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MOTION PICTURE HERALD

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REVIEWS

(In Product Digest)

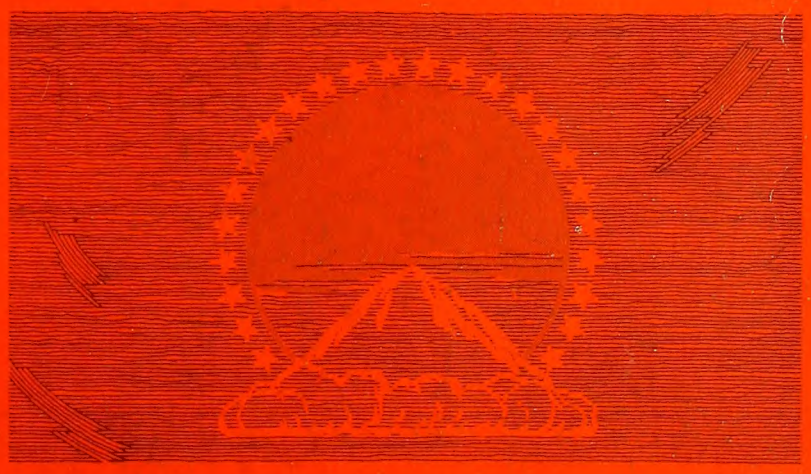
You Came Along
The Cheaters
The Cisco Kid Returns

Plan 427 features for 1945-46; Warners and PRC list product

Blumenfeld "invasion" changes Los Angeles first run pattern

Hollywood entertains Rank and San Francisco visitors

—A Pictorial Feature



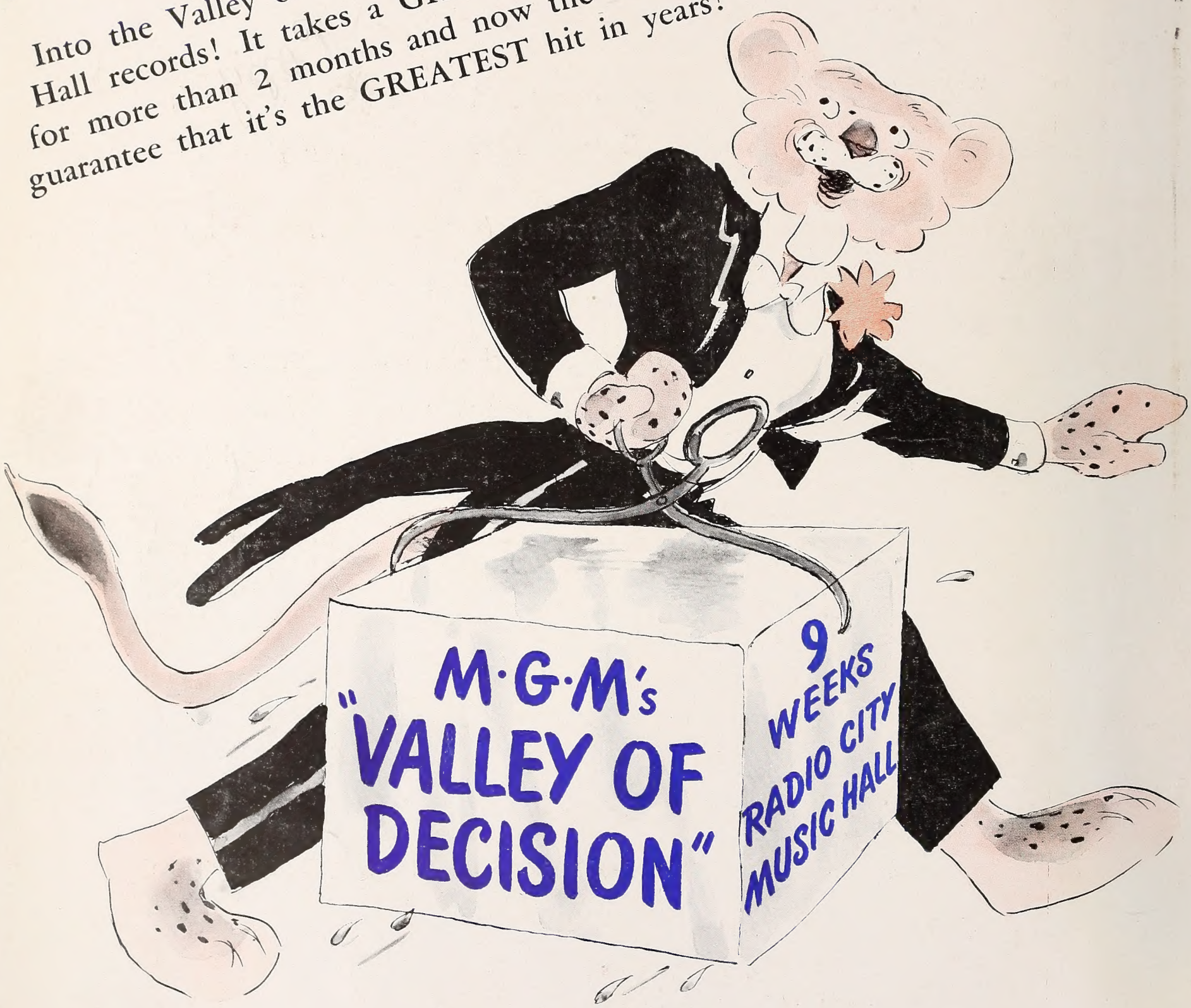
PARAMOUNT'S THIRD OF A CENTURY

VOL. 160, NO. 1, JULY 7, 1945

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A COOL MILLION!

Into the Valley of Decision rode the first million patrons, breaking all Music Hall records! It takes a GREAT attraction to keep performing day and night for more than 2 months and now the first fifteen out-of-town engagements guarantee that it's the GREATEST hit in years!



THIS COULD GO ON FOR EVER!

Bette

AFTER 3 SMASH MONTHS IN N.Y.

Davis

THE TIME IS RIPE FOR

The Corn

GENERAL RELEASE STARTS NOW!

is Green

WARNER PICTURE!

with

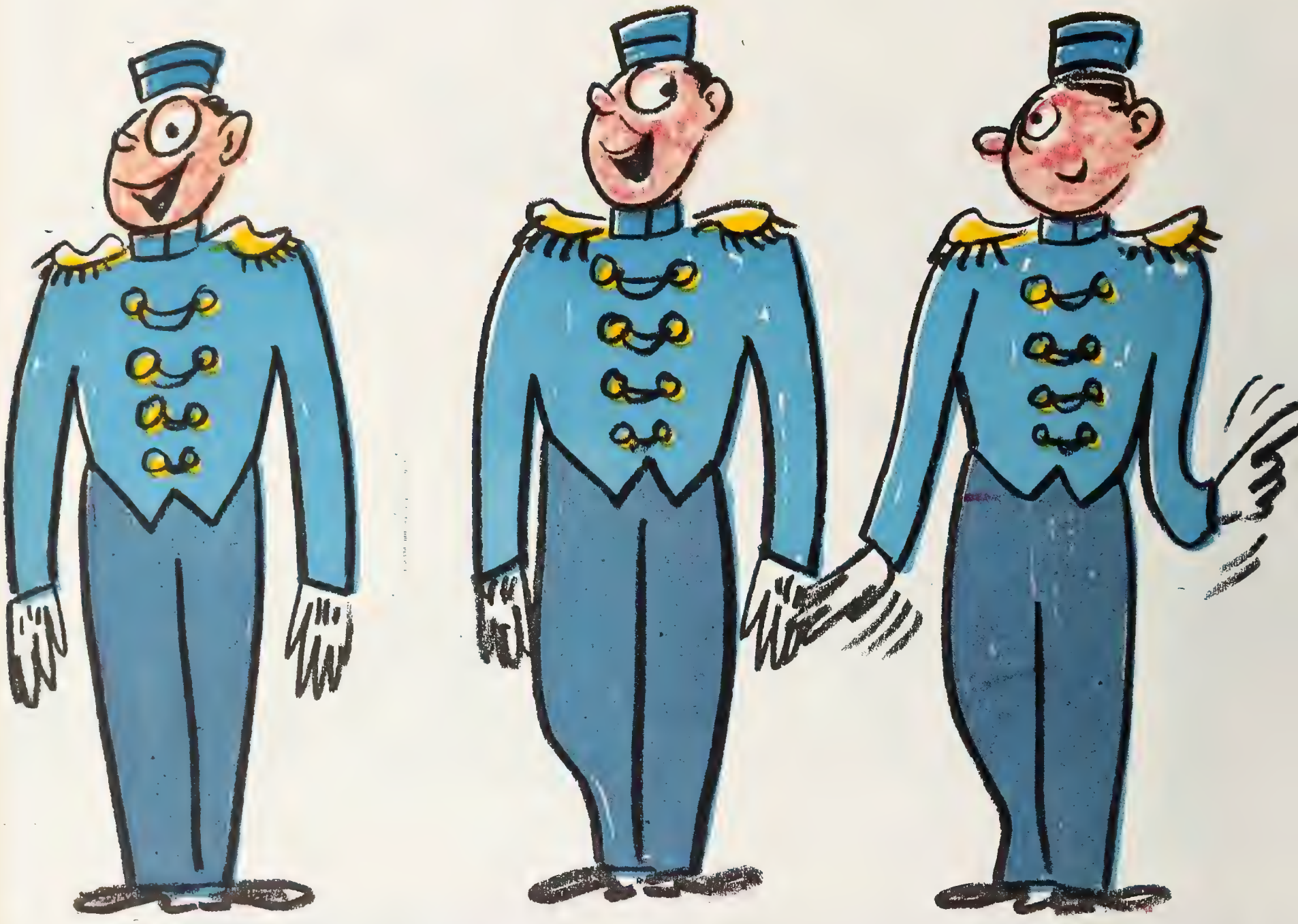
JOHN DALL • JOAN LORRING • NIGEL BRUCE • RHYS WILLIA

Produced by JACK CHERTOK • Directed by IRVING RAPPER

Screen Play by Casey Robinson and Frank Cavett • Music by Max Steiner

From the Stage Play by Emlyn Williams • Produced by Herman Shumlin

two new big



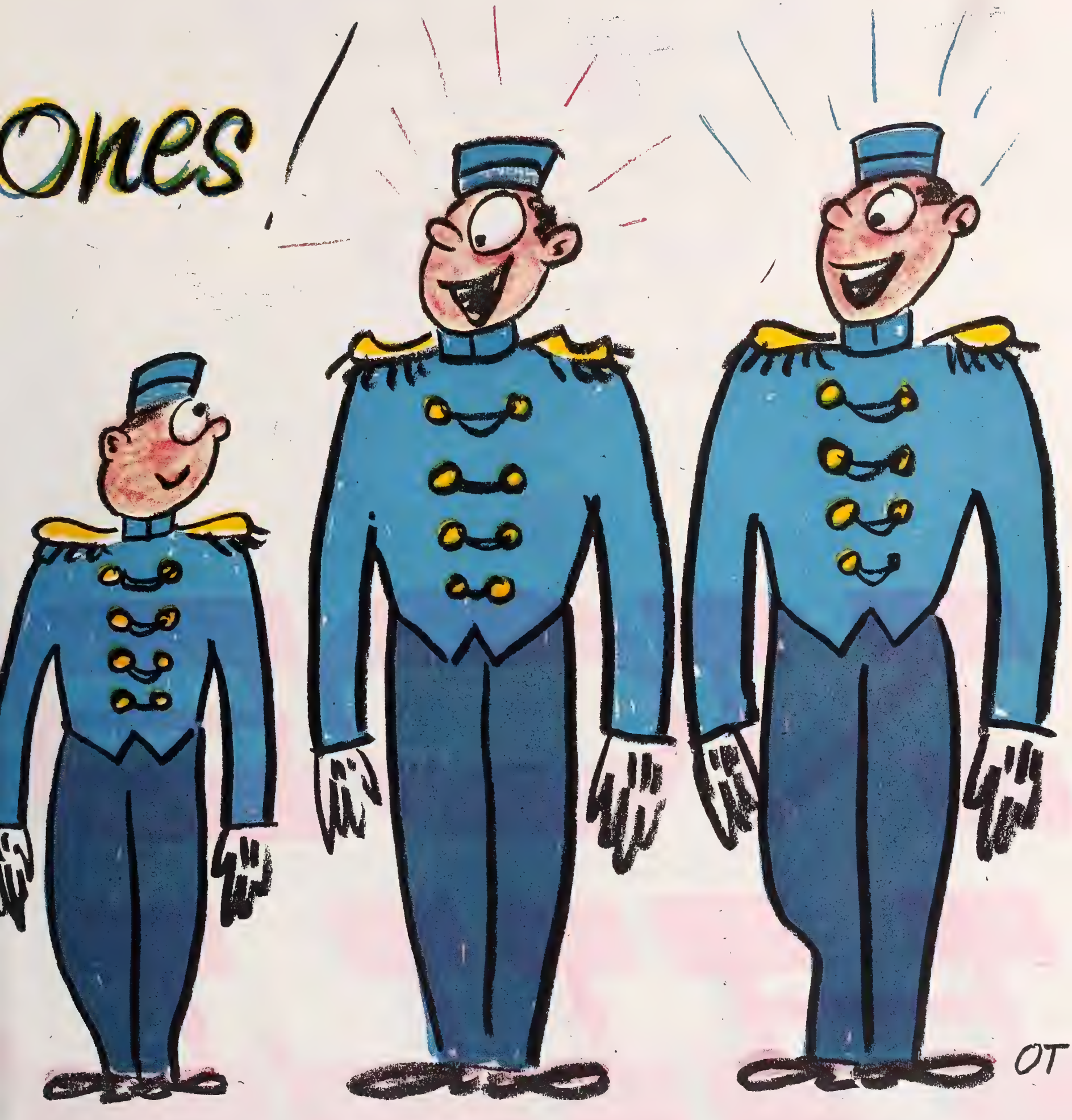
Warners'
"GOD IS MY CO-PILOT"

Warners'
"HOTEL BERLIN"

Warners'
"ESCAPE IN THE DESERT"

Jack L. Warner, *Executive Producer*

ones



OT

Warners'

"PILLOW TO POST"

Warners'

"CONFLICT"

Warners'

"THE CORN IS GREEN"

AND!! SOON!! RHAPSODY IN BLUE!!!

"GOLDEN AT THE BOX-OFFICE!"
—in Los Angeles, Pittsburgh, Philadelphia!



"HIGHLY PROFITABLE!"
—definitely in San Francisco!



"CERTAIN TO DRAW HEAVILY!"
—just watch it in openings coming up!



"IMPORTANT MONEY!"
—getting it at the Roxy, N. Y.!



NOB HILL

IN TECHNICOLOR

GEORGE RAFT • JOAN BENNETT • VIVIAN BLAINE • PEGGY ANN GARNER in "NOB HILL"
with Alan "Falstaff Openshaw" Reed • B. S. Pully • Emil Coleman • Edgar Barrier
Joe Smith and Charles Dale • Directed by HENRY HATHAWAY • Produced by
ANDRE DAVEN • In TECHNICOLOR Screen Play by Wanda Tuchock and
Norman Reilly Raine • From a Story by Eleanore Griffen • Music and Lyrics
by Jimmy McHugh and Harold Adamson • Dances Staged by Nick Castle



thanks the trade press for the enthusiastic quotes!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 160, No. 1

July 7, 1945

RECOGNITION

ENCOURAGING word comes out of Washington by way of officials appearing before the Senate committee studying post-war foreign trade problems that our Government are now militantly concerned with the furthering of the interests of the American motion picture abroad. There have been for awhile now other indications, including the special attentions of both the State Department and the Department of Commerce.

It has taken the war to achieve this. For many of the pre-war years it was apparent that elsewhere in the world governments were taking the motion picture and its capacities and influences on national destinies most seriously. In 1936 your editor wrote an article on rising walls of nationalism and the motion picture for the Encyclopedia Britannica's quarterly magazine. Re-read today it could have been written yesterday.

What the motion picture has done in the service of the war causes has compelled governmental attention, appreciation.

Most of what the millions overseas know of American ideas, and American liberty, they have learned from the motion picture, not too accurately at all times, perhaps, but with appreciation that there is a more abundant way of life in this land.

That is important in terms of social and political relation. Additionally, it is also important in terms of dollars and employment here at home.

THE American economy, its internal debt and the war costs, also the rising demands of the common man, require that we shall have income far beyond any figure in our prior history. Our world trade becomes vastly more important than it has ever been before. Our self-sufficiency is gone. That same need is manifest in the situation for Britain, for France, and in certain respects for Russia and that of Middle Europe, regardless of what the new Germany may develop to be.

Everybody has to do more business.

Washington now knows that the American motion picture sells not only a way of life but also the things of living.

The plain fact is that the whole world, devoted to destruction in all-consuming war through these last flaming years, has been spending itself and its accumulated assets, and mortgaging the production of years to come, at a rate without precedent.

Repairs, resumption, recovery, and that better living, if it is to be had, can only be achieved by production—also at a rate without precedent. Production requires work, capital, credit. Work can be had, short of slavery, only by the will of the worker who wants to get something.

"The pictures," observes Mr. Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, "have the capacity for creating the wish, the demand for our products among potential consumers around the world. There are many areas where the levels of living are low for lack of knowing about better living. When they see it on the screen, the wish to share is inspired, and perhaps they will try to earn so that they can buy. That means more work for American industry, bigger payrolls, and better living here at home, too."

It is in the normal way of American business that the motion picture can best serve the interests and demands of today and tomorrow.

Every known proper process of civilization is furthered most when capable people are engaged in tending carefully to their own business.

As is now admitted, even acclaimed, the motion picture has done a great service down the years in behalf of all American industry.

■ ■ ■

THE motion picture can view with appreciative interest the tribute and attention which the House of Representatives in Washington gave to Mr. Frank C. Walker on his retirement from the office of Postmaster General. The speakers, including Speaker Sam Rayburn and Representative John W. Murphy of Pennsylvania, made praising reference to Mr. Walker's conduct of the postal service, and to his other activities in behalf of the administration. Mr. Walker is the first personage of the pictures to go to the Cabinet. From the Cabinet the motion picture industry has had three: first, Mr. Frank H. Hitchcock, Postmaster General, who became counsel to the General Film Company; next, Mr. William G. McAdoo, Secretary of the Treasury, who was among the organizers of United Artists, and, third, Mr. Will H. Hays, Postmaster General.

—Terry Ramsaye

PARAMOUNT PICTURES Corporation now and in these pages signalizes its arrival at the third of century mark, a whole generation of America and the whole span of the modern motion picture industry. Millions of people have been seeing Paramount pictures all of their lives. These pictures have been components of the experience of all showmen through the rise of the screen, around the world.

This notable career of success has been based on the pursuit of the single idea in Mr. Adolph Zukor's vision of opportunity in 1912 when he saw the screen a medium for taking quality entertainment to the whole people.

The development of the far flung institution, engaged in every phase of the art and its business, with Mr. Barney Balaban, from Chicago exhibition, the presiding executive, has come with close adherence to that entertainment policy.

There is expression of it again, today, in the choice of "Incendiary Blonde"—a treatment of the career of the famous Texas Guinan—by Mr. Charles R. Reagan, vice-president in charge of distribution, to top his Paramount Month schedule. His idea of celebrating is to say it with pictures.

THIS WEEK IN THE NEWS

A Lady Looks at Life

Hollywood Bureau

SHELTERED, sequestered, isolated and provincial Lady Hollywood, as she has been termed by tradition, underwent a somewhat cyclonic conversion to world-mindedness last week.

Week before last her head men took off as guests of the Government on a look-see of continental Europe's terrain of carnage. Picture on page 10.

Last week Monday, Britain's J. Arthur Rank arrived to whisper counsel of international cooperation and unity of purpose. Pictures on page 12.

On Wednesday, Thursday, Friday and Saturday, Lady Hollywood was hostess to some 500 representatives of 50 nations, dropping in on their way home from the United Nations Conference sessions at San Francisco, each, tacitly by his presence or in informal utterance, bespeaking the interest of his homeland in the affairs and films of the future. Pictures on page 12.

On Sunday, Donald Nelson spoke bluntly about America's need to go places and do things via the screen in the field of commerce. Story on page 41.

And, on Monday, Charles Skouras broke all this theoretical thinking down into concrete reality by baring facts and figures concerning pre-fabricated theatres conceived and designed in the interests of carrying the American cinema, neatly packaged, to the uttermost recesses of today's and tomorrow's geography. Story on page 41.

Lady Hollywood's traditionally isolated and insulated way of life would appear to have become abruptly and dramatically a thing of the decidedly dead past.—W. R. W.

Propaganda

CANADA'S National Film Board is going forward rapidly with its plan to produce information-propaganda pictures about the Dominion for distribution throughout the world. Thus far the board's foreign-language production branch has made 16 subjects for immediate distribution in Central and South America, with several already in circulation. Two films in Chinese have been sent to China. Another picture, made in the Russian language and titled "This Is Canada," has been produced for showing in Soviet schools for the promotion of goodwill. All the board's product is being made in French and film libraries have been established in Paris and Brussels. The production of Canadian subjects in German also is under way.

Good News Dept.

Washington Bureau

FOLLOWING the War Production Board's order last Saturday to ease gradually priority control over a six-month period of "virtually everything except military requirements," it was learned in Washington Monday that the board's control of the raw film stock supply would be scrapped probably by the end of 1945.

The possibility that raw stock allocations might be discontinued within a few months was raised this week when Stanley B. Adams, director of the Consumers' Durable Goods Division of the WPB, sent telegrams to members of the industry advisory committee inviting them to meet with him August 15 to discuss the raw stock situation.

It was indicated the meeting would study the supply and requirements for the fourth quarter of 1945 and the first three quarter periods of 1946, with a view to deciding whether the time had arrived when the controls could be lifted. Major factors involved are the extent of the reduction in military requirements arising out of Germany's defeat, elimination of lend-lease to Russia and the ability of film manufacturers to maintain production at a high level. As now scheduled, Mr. Adams said Monday, production for the first nine months of this year would be equal to that of the corresponding period in 1944. "Our whole point is that we want to get out of regulation as soon as possible,, Mr. Adams declared.

Looking Forward

AUSTRALIAN exhibitors do not fear the advent of television but they greatly fear 16mm films as post-war competition, according to Ernest Turnbull, managing director for Hoyts' Theatres, Australia, who is in Hollywood for a two-month stay. Mr. Turnbull told the press Monday that exhibitors believed television would bring only important news events into theatres, whereas release to civilians of 16mm apparatus now in the hands of the Army and Navy would give rise to home screenings attended by neighbors in numbers detrimental to theatre interests, unless distributors cooperated by withholding entertainment pictures from the 16mm field. "It's a bread and butter matter," he told the press, "and I hope we will all see the light."

Florida Beckons

FLORIDA again is making overtures to producers. This time the plan to attract Hollywood film-makers is on a more realistic basis. A survey is being made of the advantages of the state for location purposes principally. A motion picture industry committee, recently appointed by Governor Millard F. Caldwell, is to conduct the survey, to invite Hollywood producers to utilize the facilities the state offers location companies and to suggest every means available to extend cooperation to the producers.

The committee includes Claude F. Lee, former Floridian and director of public relations for Paramount; James L. Cartwright, Jacksonville theatre executive; John H. Perry, newspaper publisher; Mary Lou Baker, lawyer and member of the state legislature; Harold L. Sebring, State Supreme Court Justice; Thomas F. Smith, Miami Beach convention bureau director; Horace Loomis, advertising agency chief; Peter Schaal, publicist; C. W. Ruckel, and State Senator Fraser of St. Augustine, who introduced a resolution in the legislature last winter requesting the formation of the committee by the Governor.

"Father" Runs Second

"LIFE WITH FATHER" has moved into second place on the list of all-time Broadway hits. Recently ringing down the curtain on its 2,383rd performance it broke the performance record of "Abie's Irish Rose" and moved into position behind "Tobacco Road," which still holds first place with 3,182 showings. "Father" has grossed $4,000,000 during its five-and-a-half-year run and has been seen by two and a half million people, according to the management.

HOLLYWOOD entertains Rank and Conference delegates—Pictorial Feature Page 12

PARAMOUNT Month marks "Third of a Century" of service to exhibition under a continuing policy of entertainment first—a special section Pages 13-38

ELEVEN companies plan 427 features for release in new season Page 39

SOUTHERN California exhibitor unit now has 315 members, says Williams Page 40

CHARLES Skouras announces world program for pre-fabricated theatres Page 41

DONALD Nelson outlines international approach as SIMPP president Page 41

ON THE MARCH—Red Kann discusses further the position of Nelson Page 42

CONGRESS pays tribute to the service to his country of Frank Walker Page 42

REPUBLIC'S world sales centralized under the authority of Grainger Page 48

FIRST run pattern of Los Angeles exhibition undergoes some changes Page 52

"THE ROBE" a vast undertaking with a lifetime of production problems Page 54

SERVICE DEPARTMENTS

Hollywood Scene Page 53
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Short Product at First Runs Page 60
What the Picture Did for Me Page 58

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 2533
The Release Chart Page 2534

ESTA SEMANA

La PARAMOUNT, al cruzar un tercio de siglo de existencia, proyecta un mes de celebración. — Historial de la empresa y de los hombres que la formaron.
Páginas 13 a 38

La INDUSTRIA marcha hacia su engrandecimiento mundial; Skouras revela un proyecto de teatros construidos a granel; Nelson, de los independientes, vislumbra un campo prometedor de expansión.
Página 41

La REPUBLIC organiza un sistema mundial de ventas con James R. Grainger a la cabeza de la distribución universal.
Página 48

11 EMPRESAS proyectan 427 películas de largo metraje para la temporada de 1945-46; la Warner y la PRC anuncian sus nuevos programas. **Página 39**

HOLLYWOOD divierte al mercado mundial. **Página 12**

Growing Pains

EXPANSION of MGM's international interests in recent months has resulted in the company's acquisition of a new building to house all of its international department's personnel.

Attention to global expansion in a different direction, on the part of Charles Skouras, president of National Theatres, and Donald M. Nelson, president of the Society of Independent Motion Picture Producers, is reported on page 41.

MGM International Films, Inc., of which Arthur M. Loew is president, has acquired a building at 217 West 57th Street, New York, a 12-story structure which will be replaced by a new building as soon as materials are available. Loew's International also will be housed in the new quarters, for which plans are now being drawn.

Personnel of MGM and Loew's International corporations are now operating at the Loew Building, 1540 Broadway; the Capitol Theatre Building, and at 723 Seventh Avenue. MGM International operates the company's dubbing production at the latter address. Loew's International is concerned with foreign distribution and foreign theatre operations.

Mr. Sears Returns

BACK ON the job after five months of illness and recuperation, Gradwell L. Sears on Tuesday held a press interview. These were among the points established:

1.—United Artists is not certain about entering the joint export pool planned under the Webb Act because UA does not own its pictures, cannot quite figure how to allocate revenues from combined operations overseas, and thinks any yardstick based on domestic grosses is inadequate since UA always grosses more overseas than here.

2.—UA has acquired world distribution of "The Way to the Stars," Two Cities-J. Arthur Rank production. This is not part of the original package of seven Rank films, but is an extra acquisition.

3.—David H. Coplan is operating under a five-year contract with UA of England. This eliminates Canadian reports he may head a new distributing organization for Rank.

4.—Mr. Sears "hopes," but is not certain of the effect on UA's relationship with Fox West Coast under the new Los Angeles first run setup created by Joe Blumenfeld of San Francisco in association with Al Galston, and Jay Sutton, Los Angeles exhibitors.

5.—His contract expires December 31, 1946. On a question, he said no discussions had been held by him or by UA regarding a renewal. "It's too far off."

6.—He is in full saddle, never felt better "since he was a boy," is completely rested, has been given full clearance by his doctors.

No Comics, Either

BROADWAY theatres which offered new shows this week were hit by the New York newspaper deliverymen's strike which tied up distribution of all local papers with the exception of *PM* Saturday night, Sunday, Monday and Tuesday. Distributors sought to counteract the lack of newspaper advertising for their new pictures by making extensive radio spot announcements on local stations. The new bills at Radio City Music Hall, the Roxy, Paramount, Gotham, Globe and Rialto were expected to be affected by the inability to give the films sufficient advance advertising and promotion as well as the inability of the public to obtain newspaper reviews following the openings. Mayor La Guardia took care of the comic strip department Sunday, in his regular weekly broadcast. He read "Dick Tracy," with gestures.

Odeon Building

ODEON Theatres of Canada is going ahead with construction of first run key theatres across the Dominion. Paul L. Nathanson, president of Odeon, announced in Toronto Thursday that the first key run house, a 2,300-seat outlet, will be built in Toronto as soon as the necessary Government permits are granted. The building will include a five-story administration center in which Odeon's head offices will be located. Building plans covering this and other theatres were completed at recent conferences between J. Arthur Rank and his Canadian partner, according to the announcement. Actual construction will be handled by Odeon's engineering and maintenance division, headed by Jay I. English, who has studied modern theatre trends in the United States and Great Britain and returned recently from a six-week inspection tour of theatres in the British Isles.

Rankin Suspects

Washington Bureau

THE motion picture industry went into the war period under a Congressional investigation of alleged "war-mongering" activities—it bids fair to go into the peace period under investigation of alleged participation of numbers of its members in an E. Phillips Oppenheim plot to overthrow the Government.

The latter investigation was proposed to the House Un-American Activities Committee last Saturday and put through by Representative John E. Rankin of Mississippi, presiding in the absence of Chairman Edward J. Hart of New Jersey.

Later Mr. Rankin said the probe was based on information indicating that Hollywood contains "a hotbed of subversive activities."

The plot alleged covered the entire Pacific Coast and also involved workers in airplane plants and other strategic industries.

"According to reports," Mr. Rankin declared, "one of the most dangerous plots ever instigated for the overthrow of this Government had its headquarters in Hollywood."

On Monday, Mr. Hart resigned as chairman of the committee. The job was not offered to Mr. Rankin but to Congressman Henry M. Jackson of Washington.

Committee investigators, it was said, will be dispatched to Hollywood to delve into the many ramifications of the alleged conspiracy, with particular emphasis upon a summer school reportedly teaching "communist front" propaganda. The investigation was ordered at a meeting of the committee called for another purpose, with three members absent, and drew protest immediately from Representative J. W. Robinson of Utah, who complained that it was slipped over improperly.

Members of the Committee are Henry M. Jackson of Washington, chairman; John F. Rankin of Mississippi, J. Hardin Peterson of Florida, J. W. Robinson of Utah, John R. Murdock of Arizona, Herbert C. Bonner of North Carolina, Democrats, and J. Parnell Thomas of New Jersey, Karl E. Mundt of South Dakota and Gerald W. Landis of Indiana, Republicans.

In Hollywood Monday, producer Dore Schary, speaking before the Town Forum at the Biltmore Hotel said: "Congressman Rankin suffers from strange hallucinations. I have never heard anybody say: 'Let's make this picture so we can start a revolution.'" He also took issue with critics who accuse Hollywood of using the motion picture screen as a means of propaganda.

Grandma Sees 'Em

WHEN a person passes the century mark it is customary for the secrets of a long life and a happy life to be whispered at a press conference. When Mrs. Nannie Ford Shumate, a native of Humboldt, Tenn., celebrated her 100th birthday June 1 she, too, had her press conference. She told reporters that one of the things she was happiest about was that she was still able to walk into town to the "movie house," which she visits frequently.

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THIS WEEK the Camera reports:



WHILE IN ENGLAND, industry leaders now on tour of Europe studying business and social conditions, visited the 100th Bombardier Group, A.A.F. In front of a B-17 are Francis Harmon, War Activities Committee vice-chairman; R. B. Wilby, exhibitor; S. H. Fabian, WAC theatres division; Sidney Buchman, Columbia; Lt. Col. J. B. Wallace, Group Commanding Officer; Russell Holman, Paramount; Cliff Work, Universal; Barney Balaban, Paramount; E. J. Mannix, MGM, and N. Peter Rathvon, RKO.



By Staff Photographer

AS PRC'S future production and release plans for the 1945-46 season were given the trade press in New York, Monday, at a luncheon in the Hotel Warwick: Leon Fromkess, PRC president, and Red Kann, Quigley Publications' vice-president.



A CONFERENCE of RKO circuit out-of-town representatives was held in New York last week, at the home office. In the picture above, grouped around Sol A. Schwartz, right, seated, the division's general manager, and his assistant, William Howard, are, left to right, standing, Robert Corbin, San Francisco; John Redmond, Omaha division manager; Millroy Anderson, Los Angeles; Frank Smith, Chicago division manager; Hardie Meakin, assistant to Arthur Frudenfeld, Cincinnati division manager; Mr. Frudenfeld; E. H. Groth, Boston division manager; Harry Unterfort, Syracuse; Harry Schreiber, Cleveland; Jay Golden, Rochester, and Ben Domingo, Boston.



By Staff Photographer

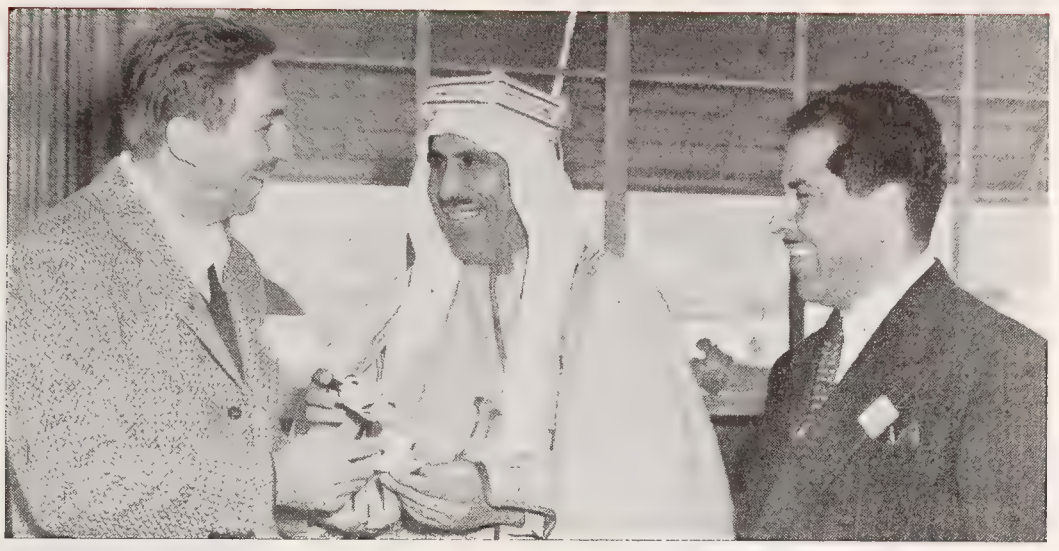
EXTENSIVE PROMOTION, in newspapers and in radio, and by word of mouth, for "The Story of G.I. Joe" was outlined last week in New York by George J. Schaefer, center, above, chairman of the board of Lester Cowan Productions. Mr. Cowan is at left; George Lait, war correspondent and technical adviser to the picture, at the right. Mr. Schaefer outlined the program of premieres in Washington, Indianapolis and Albuquerque, and predicted the picture would be liked by women.



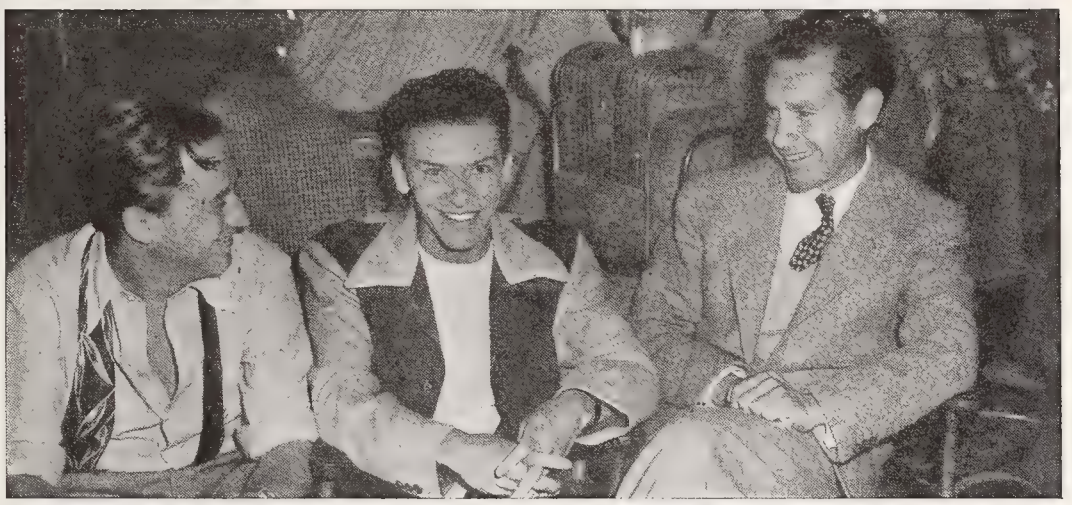
TED CURTIS, former motion picture film sales manager for Eastman Kodak Company, has been appointed Brigadier General, confirmed this week by the Senate.



GRADWELL SEARS, vice-president of United Artists in charge of distribution, as he appeared Monday on his return to his desk in the New York office after five months' rest. Mr. Sears told the trade writers he felt better than he had in the past 15 years.



DONALD DUCK'S best wishes were extended to Sheik Hafidh El Kadi and to Mustafa Al Kadi, right, when they visited Walt Disney, left, at his studio after leaving the United Nations Conference. The Near Easterners distribute American products in Iran and Iraq.



ON THE SET of "The House I Live In", non-profit featurette being produced by Frank Ross through RKO: Mervyn LeRoy, director; Frank Sinatra, star; Mr. Ross. The picture is designed to promote tolerance. All proceeds will go to agencies re-educating juvenile delinquents.



PRISONER of the Japs three years, Clifford Almy, left, Warners' Philippines managing director, visits with Bette Davis and Glenn Ford at the studio en route to New York.



FOR THE THIRD YEAR, MGM's Greer Garson receives the British Picture Goer's Gold Cup. Above, at the Hollywood presentation: Mrs. Nina Garson, Sir Aubrey Smith, Mrs. Henry Livingston, Louis B. Mayer, Miss Garson, Mr. Livingston, British Consul, and Dame May Whitty.



INSPECTION. Republic is cooperating with the Chinese Government in its plans for post-war production. H. S. Liu, left, studies a script with director Al Rogell and star Virginia Bruce on the set of "Love, Honor and Goodbye". Mr. Liu came to the United States in 1937.

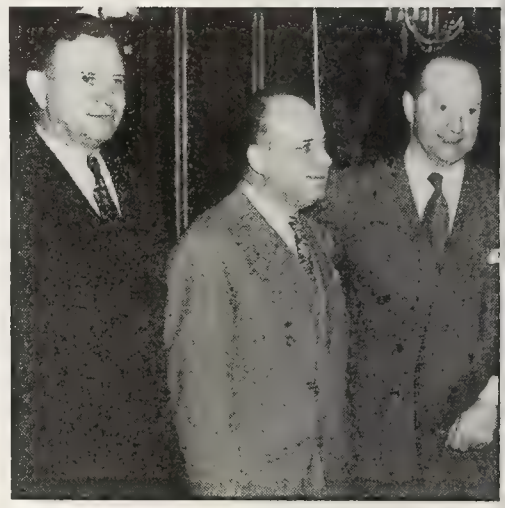
World Market Comes a-Visiting

HOLLYWOOD, lavish producer for a foreign market now just bursting with promise, last week played lavish host to representatives of that market. One representative was J. Arthur Rank, British film leader, fresh from Chicago, Minneapolis, New York, and Canadian attentions. Mr. Rank, of course, eyes the world market from a host of controlled British studios. Other representatives were World Security Conference delegates, their job completed, and studying now this country's habits and hospitality. The visitors arrived in Hollywood last week in two special trains and were taken on a round of studio visiting. Some of them are shown here.





FOX WEST COAST CIRCUIT and National Theatres were host to Mr. Rank last week. Above, standing, are Mike Rosenberg and Charles Skouras; seated, Spyros Skouras, 20th-Fox president, and Mr. Rank.



Otto Bolle, 20th Fox Australia; Murray Silverstone, John Davis.

George Skouras, and Ernest Trumbull, Hoyts Theatres, Australia, left.

WARNER welcome to the United Nations delegates. Hosts above are Alan Hale, Alexis Smith, Craig Stevens, Donald Woods, Sidney Greenstreet and other Warner stars.

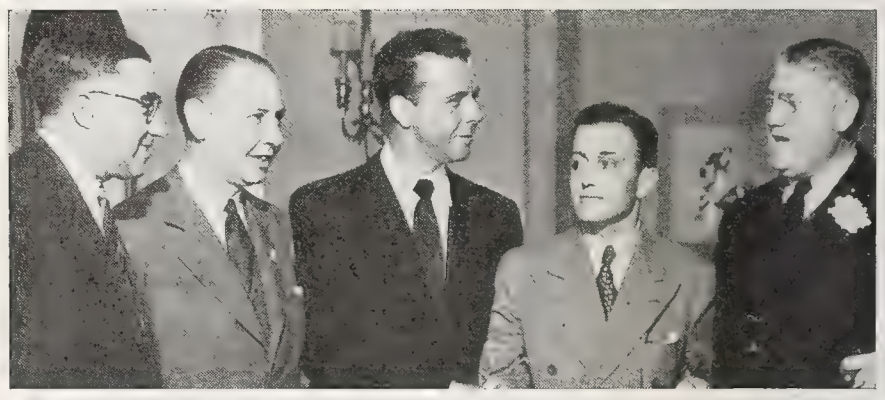
AT UNIVERSAL, right, Mr. and Mrs. Jan Jordaan of South Africa meet Robert Paige, left, and Ginny Simms.







AT TWENTIETH CENTURY-FOX: Gregory Ratoff, H.R.H. Amir Nawaf Ibn Abdul Aziz, H.R.H. Amir Abdullah Al Faisal, H.R.H. Amir Fahad Ibn Abdul Aziz.



AT RKO: Leon Britton, manager for Argentina; Dr. Robert V. Palmieri, delegate from that country; Dick Powell, Edward Dmytryk, and Samuel Hartridge, of the delegation.



Paramount Celebrates At Milestone 33

by TERRY RAMSAYE

EXPANSIVE in the vigour of its maturity, Paramount Pictures Corporation steps forth with pictures in gala array to mark, honour and celebrate its third-of-a-century on the screens of America. Appropriately it is being made a box office occasion, that being what this industry is about, with most especial attention to product of Paramount Month, which is an expansion for this anniversary occasion, of that Paramount Week which has so traditionally occurred at the inauguration of the new film season. Paramount Month runs from August 26 to September 29.

In terms of a single continuing policy this Paramount pursues the longest continuing career in the industry of the motion picture. It did in fact found the modern era of the screen theatre, with the concept that the motion picture was an art of capacity to compete with the stage.

This Third-of-a-Century is, to be sure, based on the birth of the ancestral Engadine Corporation, with which Adolph Zukor brought over Sarah Bernhardt in "Queen Elizabeth" in 1912, to the ultimate endless confusion of the status quo and endless developmental consequences to the industry.

Mme. Bernhardt was then the world's greatest name of the stage. She still had art and verve and the aura of charm. She had the quality of classic artistic acceptance, and something else. She was the "It" empress of the stage.

In sequence we have come from the Engadine concern, through Famous Players to Famous Players-Lasky and thence to Paramount-Publix in all manner of adjustment between production, distribution and exhibition to the Paramount of now, with many a change of structure, but never a change of policy—entertainment for the customers. It is perhaps appropriate just here to mention that Barney Balaban, president, is basically an exhibitor, with a perspective in which the box office is way up front. Anyway so it comes, speaking as we were of Bernhardt, that

[*Continued on following page*]

"Entertaining the Wide World

[*Continued from preceding page*]
Charles M. Reagan, officially entitled vice-president in charge of distribution, has decided to lead off his Paramount Third-of-a-Century campaign with the offering of "Incendiary Blonde". Both title and picture are announced as derivative of the career of Miss Texas Guinan. From Sarah to Tex is a big third-of-a-century, in any man's life, or memory, even a showman's.

BUT the reach from Sarah to Tex is really not so far and there will be a time when historians will consider them practically contemporaries. Mme. Bernhardt bore the impress of classic acceptance in France, with the grand honours of the Academy, but La Guinan was a cum laude graduate of New York's Winter Garden et seq., including a Triangle Pictures Corporation career as "The Female Bill Hart". She was, for the screen, a pistol-packing pretty, long, long before the song was written.

The divine and nonchalant Sarah was on her last farewell tour of this dear and profitable America, with, unhappily, a wooden leg, when Tex was at her gala blithest conducting a speak-easy night club in the Frantic Forties of New York of the Flaming Youth era.

Her cry, "Hello, Sucker!", to all and sundry, from the big butter-and-egg man from Cedar Rapids to Wall Street, rings in memory. It still has slogan value, maybe a marquee line.

One is to be remembering an evening when she came to table behind a tray of daiquiris, and flanked left and right by a phalanx of celery stalk Eves well powdered, to complain to James R. Quirk of *Photoplay Magazine* that his editor, and her friend, was neglecting his business. His business, it seemed, was having her frou-frou French underwear sent by his secretary to a Chicago hand-laundress of special skill. The laundry-by-mail was late. That took another round.



BARNEY BALABAN
President

One may hope that "Incendiary Blonde" does justice to Tex, even if some of the details may not be in the script. Miss Betty Hutton, one may gather from the stills, is aware of her responsibility to a blazing tradition. Optical examination of her chorus in the ensemble numbers suggests that in the incendiary pattern they might be called the "Arson Ring". That idea is hereby placed in the public domain.

Anyway, as we were saying when Tex romped in, Paramount took its origin in the unchanging policy of making pictures for the customers. A third-of-a-century is a short time to look back upon, but it is a long time to look forward to. Whimsical reflections must come to Mr. Zukor when he remembers those attacks of thirty-and-odd years ago about "the feature craze", and those alarmed cries of scorn from stage-ruled Broadway for his idea that the screen might offer "a full evening's entertainment". That makes his "Queen Elizabeth" the birth of a notion.



ADOLPH ZUKOR, Board Chairman and Founder.



CECIL B. DE MILLE, producer from then to now.

They will appear at various key city meetings for Paramount Month.



"Queen Elizabeth", starring Sarah Bernhardt, released in 1912.

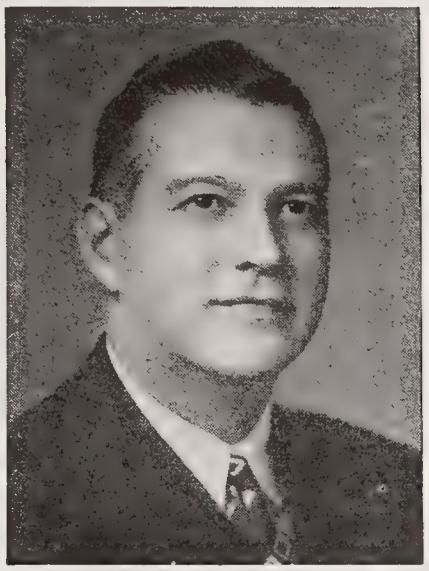
THERE are memories, too, from the speeding years for Mr. Balaban who had such a hand in the rise of the screen theatre from the nickelodeon of its early nurture, a process by which product and presentation went up step by step to both create and serve the picture public. That great structure of steel and stone that is the Paramount Building, towering over Times Square and Broadway, has tucked into it somewhere literal touchstones of success and fame—a bit from Cheop's pyramid, a chip from the Taj Mahal, a shard from the Parthenon, one from the Coliseum, and even a fragment from Blarney Castle. Maybe there's luck in them, but best of them all is one that is not visible, the Philosopher's Stone, the token of persistent policy.

Paramount's trademark, too, reminds one of a rarely remembered contribution. Out of the melange of personalities and experience of the Motion Picture Patents Company there had evolved a vital figure in W. W. Hodkinson, of Utah. He had become an exhibitor to get decent pictures for his family and neighbors, an exchangeman to get pictures for his theatre, a district manager for General Film, developing with his friend and associate, Herman Wobber, a quality policy in distribution. In the Zukor policy, including famous players in famous plays, and the product of Cecil B. DeMille bringing stagecraft to movieland, for the Jesse L. Lasky Feature Play Company, he saw both market and destiny. Distribution was his business. Riding down from West End Avenue one pregnant day in 1914, he saw the name of Paramount on a builder's sign at an apartment house under construction. On his blotter that morning, while the telephone chattered, he did a "doodle", a drawing of one of his beloved Utah mountains, with a circle of stars overhead, and the name of Paramount across it. He was always drawing doodles, and this one was to go around the world.

for One Third of A Century"



STANTON GRIFFIS
Chairman of Executive Committee (on leave)



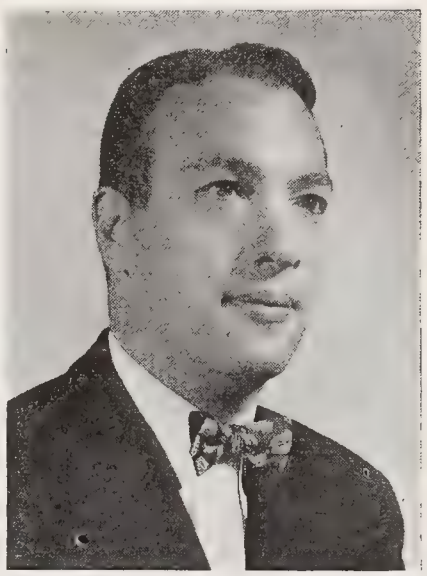
CHARLES M. REAGAN
Vice-President in Charge of Distribution



HENRY GINSBERG
Vice-President in Charge of Studio Operations



Y. FRANK FREEMAN
Vice-President in Charge of Studio Operations



LEONARD H. GOLDENSON
Vice-President in Charge of Theatre Operations



GEORGE WELTNER
President, Paramount International Films



AUSTIN C. KEOUGH
Vice-President and General Counsel



CLAUDE F. LEE
Director of Public Relations



ROBERT GILLHAM
Director of Publicity and Advertising

This coming Paramount Month becomes a signal event in the ever-advancing career of that young Mr. Reagan, who started in his youth, just twenty-five years ago, as a film salesman out of the Cincinnati branch, moving up through the years in regular progression through each post in distribution. He came those years ago out of the spirited atmosphere of Notre Dame with a special capacity for that Notre Dame idea — the team. He is the salesman's salesman.

One may be sure, then, that in his selection for emphasis in Paramount Month the canny Reagan has elected what he considers product of special promise for both his salesmen and their customers, and the customers' customers. His list for the month offers:

"INCENDIARY BLONDE"—in Technicolor, which gets the grace of being termed "One-Third-of-a-Century" Picture—with Betty Hutton, Arturo de Cordova, Charlie Ruggles. Released August 31.

"OUT OF THIS WORLD"—a lightsome piece about an all-glamour girl band—with Eddie Bracken, Veronica Lake, Diana Lynn, Cass Daley and Parkyakarkus. Sam Coslow, producer.

"MIDNIGHT MANHUNT"—a murder mystery, with romance—William Gargan, Ann Savage. Producers, Pine and Thomas.

"YOU CAME ALONG"—high romance in the modern tempo, with action, aviation and the girl. A Hal Wallis production.

"NORTHWEST MOUNTED POLICE"—with Gary Cooper and Madeline Carroll, in Technicolor, a DeMille super-Western, with all of the action. A reissue, pre-proved or it would not be here.

"THIS GUN FOR HIRE"—Alan Ladd's first big hit, which includes Veronica Lake, Preston Foster and Laird Cregar. A reissue.

"A MEDAL FOR BENNY"—the boy she loves won't write and the boy at home won't wait. With Dorothy Lamour, Arturo de Cordova and J. Carrol Naish. Paul Jones, associate producer.



Charles M. Reagan (seated), Paramount vice-president in charge of distribution, with his sales cabinet and Paramount Month "One-Third of a Century" Celebration captains. Left to right (standing): James J. Donohue, Central division manager; William H. Erbb, Eastern division manager; M. R. (Duke) Clark, Dallas district manager and Paramount Month "One-Third of a Century" Celebration captain; George A. Smith, Western division manager; Hugh Owen, New York and Southern division manager, and Allen Usher, Chicago district manager and Paramount Month "One-Third of a Century" Celebration captain.

PARAMOUNT'S

High Command of Service To Exhibition



OSCAR MORGAN
Short Subjects Sales Manager



R. C. LIBEAU
Kansas City District



H. H. GOLDSTEIN
Cleveland District



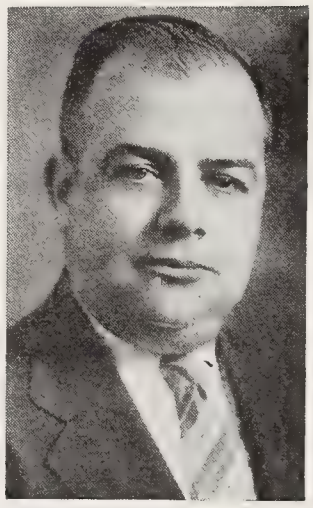
A. M. KANE
Boston District



E. W. SWEIGERT
Philadelphia District



DEL GOODMAN
Los Angeles District



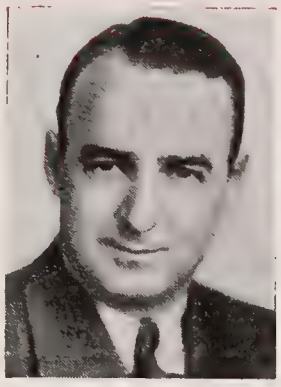
JACK KIRBY
Atlanta District



HUGH BRALY
Denver District



SAUL FRIFIELD
Cleveland Branch



L. W. McCLINTOCK
Memphis



H. HAMBURG
Des Moines



BEN BLOTCKY
Minneapolis



H. WIRTHWEIN
Milwaukee



FRED LARNED
Dallas



C. J. BELL
Denver



H. NEAL EAST
San Francisco



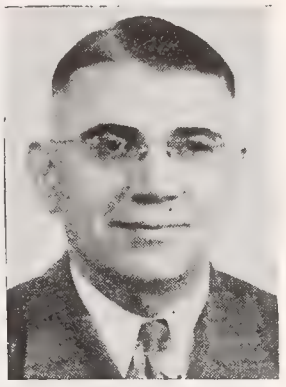
A. R. TAYLOR
Los Angeles



F. H. SMITH
Salt Lake City



HARRY H. HAAS
Charlotte



J. T. McBRIDE
Omaha



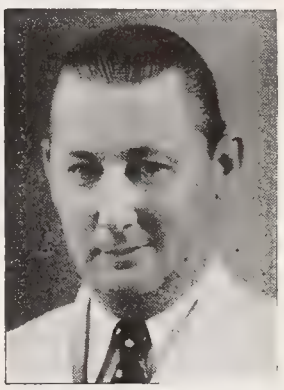
J. E. FONTAINE
Washington



C. H. WEAVER
Oklahoma City



JAMES A. CLARK
Portland



E. B. PRICE
New Orleans



R. M. COPELAND
Kansas City



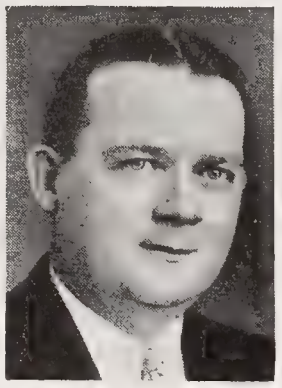
J. H. STEVENS
Chicago



ED. W. RUFF
Boston



G. R. FRANK
Indianapolis



J. J. OULAHAN
Cincinnati



HENRY RANDEL
New York



JOHN MOORE
New Haven



M. A. BROWN
Buffalo



DAVID KIMELMAN
Pittsburgh



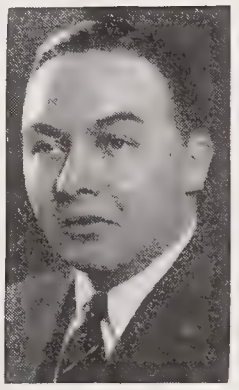
M. SCHWEITZER
St. Louis



G. C. PARSONS
Atlanta



H. KAUFMAN
Seattle



C. G. EASTMAN
Albany



JOHN E. RYDER
Detroit



ULRIK F. SMITH
Philadelphia

Paramount's "One Third of A Century" Productions

SEVEN pictures, designated for special attention during Paramount Month, are pictorially represented on this page. They are the final block of the 1944-45 season. Additionally, there are eight others, the lead-off attractions of next season. Included in the new-season group are: "The Virginian", in Technicolor; "The Stork Club", "Duffy's Tavern", "Love Letters", a Hal B. Wallis production; "Kitty", "Two Years Before the Mast", "Road to Utopia", another of those Paramount "Road" films, and "Miss Susie Slagle's".



BETTY Hutton as Texas Guinan, the very "incendiary blonde", in the picture of the same title.



HAL B. Wallis' "You Came Along", with Robert Cummings and Lizabeth Scott, a romantic comedy-drama.



ALAN Ladd's first hit, a reissue, "This Gun For Hire", also stars Veronica Lake.



EDDIE Bracken, an already risen star of the comic art, shines in "Out of This World", with the ***accent on youth.***



CECIL B. DeMille provided action, excitement and beautiful color in "Northwest Mounted Police", his 64th production. The cast includes Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster. It is a reissue.



WARM and human is the story of "A Medal for Benny". Dorothy Lamour and Arturo de Cordova star.



FROM the Pine-Thomas school of action comes "Midnight Manhunt", with William Gargan.

Celebrating

One-Third *of a* Century

OF INDUSTRY SERVICE ›››



Climaxing

Thirty-Three Years Of History-*Making* Hits . . .





• Queen Elizabeth



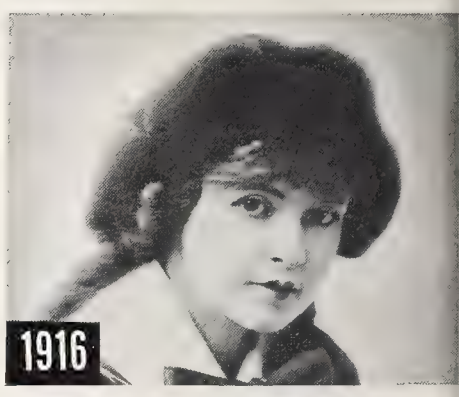
• Prisoner of Zenda



• The Squaw Man



• The Girl of the Golden West



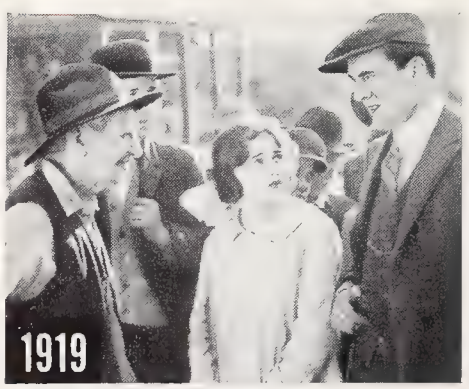
• Snow White



• Rebecca of Sunnybrook Farm



• Reaching For the Moon



• The Miracle Man



• Humoresque



• The Sheik



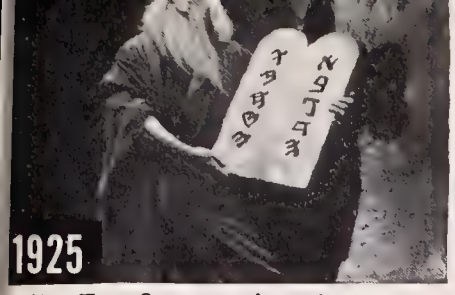
• Manslaughter



• When Knighthood Was In Flower



• The Covered Wagon



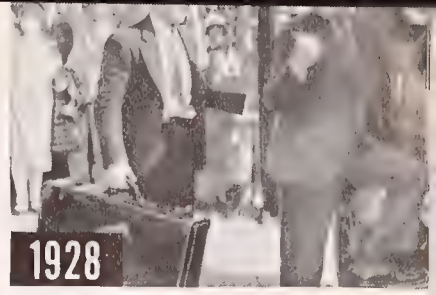
The Ten Commandments



Beau Geste



It



Speedy



Wings



Morocco



The Smiling Lieutenant



The Big Broadcast



A Farewell To Arms



I'm No Angel



Lives of A Bengal Lancer



Trail of the Lonesome Pine



Wells Fargo



The Buccaneer



Road To Singapore



North West Mounted Police



Holiday Inn



Reap the Wild Wind



For Whom the Bell Tolls



Going My Way



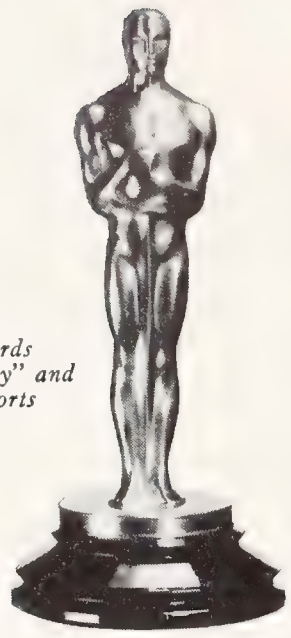


Incendiary Blonde

Rounding Out

The Most Triumphant Year In Any Company's History..





Eight 1944 Academy Awards to "Going My Way" and Paramount Shorts



Paramount Won All 26 National Best-Picture Awards!





A year that has seen Paramount's traditional leadership overwhelmingly confirmed by an unparalleled flood of tributes from exhibitors, press, and public, who voted Paramount the winner in an unprecedented majority of the annual polls and selections of the year's best pictures, stars, and production. ¶ With three-quarters of the nearly one hundred major national awards of nineteen-forty-five . . . . six times as many as *any* other company . . . . three times as many as *all* other companies combined, Paramount stands unchallenged as

THE WORLD'S MOST HONORED FILM COMPANY



Paramount Won Two-Thirds of All Best-Star Awards!



Topping Off This Great Succession Of 1944-45 Hits...

AND NOW TOMORROW

FRENCHMAN'S CREEK*

HERE COME THE WAVES

FOR WHOM THE BELL TOLLS* Pop. Price Release

PRACTICALLY YOURS



BRING ON THE GIRLS*

MURDER, HE SAYS

Topping biggest Paramount Hits in Atlanta, Frisco, etc.

A MEDAL FOR BENNY



"Makes us proud of the industry," said N.Y. Mirror

SALTY O'ROURKE

Nineteen-year record at N.Y. Paramount and other keys.



THE AFFAIRS OF SUSAN

Nation's Top-Grossing Picture in M. P. Daily Survey!



*** In Technicolor**

>>Comes Paramou

A PARAMOUNT SHOW ON E

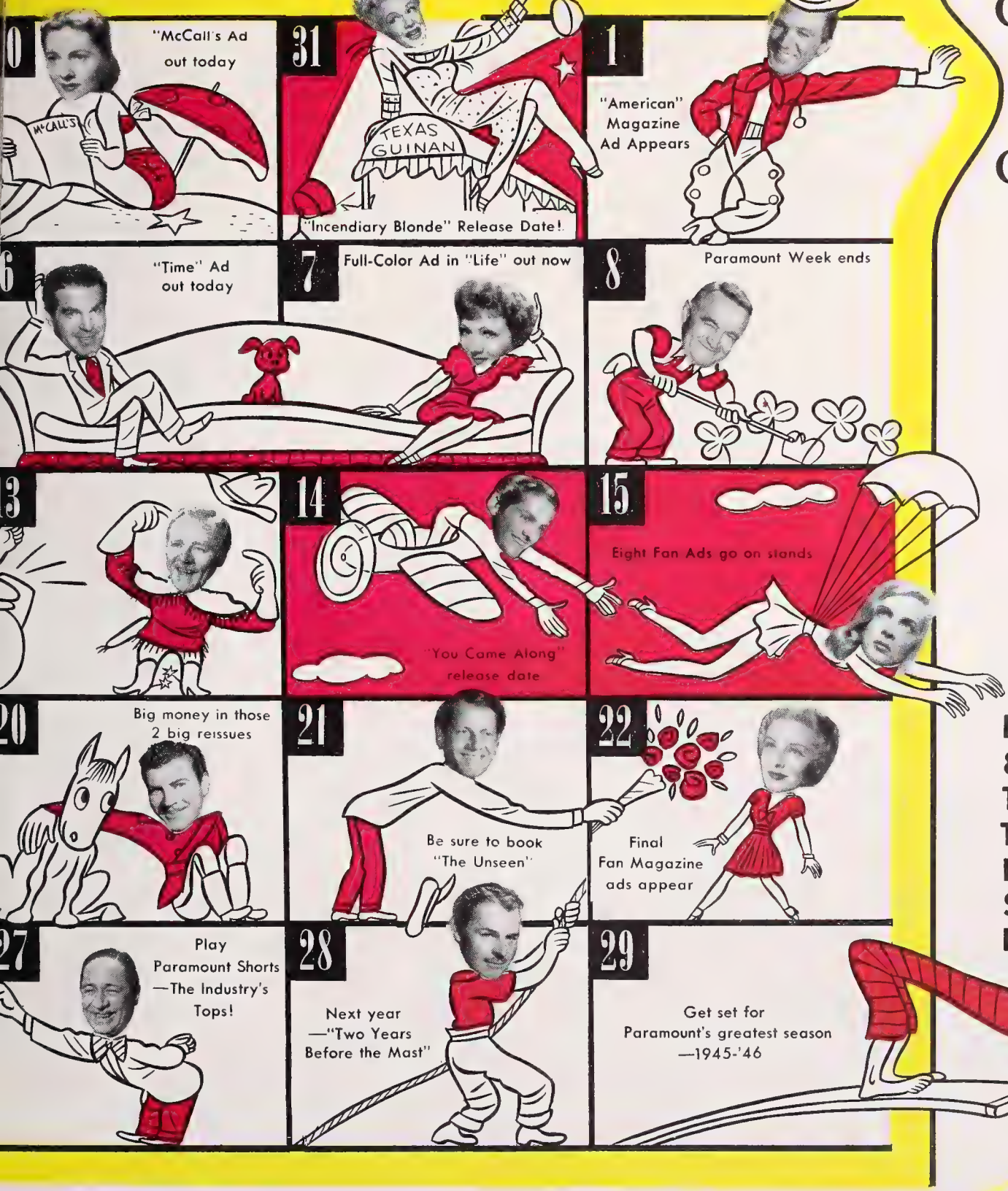
AUGUST 26th.....SEP



int Month

Y SCREEN

TEMBER 29th



35
GREAT DAYS

35
GREAT STARS

A Month To Help You Make More Money

With Great Product and Promotion Just When You Need It!

LAUNCHING A RICH 8-MONTH ARRAY OF TREMENDOUS ATTRACTIONS THAT DIM EVEN THE RESPLENDENT PAST OF PARAMOUNT . .

HEADED BY . . .

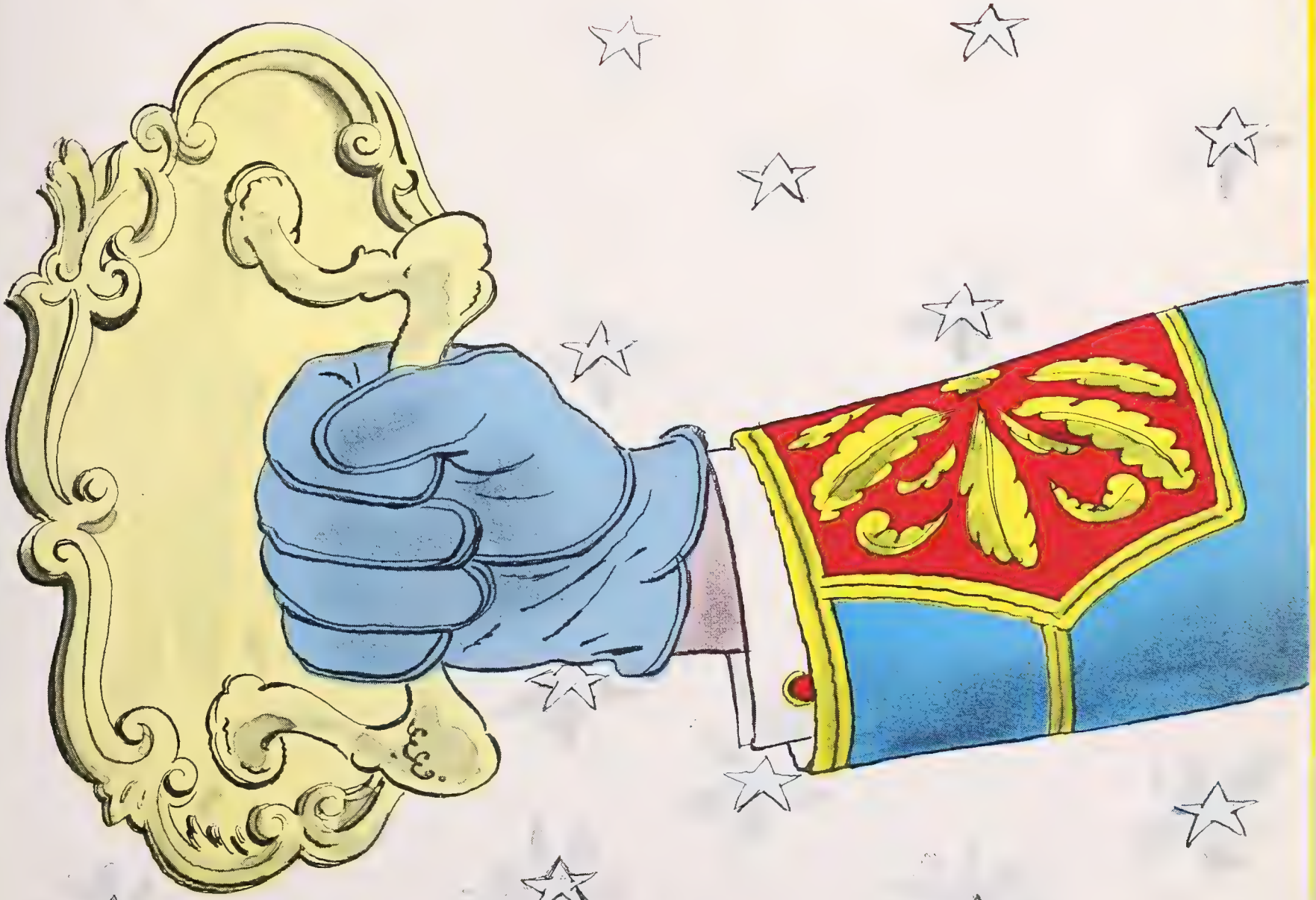
ICENDIA

Technicolor



The Gay Days and Nights of the Terrific Twenties Blaze With Immortal Lustre In This Vast and Vivid Panorama of the Life and Good Times of the Queen of the Night Clubs, Who Rose From Rodeo Dare-devil to Rule a Reckless, Lawless World of Fabulous Revelry!... All the World Knew Her—All Broadway Loved Her—Now All America Will Flock To

GIVE THIS LITTLE GIRL HER GREATEST, BIGGEST HAND!



Starring

Betty Hutton

As Texas Guinan

In the performance that establishes
her as the greatest dramatic-musical star
the screen has ever known

ARTURO De Cordova

•

With A Cast Of Thousands Including

CHARLES RUGGLES
ALBERT DEKKER
BARRY FITZGERALD
In his greatest role since "Going My Way"

•

14 Spectacular Production Scenes

From full-scale Wild West Show to
the Tops in Stage and Night Club Spectacle

•

18 Famous Songs

Immortal Favorites Sung and Danced
by Betty and Her Girls as They've Never
Been Done Before

•

Directed by George Marshall

The man who made "Star Spangled Rhythm"

•

Advertised in Full Color to 39 Million

In 19 great magazines including
"Life," "Saturday Evening Post," "Collier's,"
"American Weekly"

With Mary Phillips, Bill Goodwin, Edward Ciannelli, The Mavellos,
Maurice Rocco. Original Screen Play by Claude Binyon and Frank Butler

"INCENDIARY BLONDE"

In Technicolor



"Boxoffice" Speaks For The Entire Trade Press...

"'Incendiary Blonde' is hotter than a B-29 load of fire bombs! It should keep theatre turnstiles clicking fast enough and long enough to burn out their bearings . . . It will prove the year's top grosser in its field—if not in competition with the season's entire product... In every department . . . It is a triumphant job of picture making!"

And Here Is The Big 6th and Final Block for 1944-'45 ➤ ➤ ➤ ➤



That's a mighty strong statement, Mr. Weaver—

"NO SHOWMAN COULD SIT IN THE SAME ROOM WITH A SCREENING OF THIS PICTURE WITHOUT KNOWING HE'S IN THE PRESENCE OF A HIT . . .

A picture that leaves no doubt in anybody's mind about its future . . . 96 minutes of entertainment without a surplus second." —*Wm. Weaver in M.P. Herald*

But Showmen's Trade Review backs you up—

"Urge your patrons not to miss it . . . It should bring them in in droves."



And so does Motion Picture Daily—

"It's really out of this world . . . Exhibitors will watch grosses hit new highs . . . Leaves the audience limp with laughter."

And so does Boxoffice—

"It's a top-of-the-profit-sheet hit in any theatre where it's booked."

And so will—



It's Bracken Actin'
But it's Bing Singin'
3 BIG NEW CROSBY HITS!

"Out Of this World"



Starring

EDDIE BRACKEN
VERONICA LAKE
DIANA LYNN

with

CASS DALEY

Directed by HAL WALKER



He Borrows Bing's Voice—
And That Other Guy's Bow Tie—
To Bring You The Laugh-A-Minute Lowdown on the Birth of "Swoon"!

A WORLD OF ENTERTAINMENT!

With the Funniest, Most Novel Musical Story in years—

Scores of Heavenly Honeys in Big Song Numbers—

25-Piece All-Girl Band led by Diana at the Piano—

7 Great Songs by Johnny Mercer and Harold Arlen, and Others—

The Four Crosby Kids Kidding Crosby—

And Five Famous Kings of the Keyboard together in one tremendous number—

CARMEN CAVALLARO • TED FIORITO
HENRY KING • RAY NOBLE
JOE REICHMAN



Screen Play by Walter DeLeon and Arthur Phillips
Based on Stories by Elizabeth Meehan and Sam Coslow

"HERE'S TO THE FOUR OF US... BOTTOMS UP!"

...and here's to this gay and tender love story paced to the fast-moving tempo of our times!





Here's to LIZABETH SCOTT.. blonde . . beautiful . . aloof . . alluring . . what a gal to be picked to ride herd on three wild and willing bird-guys.

Aug. 26 to Sept. 29
PARAMOUNT MONTH
SERVING THE INDUSTRY FOR ONE THIRD OF A CENTURY...



Robert Cummings (Princess O'Rourke) **• Lizabeth Scott**

Don DeFore

in HAL WALLIS' Production

"You Came Along"

with CHARLES DRAKE • JULIE BISHOP • Kim Hunter • Helen Forrest

Directed by John Farrow • Screen Play by Robert Smith and Ayn Rand • A Paramount Picture

And the 3rd 6th-Block Attraction



Plus These Two Big Reissues





...Specially Released for Paramount Month!

And the Industry's Most Popular Shorts Lineup, Held Over for a 3rd Hit Year!

9 SERIES OF 62

Paramount Shorts

75% IN COLOR



And the Greatest News of All– PARAMOUNT NEWS

THEN *TO HOLD AND ... FOR YOU, WE W...*

Launching Paramou...

One of Radio's Greatest Shows Brought to the Screen in Paramount's Star Spangled Manner!

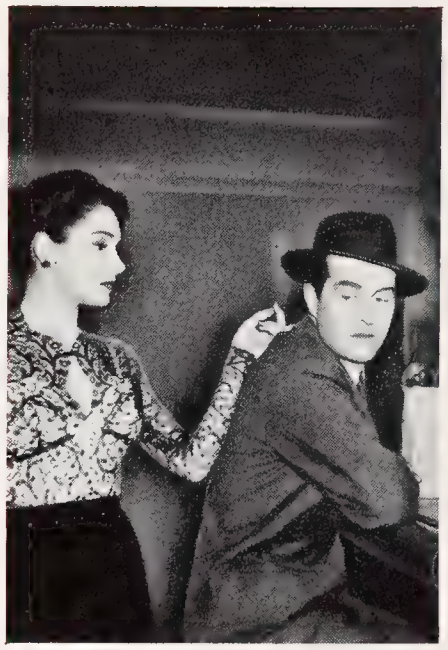
Ed Gardner's

DUFFY'S TAVERN

34 STARS including . . .

CROSBY · HUTTON · GODDARD
LADD · LAMOUR · BRACKEN
TUFTS · LAKE · FITZGERALD
And Archie (Himself) ED GARDNER





From the Best-Seller That Was Talked About in Whispers

RAY MILLAND
JANE WYMAN in

THE LOST WEEKEND

All-New Production of One of the Screen's Most Famous Hits

Owen Wister's

THE VIRGINIAN

In Technicolor

Starring
JOEL McCREA
BRIAN DONLEVY
SONNY TUFTS



FROM THE COMPANY THA...

'HE PRESTIGE AND EXTRA PATRONAGE PARAMOUNT' MONTH WILL CREATE
LOW IT RIGHT UP WITH AN UNBROKEN SUCCESSION OF SUPERB ATTRACTIONS

Greatest Program For the 1945-'46 Season

JENNIFER JONES
JOSEPH COTTEN in
Hal Wallis' Production
LOVE LETTERS
With Ann Richards, Cecil Kellaway, Gladys Cooper, Anita Louise



More Socko Than "Morocco"!
BING CROSBY
BOB HOPE
DOROTHY LAMOUR
ROAD TO UTOPIA





The Fame and Fun and Fashion of the World's Most Famous Nitery—
BETTY HUTTON in
THE STORK CLUB
A B. G. De Sylva Production
With
BARRY FITZGERALD



From the Best-Selling Story of the Ravishing Redhead Who Made History Every Night!
PAULETTE GODDARD
RAY MILLAND in
KITTY
A Mitchell Leisen Production
With Patric Knowles, Reginald Owen

VERONICA LAKE
SONNY TUFTS
JOAN CAULFIELD in
MISS SUSIE SLAGLE'S
With Lillian Gish, Billy DeWolfe



One of the Most Beloved Adventure Stories in All Literature, Brought to the Screen at Last!
TWO YEARS BEFORE THE MAST
Starring
ALAN LADD
BRIAN DONLEVY
WILLIAM BENDIX
BARRY FITZGERALD



S BEEN "ENTERTAINING THE WORLD FOR ONE THIRD OF A CENTURY"

.....ON THE AIR...

Special Half-Hour
COAST-TO-COAST
PARAMOUNT
PROGRAM

Aug. 27th—8 P. M. E.W.T.
Over 127 C.B.S. Stations
With Ten Million Listeners
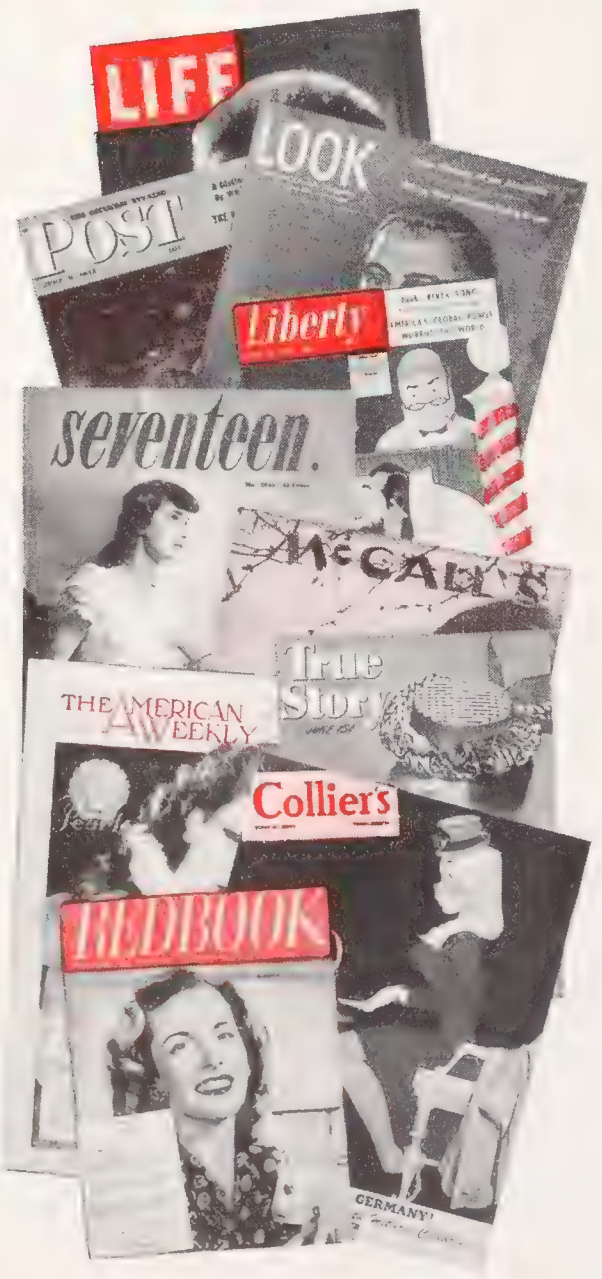
ENTIRE VOX POP PROGRAM
Featuring
BOB HOPE
Will Be Devoted To
Paramount's Third-of-a-Century
And Paramount Month Pictures!



Paramount's Third-of-a-Century
Will Be Featured Also In
HUNDREDS OF CHAIN-
BREAK AND SPOT
ANNOUNCEMENTS

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41 FULL PAGES
IN COLOR
And 18 Full Columns
Totalling 67,778,442 Ads
Will Advertise
"INCENDIARY BLONDE"
"YOU CAME ALONG"
and PARAMOUNT MONTH
In These Great August and
September Magazines



AND 14 FAN MAGAZINES



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SUPER-TRAILER—
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A Real Attraction In Itself Is
This Brilliant Short Short Packed
With Entertaining Facts About
PARAMOUNT STARS
Exciting News of
9 COMING ATTRACTIONS
Announcement of
PARAMOUNT MONTH
And A Tie-In With
YOUR THEATRE

* * *

If you haven't already booked
this great screen salesman, ask
your exchange for it today—

FREE!

Coast-
STAR
Leading Stars will visit
change City to help laun
and Insure Intensive
Paramount Month Attrac
3RD-OF-A-CENTU



...IN PUBLICITY...

EDITORIAL COMMENT

Will Feature Paramount Month In These 11 Leading Fan Magazines



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... Publicity for
...nd Paramount's
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From Highlight Pictures of 1912 to 1945

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5-WAY NATION-WIDE PROMOTION

Will Help Make PARAMOUNT MONTH Your Biggest Profit Month In One-Third Of A Century!

ENTERTAINING THE WORLD AND SERVING THE INDUSTRY FOR

Paramount Pictures

ONE THIRD OF A CENTURY...



AND NOW MORE THAN EVER...

"If It's A Paramount Picture It's The Best Show In Town"

11 COMPANIES PLAN 427 FILMS FOR RELEASE NEXT SEASON

Offer 343 from September Through July; Warner and PRC List Product

Exhibitors can expect approximately 427 features delivered during the 1945-46 season, according to tentative plans of the 11 major companies. This figure is subject to change, depending upon the raw stock situation and the over-all market absorption.

From last September to the end of this month, the companies will have released about 352 features, including specials and reissues. For the balance of 1944-45 season, it is indicated that at least 52 more pictures are to be released.

Thus far, Universal has indicated it will release 55 features for the new season, highlighted by six Technicolor pictures. Republic plans 62 features and four serials with a $20,000,000 production budget. PRC Pictures announced Tuesday a total of 50 films, including 34 features, eight of which are to be in color, and 16 Westerns. Warners last week announced the release of 12 pictures, from September through February. Detail on PRC prouct plans is on the following page.

The companies are planning bigger features, concentrating on Technicolor and black-and-white musical comedies and revues, farce-comedies and mystery melodramas. War subjects will be few and far between, but there will be a fair number of romances and romantic dramas.

To Set Schedules Soon; No Annual Conventions

During July and August, distributors will announce their new season schedules at regional sales meetings. Office of Defense Transportation restrictions will not permit conventions.

RKO Radio plans four different regional sales conferences early in August. MGM will hold the first of its meetings in Chicago at the Blackstone Hotel, for three days starting July 12. Warners ended a four-day district managers' meeting at the home office last Friday.

All of the companies, according to sales executives, are planning to release approximately the same number of features next season as they did this season, with perhaps a few above or below the 1944-45 totals.

PLANNED AND RELEASED

Company	Planned 1945-46	Released to July, 1945	Planned to Sept., 1945
Columbia	50	42	8
M.-G.-M.	36	31	5
Monogram	40	31	9
Paramount	30	27	3
PRC	50	40	5
RKO	32	27	5
Republic	62	44	6
20th Cent.-Fox	28	28	3
UA	25	15	4
Universal	55	49	3
Warners	19	18	1
	427	352	52

Urges Experiment In Showmanship

The high level of attendance during this war-boom period offers an opportunity to experiment in new forms of showmanship and to develop new merchandising techniques which will be of great value when attendance is not so good, Charles Einfeld, vice-president in charge of advertising and publicity for Warners, said at the company's district managers' meeting at the home office last Thursday.

The screen not only has an ever-increasing public responsibility, Mr. Einfeld believes, but there are still many barriers that the industry must break down before achieving full recognition. There also is the important job of helping the industry to get rid of its inferiority complex, he observed, adding that field public relations men in their position as "roving ambassadors" can help greatly in accomplishing this.

Last Wednesday, Major Albert Warner, vice-president of the company, urged the men to give greater attention not only to maintaining good relations with exhibitors, but also to cooperating more closely in public service.

"We aren't just in the entertainment business any more," he said. "We have an important public responsibility to bear in mind as well. There is a big morale job for us to do when peace comes just as there is while the war is on, and it's up to all of us to pitch in and do it.

"The process of reconversion from war to peacetime economy is bound to upset a lot of communities, necessitating a good deal of shifting in population and perhaps even bringing about some changes in the kind of entertainment the people want and need," Major Warner said. "It's up to you men in the field to watch these trends and to cooperate with your exhibitor customers in keeping a finger on the public's pulse, so that the studio can be guided accordingly."

Discuss Promotion; New Films Are Outlined

Other speakers at the conference were: Harry Goldberg, director of theatre advertising and publicity; Larry Golob, eastern publicity manager; Gil Golden, national advertising manager; William Brumberg, head of the field staff; Charles B. Steinberg, assistant publicity manager and head of the educational and public service bureau, and Robert Paskow, in charge of commercial tieups.

Ben Kalmenson, general sales manager, announced last Friday that following release of "Conflict" and "The Corn Is Green" this month, and "Christmas in Connecticut" next month, the company had set 12 pictures for release from September through February of the 1945-46 season.

The schedule is as follows: September 1, "Pride of the Marines"; September 29, "Rhapsody in Blue"; October 13, "Three Strangers"; October 27, "San Antonio"; November 24, "Devotion"; December 29, "The Time, the Place and the Girl"; January 12, "Danger Signal"; January 26, "Saratoga Trunk"; February 9, "Shadow of a Woman," and February 23, "Cinderella Jones."

Warner public relations field representatives, who were in session with Mort Blumenstock, eastern director of advertising and publicity, during the same period as the district managers' meeting, also attended the session at which Mr. Kalmenson discussed the coming product.

Joseph Bernhard, general manager of Warner Theatres, also discussed the joint meeting, citing the more intensive showmanship that will be required of both field men and exhibitors when rationing and priorities are ended and sources of amusement that have been curtailed by wartime necessity are brought back to compete for the public's spending money.

First MGM Sales Meeting July 12

Following MGM's recent decision to hold special sales meetings in various territories every three months to discuss existing problems and post-war activities, the company announced it would hold the first of these sessions in Chicago, at the Blackstone Hotel, for three days starting July 12.

William F. Rodgers, vice-president and general sales manager, will conduct the conference, which will be attended by a limited group of home office executives, sales managers and district managers.

Those from the home office will include: Howard Dietz, vice-president and director of advertising and publicity; Silas Seadler, director of advertising; William R. Ferguson, director of exploitation; Edwin Aaron, circuit sales manager; H. M. Richey, assistant to Mr. Rodgers and in charge of exhibitor relations; Charles K. Stern, assistant treasurer; Alan F. Cummings, in charge of exchange operations; William G. Brenner, in charge of exchange maintenance, and M. L. Simons, editor of *The Distributor,* sales house organ.

Sales managers who will attend are: E. K. O'Shea, eastern; John E. Flynn, western; John J. Maloney, central, and Rudolph Berger, southern. Among the district managers will be: J. J. Bowen, New York; Herman Ripps, Albany; Maurice M. Wolf, Boston; John S. Allen, Washington; Robert Lynch, Philadelphia; John P. Byrne, Detroit; Sam A. Shirley, Chicago; Ralph W. Maw, Minneapolis; George A. Hickey, Los Angeles; Henry A. Friedel, Denver; Charles E. Kessnich, Atlanta, and Burtus Bishop, Jr., Dallas.

Johnston Sets Three Releases for July

Three Monogram pictures will be released during July, according to an announcement last Friday by W. Ray Johnston, president, in Hollywood. "China's Little Devils," starring Harry Carey and Paul Kelly, will be released July 14; "Stranger from Santa Fe," starring Johnny Mack Brown and Raymond Hatton, July 21, and "Saddle Serenade," starring Jimmy Wakely with Lee "Lasses" White July 28.

Harris Estate Is $415,700

Sam H. Harris, well-known theatrical producer, left an estate of $415,700 when he died July 3, 1941, according to an estate tax appraisal filed in New York. Gross assets amounted to $609,078, and he had miscellaneous items amounting to $107,245, including his theatrical interests.

PRC Will Deliver 50 in 1945-46; Eight in Color

PRC Pictures will release a total of 50 pictures for the 1945-46 season, in the company's most expansive production program in history, Leon Fromkess, president of PRC, announced Monday at a luncheon at the Hotel Warwick, New York.

Mr. Fromkess said that 34 features would be included in the program, eight of which would be in color, and 16 Westerns. This season 45 pictures will be delivered.

Four of the new season films already had been completed, he said, and 13 are to go before the cameras during July and August, thus giving the company a total of 17 completed pictures with which to start the season in September.

"The Enchanted Forest," PRC's initial color feature, and "Song of Old Wyoming," outdoor action picture in color, are ready to be screened at this time. Those scheduled to go into production this summer include "Bombshell from Brazil," "The Lost Continent," "Stranger of the Swamp," "Those We Fear," "Devil Bat's Daughter," "Sorority Girls," "The Flying Serpent," "Romance of the West," "The Clock Struck Five," "How Do You Do," "Heritage," "Once and for All" and "I Ring Doorbells."

PRC's program for 1944-45 already has been completed, marking the fifth year the company has delivered every feature promised, Mr. Fromkess said, adding that five additional films will be delivered on the current program.

Expansion in the foreign field, resulting from the increased product, also is planned, the PRC president emphasized, explaining that in many situations the company owns and operates its own foreign distribution.

"The growth and expansion of the distribution organization since Harry H. Thomas became vice-president and general sales manager has been most gratifying, Mr. Fromkess told the trade press. "With the opening of the new selling season, PRC owns and operates 75 per cent of its own domestic distribution."

In addition to films produced by Mr. Fromkess personally and by his associate producers, Martin Mooney, Harry Sauber and Leon McCarthy, the following producers and producing units will contribute to the new season product, according to the company announcement: Sigmund Neufeld, Alexander Stern, Jack Schwarz, Clarence Greene and Russell Rouse, Sam Sax, Georgio Curti, Henry Brash and Associated Producers.

Ritchey of Monogram Leaves for Mexico

Norton V. Ritchey, president of Monogram International Corporation, left for Mexico City by plane Wednesday to confer with Jack Lamont, Monogram manager in Mexico, regarding possibility of dubbing future pictures in Mexico. This is Mr. Ritchey's first trip since assuming his post as president of the corporation. The next two Monogram dubbed pictures to be released in Mexico and other Latin American countries are "Charlie Chan in the Secret Service" and "Detective Kitty O'Day."

Brown Leaves Warners' Projection Department

Ben Brown, head of Warners' projection department in the Pittsburgh zone, has resigned as of August 4, it was announced this week by M. A. Silver, Warners' zone manager in Pittsburgh. Personal business and private theatre ownership will require Mr. Brown's full attention.

Garcia Heads New RKO Branch in Colombia

Antonio Gracia has been appointed manager of RKO Radio's newly established branch in Colombia, with headquarters in Bogota, Phil Reisman, vice-president in charge of foreign distribution for the company, announced in New York last week.

Wolff Cites Slow Release Of Product in England

American film companies are lagging behind four and five months in releasing their smaller budgeted pictures in the United Kingdom, Robert S. Wolff, RKO Radio managing director for England, said in New York last Friday.

Mr. Wolff, who arrived in the U. S. last week for conferences with Phil Reisman, vice-president in charge of foreign distribution for the company, said delays were due mainly to the product jam of top-budget features in first-runs in London and other key cities.

He said he was organizing an exploitation department for England patterned after the one RKO operates in this country under the direction of Terry Turner. The new department will concentrate on exploitation in the provinces, utilizing newspaper, car card, bill-poster and other exploitation aids. Mr. Wolff reported that five RKO features were playing simultaneously in London's West End just before he left for the U. S. The films were: "Princess and the Pirate," "Murder, My Sweet," "Three Caballeros," "The Enchanted Cottage" and "Experiment Perilous."

Pathe Industries Net Is $489,352

Net profit of $489,352.29 was reported Monday by Pathe Industries, Inc., and subsidiaries for the 52 weeks ended December 31, 1944. The annual report, the first issued since the adoption of the new corporate name and the merger of Pathe Laboratories, Inc., of New Jersey, and Pathe Laboratories, Inc., of California, disclosed consolidated gross receipts of $4,453,238.69.

Subsidiaries are Pathe Manufacturing Company, PRC Pictures, Inc.; PRC Productions, Inc.; PRC Studios, Inc.; Pictorial Films, Inc.; Official Films, Inc., and the State Theatre Company, Inc. The last-named firm owns and operates the State theatre in Denver, Col.

The report, issued by Kenneth M. Young, chairman of the board, cites the inauguration of dividends on the four per cent cumulative preferred stock of $1 per share on Oct. 1, 1944, and a like amount on December 31, 1944, leaving $4.49 per share applicable to common stock. The figure of $449,352.29 was carried to surplus account.

The PRC companies expanded their programs during 1944, according to the report. The budget per picture "was increased an average of approximately 100 per cent over the corresponding budgets for the previous season," Mr. Young states. During the year, PRC Pictures acquired seven exchanges.

"The increase in the number of outlets for PRC films is resulting in a larger average gross revenue per production," Mr. Young reported. "This permits PRC to appropriate a larger amount for its films with a consequent improvement in the quality of its product. Improved quality, in turn, is a step toward greater audience acceptance."

Film Classics Franchise Holders Form Company

Seven Film Classics franchise holders have organized the Supreme Distributing Company, Inc., to handle the distribution of 24 Western reissues starring Johnny Mack Brown and Bob Steele. They are Robert L. Lippert, San Francisco, sales manager for the group; J. F. White, Jr., Charlotte; John Mangham, Atlanta; Arthur Lockwood, Boston; Jack Engel, Philadelphia; Al Grubstick, San Francisco, and John L. Franconi, Dallas. Eight Johnny Mack Brown prints and eight Bob Steele have already been distributed to the franchise holders.

Clark to Austria

Colonel Kenneth Clark, formerly head of press relations for the Motion Picture Producers and Distributors of America, will serve General Mark Clark as deputy public relations officer of Allied Force Headquarters when the general takes over command of the American occupation forces in the American zone in Austria.

California Unit Has 315 Members, Williams Says

Hollywood Bureau

There are 315 theatres now members of the Southern California Theatre Owners Association, out of a possible 500 in the Los Angeles' exchange area, Paul Williams, formerly of the staff of the Department of Justice, now general counsel of the SCTOA, made known last Thursday in Hollywood.

Mr. Williams also said that the principles of conciliation and arbitration enunciated by the late Albert J. Law in Washington and New York, last December, on the business trip he made in behalf of the SCTOA, are continuously in effect. Mr. Law was general counsel of the organization until his death last January.

There is no disposition at present to press for the adoption of the SCTOA program on a national scale, Mr. Williams observed, as was suggested by Mr. Law during his talks with Government officials and company executives in the east. Neither has there been any occasion thus far to invoke arbitration either under the established procedure or otherwise, he added.

The SCTOA conciliation program, as devised by Mr. Law, consists of three steps to be taken in cases of differences. Firstly, parties in dispute would undertake personal settlement of points at issue; secondly, a round-table discussion would be held, with mutually approved disinterested parties also present; and, third, the SCTOA general counsel would volunteer to act as arbitrator or would obtain the services of an arbitrator acceptable to both parties.

These steps are continuously available to SCTOA members but there has been no need to carry a dispute beyond the first two steps up to now, Mr. Williams pointed out. In practice, however, any disagreement involving SCTOA members which might persist beyond the taking of the three steps in the conciliation program would be carried thence to the courts.

Special Insert Added to Warner Short in Canada

Slanting for Canadian audiences has been applied to the two-reel Warner Bros. film, "It Happened in Springfield," based on the successful plan to teach social tolerance in the public schools of Springfield, Mass. Dr. George F. Davidson, Deputy Minister of National Welfare, appears in a special introduction speaking on the application of the theme to Canada. The one-minute insert was produced with the cooperation of the National Film Board. A Dominion-wide promotional campaign is being given the short subject. The Toronto portion of the "Canadian Roundup" radio program June 25 was devoted entirely to a discussion of the subject by the commentator, John Fisher.

Admission Tax Gains and Loses in California

The situation in the municipal amusement tax movement in northern California developed into a stalemate last week with one city voting against a levy and another city voting for the levy. In Marysville the mayor's motion for a four-cent levy failed to be seconded in the council, but in Chico, the City Council levied a three-cent tax on amusement. Indications are that the T. and D. Circuit, which operates theatres in both cities, will carry its fight against the measure to the people by means of a referendum.

Markoffs Acquiring Two Theatres

Ted and Joseph Markoff, operators of the Colchester, Moodus and East Hampton theatres in the New Haven area, are completing negotiations for the acquisition of the Stuart theatre in Lakeville, Conn., and the Millerton, N. Y., theatre. Sam Rosen and Arthur Lockwood have operated the houses for the past seven years. The Millerton theatre was closed for several years.

MAIL ORDER THEATRES WILL CIRCLE GLOBE—SKOURAS

Head of National Theatres Outlines Plan to Provide Foreign Box Offices

Hollywood Bureau

Pre-fabricated theatres, produced by methods perfected in America's wartime manufacture of ships and planes, will girdle the globe and vastly expand the scope of the motion picture, Charles Skouras, president of National Theatres, said Monday, announcing his company's plans to manufacture the units.

The note of awareness of an expanding world market was the second heard in Hollywood in two days. Donald M. Nelson, new president of the Society of Independent Motion Picture Producers, talked expansion at a press conference Sunday, stressing the urgency of carrying American industrialism to the far corners of the world via the screen, but skipping lightly over the ways and means.

A third note was heard in New York this week when Herbert J. Yates of Republic announced that James R. Grainger would head a coordinated world sales organization for Republic. **[See page 48.]**

Mr. Skouras, talking at his Los Angeles headquarters at a trade press conference, explained details of plans two years in the making. He exhibited built-to-scale models of the new units.

A separate corporation is being formed to manufacture and sell ready-to-operate theatres in 500-seat to 2,500-seat sizes throughout the world, the National Theatres president said.

Mr. Skouras made no mention of world economics at his press interview.

He said the corporation in formation would offer pre-fabricated theatres to all comers, anywhere in the world, on terms of 50 per cent purchase price down and 50 per cent to come. The corpration will be able to supply between 500 and 1,000 theatres the first year, and after that, the circuit head said: "The sky's the limit. Look what was done in turning out planes. The same methods will apply to theatres."

For the benefit of the press, R. H. McCullough, National Theatres director of television and pre-fabricated theatres, placed three model theatres on the table in Mr. Skouras' executive drawing room, together with specimens of construction material. He described them in detail.

Is Termed "Greatest Development in Years"

Illustrating his comments with gestures toward these models, Mr. Skouras declared: "This is the greatest development this industry has undergone in years. This 600-seat model is right for the little towns, in this country and everywhere, which now have only old, broken-down shooting galleries, and it will attract more people to the motion picture. Nationally and internationally, attendance and revenue will be increased tremendously. On the basis of this increased revenue, producers can go ahead and spend more money to produce better pictures. Everybody will benefit," Mr. Skouras prophesied.

"It is this simple," he continued. "Anybody who wants to enter show business can get himself a site and order one of these theatres by number. It will be shipped to him in from two to five box cars, depending on the size he wants, complete in every detail except the foundation. That can be put in while the theatre is on its way. Three weeks after shipment arrives, he will be handed the keys—even a trained staff can be provided if he wants it—and he's in business, ready to start showing pictures."

The pre-fabricated houses will cost from 40 to 50 per cent less than it would cost to build equivalent theatres individually, Mr. Skouras said.

The potentials have not been estimated fully, he added, but pointed out that China and Russia are two nations each needing at least 15,000 to 20,000 theatres. He did not say how many theatres Latin America would require, but indicated the number is substantial.

Although production in volume cannot begin until restrictions on materials are relaxed and until the new corporation is set up, War Production Bard Chairman Krug, who recently allocated a Skouras representative five minutes for presentation of the project and spent 45 minutes listening to him, has granted priority for construction of one theatre immediately. This will be erected in North Long Beach, Calif., in time for an opening on Thanksgiving Day to which exhibitors of the nation are to be invited. This will be a 1,200-seat stadium type of structure.

According to the circuit president, pre-fabricated houses will be opened in 600, 1,000, 1,200 and 2,500-seat sizes. Orders will be over-all in character, with all equipment and furnishings included, largely pre-installed, in one package. Construction is to be all-steel, fireproof, earthquake proof, air-conditioned, processed against insect pests and perfected accoustically by means of a new device yet to be divulged but already in use in some National Theatres' houses.

The decoration, which arrives with the package and attaches to a fibre-glass interior surface of seven-inch wall and ceiling material, can be changed at will, seasonally, if desired. Aisle carpets button to the floor. Seats come in banks of seven, 20 inches in width, in rows of 30 inches apart, and batten down.

Questioning which sought to connect the project with Henry Kaiser, mass production ship builder who owns the only steel plant in the West, drew neither confirmation nor denial from Mr. Skouras.

SMITH LEAVES FOR PARIS FOR MPPDA

Harold L. Smith, goodwill ambassador for the American industry in France before the war, sailed from Boston July 2 to return to Paris, where he will reopen the office of the Motion Picture Producers and Distributors of America. Philip R. Saltonstall, representative of the MPPDA, who is now in London, will join Mr. Smith shortly. The organization's office in Paris will have no relation to the operation of the Motion Picture Export Association.

Nelson, "Expansionist," Sees U. S. Films Leading World

Hollywood Bureau

Motion pictures are the best salesmen on earth and should be employed to establish American methods and merchandise as well as entertainment in a position of leadership throughout the world, Donald M. Nelson, president of the Society of Independent Motion Picture Producers, former WPB head, told the press Sunday in Hollywood.

Mr. Nelson said his acceptance of the SIMPP post had been dictated by his belief that the screen was the most effective instrumentality with which to promote the industrialization of the world.

"Not only American pictures, but all American merchandise, especially including American 'know how,' must be carried to the far corners of the earth," he declared.

"I am an expansionist," he said, "and America's future is expansion. There are two ways in which American industry can expand. One way is to fight for present world markets. I favor the second way, and I think the motion picture is the most influential means for expanding world trade."

Citing observations made during his wartime visits to "just about every country in the world," Mr. Nelson commented: "People who had never seen pictures before—people in China, Russia, everywhere—have been seeing them during the war and learning from them. We have enjoyed leadership, under war circumstances, because we had the goods, but other nations have observed this and will be challenging us. But we have one surplus no other nation has—a surplus of American 'know how'—and this is what the foreign market is interested in and wants above all else."

The world "needs to be and wants to be industrialized," he added, illustrating his point with, "China, for instance, which is 85 per cent agricultural. I consider it an industrial frontier of the world. It must remain one of the five great powers and cannot do so unless it is industrialized. It must have American goods and American industrial methods to retain its position."

The SIMPP president said there was a definite basis for confidence that the U. S. Government, specifically the State Department, would be found ready to cooperate with the film industry in implementing an expansionist policy. "It is not my intention to seek Governmental help," he said. "I believe business can and should settle its own problems, without asking Government to help. I am too new in this job to know what all the problems are, but we had 15 or 20 every day in the WPB that looked insoluble and when we sat down to the table with the men in the industries concerned, we always were able to find a solution."

When asked whether he was in sympathy with David O. Selznick's recently expressed belief that the postponement. However, the July 10 screen-Nelson pleaded unfamiliarity with details of the Code, but continued: "The code has been very instrumental in the success of the industry. It has prevented the imposing of national censorship. Everything the industry can do along this line should be done. The job we are setting out to do can be done under the Code."

ON THE MARCH

THE INDEPENDENTS' VIEWS

by RED KANN

INDEPENDENTS, their well overflowing, say they cannot continue to operate in the future if conditions such as they cite hereafter are to prevail:

1.—The case of a key city where runs had been limited to one week, regardless of drawing power because product had to be kept moving in order to feed the subsequents. That the circuit controlling the first runs and the subsequents had a problem is acknowledged, but independents say this ought not to be their concern. They claim creation of a new key house would have alleviated the condition. They add it has not been forthcoming.

2.—The case of a chain of 100-odd houses which offered $6,000 or thereabouts for independent attractions and refused to budge beyond. One independent claims to have sold the opposition and says he came out with $3,500 for his share on a single playdate. For this purpose, the opposition theatre, normally a second run, was boosted into a first run.

3.—The case of another circuit which refused to close a deal on terms generally accepted elsewhere throughout the country. In turn, this persuaded an independent to sell away. Five of such sell-aways gave this producer more rental than he had enjoyed previously from the entire chain.

4.—The case of circuits, usually topnotchers in their operating areas, which buy more product than they require and thereafter allocate one or several days of playing time to all attractions in order to wipe out their commitments. Independents assert this levels values and makes it impossible for meritorious attractions to rise above the common herd.

5.—The case of holidays and the difficulty, sometimes described as the impossibility, of independents in getting such choice dates. If circuits have nothing of their own to play, the times goes to the product of another producer-exhibitor, but not to the independent. Or so goes the allegation.

6.—The case of an independent who was compelled to sell away from a theatre operated by his own distributor because that independent was held to two weeks first run and two weeks moveover regardless of box-office power. The limitation presumably was arranged to clear product contracted elsewhere. This independent finally tied up with another first run and now asserts his rental from the single house exceeds his previous income from the entire distribution area.

Who Versus What?

WHEN SIMPP claims "the majors' activities have greatly inhibited their [the independents] scope," these are among the conditions its members evidently have in mind. When William Cagney stated recently the independents may set up their own sales unit unless the Government fails to bring about more exhibition opportunities for them, it is entirely reasonable to conclude these and related matters were on his mind, too.

And when SIMPP in its brief lining up with the Department of Justice asserts "we do not claim that the films of independent producers can never be shown in the market place or that they are not profitable," the truth did not go begging there.

The first time around "Gone With the Wind," produced by Independent David O. Selznick and released through M-G-M grossed about $13,500,000. The second time around another $4,500,000 was piled on and an additional $2,500,000 on the third try. Total: $20,500,000.

His "Since You Went Away" will hit about $5,500,000 and his "I'll Be Seeing You" approximately $3,200,000 through United Artists. Independent Sol Lesser's "Stage Door Canteen" was good for about $4,400,000 through the same distributor. Independent Sam Goldwyn's releases via RKO Radio average about $3,000,000 each in the domestic market.

Independent Bill Goetz's "Casanova Brown" will wash out domestically at $3,000,000 or in that vicinity, "The Woman in the Window" at better than $2,000,000 and "The Belle of the Yukon" at about $1,500,000.

Some independents, therefore, are not staring into the bleak face of starvation. Some may feel their scope is being "inhibited." Others may not be satisfied with their current distributor and figure they can do better with someone else's sales manager. But all of them are in business and none would have gotten where he is, contented or otherwise, without the playing time of the circuits controlled by the majors against whom they now protest. No doubt, the circuits would not have done so handsomely either.

Meanwhile, there is a slight matter of curious relationships. SIMPP members on whose behalf the brief supporting the Government's litigation against the majors was filed in the U. S. Supreme Court include Walt Disney, Samuel Goldwyn, International Pictures, Jesse L. Lasky, Rainbow Productions and Walter Wanger. Aside from the latter, all release through RKO Radio which produces, distributes and exhibits. Because it engages in all three, the Government says it must quit one—exhibition. Wanger's distributor is Universal which is a "minor turnstile" in the language of SIMPP in its brief.

Who's fighting whom and what about it?

Meanwhile and as anticipated, Donald M. Nelson, recently elected president of the society, has held his first press interview in Beverly Hills, socialite neighbor to Hollywood. On whether or not the society will maintain its recorded position in the case against the majors, he pleaded unfamiliarity with the action and thus lacked an authoritative point of view. On whether or not there is significance in what else he had to say, opinion will arrive at its own determination.

What else he said was, "Personally, I have always been against monopoly."

■■ Conversation piece about milestones was rolling back the curtain of reminiscence at a Coast studio. Milestones dropped all over the place. A milestone for this picture. A milestone for having turned out the largest number of attractions on a given Hollywood lot in a single year.

Came the inevitable juncture when the cycle, and the circle, had to be completed. That's when the newest producer in the aggregation was reached.

"Me and milestones? It's a milestone that I'm even here."

Congress Lauds Frank Walker For Service

The House of Representatives paid a half-hour tribute Monday to Frank C. Walker, Postmaster General since 1941, on the occasion of Mr. Walker's retirement. President of Comerford Theatres, Inc., Mr. Walker will return to Scranton, Pa., to resume direction of the Comerford circuit. He left the Cabinet last Saturday.

"Mr. Walker's administration of the postal service has been a most notable one," Representative John W. Murphy of Pennsylvania told the House. It is not too much to say that it will long be referred to as a golden era in the history of postal development.

"Few in our times have rendered such distinguished, unselfish, national service as Postmaster General Walker. Not once, but time after time, he deserted his private pursuits to answer appeals of the Chief Magistrate of the Nation to fill roles in national emergencies for which he was peculiarly fitted through character, personality, adaptability and administrative experience. In each and every instance he measured up to the high confidence reposed in him by the Chief Executive."

Last week Mr. Walker turned into the Treasury $51,000,000, representing a surplus of income which brought his total return to the Treasury during his service to more than $189,000,000.

Neal and Schmidlapp To Build Film Studio

Associated Filmakers, Inc., producers of industrial and educational pictures, have purchased ground in Mt. Vernon, N. Y., for the construction of a sound film studio. Stanley Neal, head of the company, announced last week in New York that the studio would cost $160,000 and would be equipped for film production as well as the company's television interests. Two sound stages, one, 180 feet x 80 feet and the other 60 feet x 50 feet are included in the plans, completed by O'Brien-Fortin, New York architects. W. Horace Schmidlapp is associated with Mr. Neal in the company.

Ohio Tax Report Shows Drop in Attendance

A decrease of 16½ per cent in attendance of Ohio motion picture theatres for the first five months of this year, compared with the corresponding period of 1944, is indicated in figures released by Don H. Ebright, State Treasurer, in Columbus. Collection of the three per cent excise admission tax for the current period amounted to $875,286, against $1,039,368 for the same period of 1944, the report shows. Collections of this tax for the first five months in 1943 were $880,612.

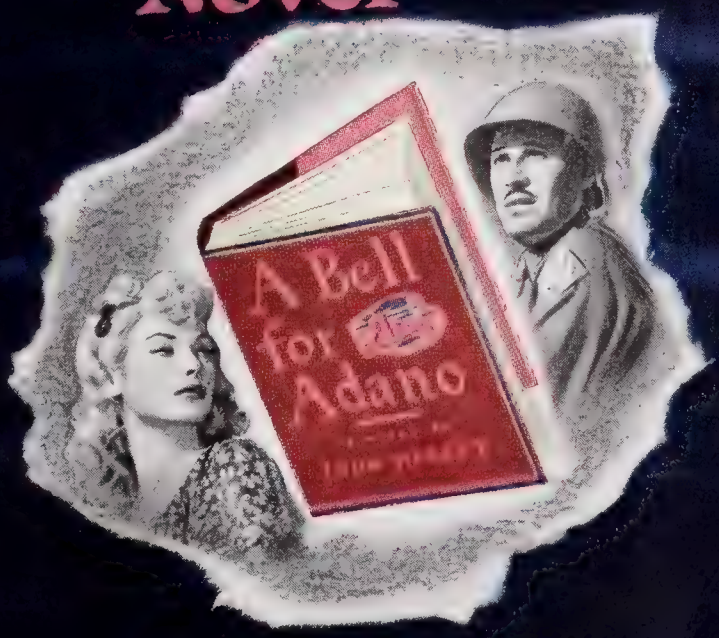
Charter Unit to Promote Canadian Cultural Life

John Grierson, head of the National Film Board of Canada, is listed as one of the incorporators of Canada Foundation, Toronto, which has been granted a charter to further the cultural life of the country. The Foundation plans to raise a fund of $1,000,000 to sponsor screen, art, music, radio and literary activities among Canadians. A. D. Dunton, Montreal, who has been identified with the Wartime Information Board, is another incorporator.

Three Nova Scotia Houses Acquired by Odeon

Odeon Theatres of Canada has acquired three additional theatres in Nova Scotia. They are the Roseland and the Academy theatres at New Glasgow and the Jubilee at Tellarton. The Roseland and the Academy have been operated by N. W. Mason, recognized as the oldest exhibitor in the Dominion.

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A Bell for Ad

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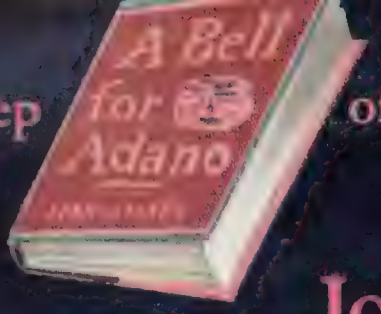
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Screen Play by Lamar Trotti and Norman Reilly Raine

Always the Biggest Figure in Best-Sellers

20th Century-Fox 30th Anniversary

AFL Attempts to Settle Hollywood Strike—in Chicago

Heads of all American Federation of Labor international unions with locals in Hollywood studios were to converge Friday, July 6, on Chicago, at the Drake Hotel, at the invitation of William Hutcheson, AFL vice-president and president of the International Carpenters Union.

The purpose of the unexpected Chicago conclave, it was said in Hollywood Monday, was an attempt to head off delay in settlement of the studio strike on account of last week's National Labor Relations Board order for an examination into the eligibility of voters in the recent set decorators' election.

Among the international presidents scheduled to attend the meeting were those of the locals involved in the controversy. The AFL leaders aimed to thrash out the conflicting claims, including jurisdictional ones, in an effort to bring about a mutually satisfactory conclusion of the 15-week strike without awaiting NLRB action. Herbert Sorrell, president of the Conference of Studio Unions and other CSU officials, left Hollywood Tuesday for Chicago.

Meanwhile, in Hollywood last Friday, strikers picketing the studios paraded with gaudy placards in French, Chinese, Russian and Arabic, addressed to the 500 delegates of the San Francisco Conference who toured the Hollywood studios following conclusion of the Conference.

The Screen Players Union supplied several pickets in costume, one group depicting Indians bearing banners declaring themselves original Americans and demanding recognition of their stand in the strike.

Last Friday, the NLRB in Washington instructed the regional board in Los Angeles to call a hearing on the eligibility of set decorators voted in the election May 24, whose votes have been challenged by one or the other of the unions who are contesting for representation of the group. The regional director recommended that the ballots of the 54 set decorators who went out on strike March 12 be opened, to which Local 44 objected, raising issues with respect to the conduct of the ballot.

The NLRB order was construed by Hollywood observers as a development in favor of the IATSE. No faction in the jurisdictional dispute, however, would offer comment, pending further information.

DeMille Files Appeal On Ousting by AFRA

Notice of appeal from a decision upholding the American Federation of Radio Artists' suspension of Cecil B. DeMille for refusal to pay a $1 political assessment was filed with the California State Supreme Court this week. After a lower court had ruled that AFRA had the right to demand the assessment, DeMille quit his $2,050-weekly Lux Radio Theatre show rather than pay the $1. It was reported that DeMille intended to submit eight points in support of his petition for a reversal. He will contend that AFRA had no authority to levy the assessment which was to have been used in the union's fight against the "right to work" measure on last November's ballot. He will further state that the assessment violated his right of free speech and deprived him of his liberty.

Additional Area Premieres Set on "Back to Bataan"

S. Barret McCormick, director of publicity and advertising for RKO, announced this week that plans had been completed for additional dates in the series of area premieres on "Back to Bataan." The film will open in Cleveland at the Hippodrome theatre July 18; the Golden Gate theatre in San Francisco and the Hill Street and Pantages theatres in Los Angeles July 18 and 19. July 31 area premieres will be held at the Paramount theatre in Seattle and the Orpheum in Portland. July 4 the Cincinnati and Ft. Wayne areas saw the film.

"INVALUABLE"

"The International Motion Picture Almanac is an invaluable reference here — not only within the trade, but also its authority is consistently utilized by newspaper editors and film writers. I can assure you that the copies available are well-thumbed and jealously guarded by those who own them."—*Lin Endean, by airmail from Sydney.*

Army Exhibiting Its Films To Press Representatives

For the purpose of furnishing to the press background material on Army matters of current national interest, the first program in what is intended to be a series of exhibitions of Army motion pictures was held last week at New York's Normandie theatre with film critics of the New York newspapers and representatives of the motion picture trade press attending.

Most of the films which will be shown were made for exhibition to troops only. Three films were shown on the first program. "Camouflage," a Technicolor cartoon produced by the Army Air Forces, illustrated methods of hiding fighting areas from aerial observation. "Special Delivery—Japan" was produced by the Army Pictorial Service of the Signal Corps for distribution to war plants and factories through the Industrial Service Division of the War Department Bureau of Public Relations. It showed the manufacture of rockets, bombs, shells, etc., and their eventual distribution to the fighting fronts.

"Diary of a Sergeant," supervised by the Army Medical Corps and produced by the Army Pictorial Service, reveals to the soldier amputees the real meaning of the loss of one or more limbs. It demonstrates the manner in which a man gets his new mechanical hands and how he learns to use them.

Sees Early Television for More Than 60,000,000

"When the stations are built for which applications are on file, television will be available to more than 60,000,000 people," Paul E. Carlson, receiver sales executive of Allen B. DuMont Laboratories, Inc., told members of the American Marketing Association June 27 in New York. He outlined various methods of distributing and selling receivers that had been tested in the past. He especially stressed the function of the independent exhibitor who "will play an important part in national distribution." He predicted small, home-like demonstration rooms, remotely comparable to record-playing rooms, as the most effective receiver selling aid.

Walker to Head Loew's Recording Program

Loew's has appointed Frank Walker of RCA Victor, New York, to head its new recording project, which it will begin August 1. Loew's has entered the recording field because it uses recordings extensively to promote the Metro-Goldwyn-Mayer films. Its commercials, which are produced in New York by the Donahue and Coe advertising agency, are broadcast over approximately 100 radio stations. The recordings previously have been cut by various recording companies. It is understood that "nothing is excluded" in the company's recording plans.

Acquires Foreign Rights

William M. Pizor, president of Capitol Pictures, has announced that his company has obtained all foreign rights to "Wildfire," the story of a horse, produced by Action Pictures, Inc., of San Francisco. He also has obtainel all foreign rights to eight Johnny Mack Brown and 16 Bob Steele Westerns. "Wildfire" is in Cinecolor.

Smith Quits WPB; To Be Liaison on Supply Problems

Washington Bureau

Allen G. Smith, who since September, 1942, has seen to it that no United States exhibitor had to close his doors because of booth-equipment failure, left the War Production Board July 1 to return to the National Theatre Supply Company. For the next few months, he will divide his time between New York and Washington in the capacity of liaison between the supply industry and the Government.



Allen G. Smith

With his orders restricting the production and distribution of equipment revoked and the supply situation rapidly improving, Smith felt that his work in Washington was ended. The booth-equipment industry has no reconversion problem and, except in the field of electronic components, no materials problems of any consequence.

Smith joined the WPB in September, 1942, as consultant to the then amusement section, becoming acting chief the following December and, in March, 1943, permanent chief of what later became the theatre equipment section.

No production of civilian equipment at all was permitted when he joined the section, but Smith quickly convinced military and civilian authorities that repair parts and enough equipment to replace that which might be destroyed by fire would have to be produced if the theatres were to continue in operation, as sought by the Administration.

He built up his production program gradually, and at the end of the war in Europe the industry was prepared to swing into larger civilian output as rapidly as military orders were cut back and materials made available.

As he prepared to leave his office, Smith received letters of appreciation of his efforts from Orville Slater, director of the service equipment division of WPB, and the Army, Navy and Marine Corps officers with whom he had worked out the problems involved in meeting military requirements for equipment.

Disney Health Films In National Release

Walt Disney cartoons produced for both the U. S. Department of Agriculture and the U. S. Public Health Service were released last week. "Something You Didn't Eat," a nine-minute Technicolor short produced for the Department of Agriculture, opened at 19 New York theatres last week. Tho additional theatres will offer the film this week. It is distributed by Warners for the War Activities Committee. Dr. Janet Mackie, technical medical adviser of films for the Health and Sanitation division of the Office of Inter-American Affairs, has arrived in South America, where she will supervise the showing of Disney health films produced by the Public Health Service. They will be shown in Peru, Brazil, Argentina, Paraguay, Uruguay and Chile.

Signal Corps Photographic Center Receives Plaque

The Signal Corps Photographic Center was honored Monday with the award of the Army Service Forces Meritorious Service Unit plaque. Brigadier General E. L. Munson, Jr., Chief of the Army Pictorial Service, made the presentation to Col. Roland C. Barrett, Commanding officer of the post. The Signal Corps Photographic Center, at Astoria, L. I., is the largest military photographic center in the world.

REPUBLIC'S WORLD REINS TO GRAINGER

Yates Says Shrinking Globe Requires Centralization of Company Authority

The speed and ease with which all portions of the globe can be reached in the post-war world, plus the likelihood that problems abroad will assume a closer relation to the domestic scene, require a common supervision of foreign and domestic activities, Herbert J. Yates, president of Republic Productions, Inc., said in New York June 28 before leaving for a visit to the studio.

Commenting on the combination of world-wide distribution and sales under the jurisdiction of James R. Grainger, president and general sales manager of Republic Pictures Corporation, Mr. Yates added that the proper development of the foreign market could be quickened by bringing trained domestic personnel to bear to increase the effectiveness of the forces abroad.

"I feel that we can get better results abroad and at home if the sales and distribution executives and representatives have an opportunity to learn at first hand the problems facing the two fields," he said. "We have not been getting the volume of business in the foreign field to which I believe we are entitled, and the new arrangement may increase the returns from that operation."

To Exchange Ideas

The arrangement Mr. Yates referred to was his earlier announcement that world-wide distribution and sales would be coordinated under Mr. Grainger, who will interchange personnel between the two markets "to permit a freer exchange of sales and distribution ideas."

Mr. Grainger will supervise Republic Pictures International Corporation and nine other corporations in the foreign field. The others are Republic Films Argentina Corporation, Republic Pictures de Brazil, Inc.; Republic Pictures de Mexico, Inc.; Republic Films of Central America, Inc.; Cia. Republic Films Chilena, Inc.; Republic Pictures del Peru, Inc.; Republic Pictures Puerto Rico Corporation, Republic Pictures Trinidad, Inc., and Republic Pictures de Colombia, Inc.

Under the new setup, Mr. Grainger will coordinate the sales and distribution activities of both the domestic and foreign forces. He will bring additional manpower to bear upon either situation as the business conditions in his opinion seem to require, or as the need for extra training of personnel seems to be indicated.

Use More Promotion Abroad

Exploitation and publicity developed in the domestic market will be utilized in the foreign field to a greater extent than heretofore, according to Mr. Yates. He said that Mr. Grainger would coordinate this phase of company activity "to secure the maximum results by the adaptation to the foreign fields of campaigns that have proved successful over here." The activity of personnel concerned with this function in all fields will be coordinated under the supervision of Mr. Grainger.

Republic's expansion plans have been formulated. "Continued progress in the international field is now attendant only upon clarification of conditions in foreign countries," Mr. Yates said. He added that as soon as conditions permitted, the company would hold its first international sales meeting.

Mr. Grainger will tour abroad as soon as travel conditions and company plans permit. His first trip, scheduled for August, will be to Mexico City and to several South American capitals.

Post-war conditions in Europe will be as favorable for American producers as they were during the five years preceding the war, "provided we can operate in businesslike fashion," Morris Goodman, vice-president in charge of foreign sales, said last week on his return from a 10-week trip to Europe. His tour took him to England, France, Spain and Portugal. In his opinion, there is not enough native production at present to provide any serious competition for American producers. He added that American films still predominate in all European countries that are free to exercise a choice in their entertainment fare; that theatre business is greater than before the war, with all theatres in England now operating.

Hold Luncheon for Wayne

Republic gave a luncheon June 28 at the Astor Hotel in New York for John Wayne, star of the 10th Anniversary picture, "Flame of the Barbary Coast." Other guests of honor were Joseph Kane, who produced and directed the film; Paul Fix, writer, and Lawrence Hazard, writer. Mr. Yates and Mr. Grainger headed the company guests, which included William Saal, executive assistant to Mr. Yates; Edward L. Walton, assistant general sales manager; H. J. Yates, Jr.; Steve Edwards, director of publicity; Richard Altschuler, Evelyn Koleman, and Beatrice Ross. Lieut. Steve Dorsey, former special secretary to Mr. Grainger, now on leave following his liberation from a German prison camp, also was a guest.

Meanwhile, a change in management of the San Francisco exchange was announced by Francis Bateman, western district sales manager. S. D. Weisbaum resigned as manager to enter business for himself after an association of 10 years with Republic. Mr. Bateman announced the appointment of S. C. Martenstein, salesman at San Francisco for the past 10 years, to succeed Mr. Weisbaum.

German and Jap Patents To Be Retained by U. S.

Thousands of patents on motion pictures, radio and television filed in this country by German interests will remain in the hands of the American companies to which they are being licensed, it was learned last week. Senator Harley M. Kilgore, chairman of the War Mobilization sub-committee of the Senate Military Affairs Committee, disclosed that German and Japanese property seized by the United States will not be returned to its original owners at the end of the war. Senator Kilgore announced that James E. Markham, the Alien Property Custodian, had reported that Treasury officials were agreed that the patents will not be returned. Among the larger properties thus lost to the Germans is the General Aniline and Film Corporation.

Plans Manila Theatre

Dan Greenhouse, Republic production executive, will operate a theatre in Manila in partnership with a resident exhibitor. It was learned that Mr. Greenhouse had obtained an export license for theatre equipment which is to be shipped to Manila as soon as possible for installation in a new or rebuilt theatre.

Attorney General Clark Takes Over

Tom C. Clark, former Assistant Attorney General in charge of the criminal division, took over his new Cabinet post of U. S. Attorney General last Saturday, succeeding Francis Biddle. Washington observers believe that under Mr. Clark, the Department of Justice will undergo a change of management.

The retiring Attorney General is the fourth to leave the Cabinet since the Government's anti-trust suit was initiated against the distributors. It was Mr. Biddle's decision not to negotiate further with the companies on revision of the Consent Decree that returned the case to the Federal Court, where it will be tried in October.

Mr. Clark has been closely associated with proceedings of the case since its inception. He served at one time as first assistant to Thurman Arnold, who handled the original Government suit, and followed Mr. Arnold as head of the anti-trust division. Mr. Arnold administered the oath of office to the new Attorney General.

Federal Court Dismisses Rosewelt Complaint

Federal Judge Goddard dismissed without prejudice the motion in New York of the Rosewelt Realty Company to adjudge Paramount, Loew's and RKO in contempt of the Consent Decree.

The court suggested that since the motion stemmed from an arbitration case, the action be taken to the U. S. Attorney General because if any award in arbitration is violated, an exhibitor must first appeal to the Attorney General, the judge said. In the event the Attorney General's office takes no action, the motion can be resubmitted to the court.

Rosewelt, which operates the Orient theatre, Jersey City, has alleged that the New York arbitration tribunal in 1942 reduced the Orient's clearance over the Cameo, operated by the Rosyl Amusement Company, from seven to three days. Subsequently, the plaintiff charged, the three distributors asked the Orient to waive its clearance, and when it refused, abolished all clearance.

All Paramount Officers Reelected by Board

At a meeting of the board of directors of Paramount Pictures, Inc., last Thursday, all officers of the company were reelected unanimously. The officers are Adolph Zukor, chairman of the board; Barney Balaban, president; Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, vice-president; Austin C. Keough, vice-president; Charles M. Reagan, vice-president; Henry Ginsberg, vice-president; Leonard H. Goldenson, vice-president; Walter B. Cokell, treasurer; Fred Mohrhardt, comptroller; Mr. Keough, secretary; Norman Collyer, assistant secretary; Jacob H. Karp, assistant secretary, and Frank Meyer, assistant secretary.

Trade Screening Postponed For "Anchors Aweigh"

With the exception of New York and Los Angeles, trade screenings on "Anchors Aweigh," starring Frank Sinatra, Kathryn Grayson and Gene Kelly, have been postponed from July 10 to July 17. It was originally planned to have all exchange centers screen the Technicolor attraction July 10, but was unable to obtain prints on time.

Legion of Decency Reviews Eleven New Productions

The National Legion of Decency this week reviewed 11 new films, approving all but one. In Class A-1, unobjectionable for general patronage are: "Arson Squad," "Boston Blackie's Rendezvous," "Colorado Pioneers" and "Trail of Kit Carson." In Class A-2, unobjectionable for adults, are: "An Angel from Brooklyn," "The Beautiful Cheat," "Girls of the Big House," "Johnny Angel," "Mama Loves Papa" and "Why Girls Leave Home." "Jealousy" was placed in Class B be- Home." "Jealousy" was placed in Class B.



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BALTIMORE · ***Century +38%*** *(Holdover)*

BOSTON · ***State and Orpheum +26%***

CINCINNATI · ***Albee to Lyric +21%*** *(Now in 2nd week at Lyric)*

CLEVELAND · ***State +49%*** *(Moveover to Stillman)*

COLUMBUS · ***Ohio +22%***

DENVER · ***Esquire, Weber and Denver +29%*** *(Moveover to Alladin)*

HARRISBURG · ***Regent +12%***

INDIANAPOLIS · ***Palace +33%***

KANSAS CITY · ***Midland +31%***

LOS ANGELES · ***Chinese, Uptown State and Carthay Circle +33%***

LOUISVILLE · ***Loew's U. A. +33%*** *(Moveover to Brown)*

NASHVILLE · ***Loew's Vendome +21%***

NEW ORLEANS · ***Loew's State +29%*** *(Holdover)*

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Swings...



NORFOLK • ***Loew's State +18%*** *(Holdover)*

READING • ***Loew's Colonial +29%***

RICHMOND • ***Loew's +24%*** *(Moveover to National)*

SAN DIEGO • ***Fox, State and Loma +36%***

SAN FRANCISCO • ***U. A. +28%*** *(Now in 10th week)*

SPRINGFIELD • ***Poli Palace +33%***

SYRACUSE • ***Loew's +31%*** *(Moveover to Strand)*

WILMINGTON • ***Loew's Aldine +11%***

WORCESTER • ***Poli +45%*** *(Moveover to Elm Street)*

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...AND AT THE CAPITOL, NEW YORK, BUSINESS IS PLUS 21%!

James
CAGNEY
Sylvia Sidney
in
"BLOOD of the SUN"
with
PORTER HALL • JOHN EMERY • ROBERT ARMSTRONG
WALLACE FORD • ROSEMARY DE CAMP • JOHN HALLORAN
A WILLIAM CAGNEY Production
Directed by FRANK LLOYD
Screenplay by Lester Cole • Additional Scenes by
Nathaniel Curtis • From a Story by Garrett Ford
Based Upon An Idea by Frank Melford
Released thru
UNITED ARTISTS

e Never Misses!

ALTER LOS ANGELES FIRST RUN PATTERN

Blumenfeld Acquires Four Units; Fox West Coast to Increase Setup

by WILLIAM R. WEAVER
in Hollywood

Los Angeles' long static first run situation, dominated by Fox West Coast Theatres with its 160 theatres in Southern California and sometimes regarded as constituting a bottleneck with respect to release of backlogged product, is to undergo radical and possibly far-reaching change within the month, according to plans revealed last week and others not yet far enough along for official confirmation.

To Los Angeles last week came San Francisco's Joseph Blumenfeld, operator of 32 theatres in that city and the Bay Area, to particularize a previous announcement concerning acquisition of four first run houses in Los Angeles.

The Blumenfeld program, to be implemented August 1 raises the number of first run setups from six to seven.

Los Angeles to Have Eight

As if in echo to the Blumenfeld announcement, made on Wednesday, came unofficial but dependable information that Fox West Coast would increase its first run setups from three to four July 10, raising Los Angeles' total to eight.

Back of these developments, and others expected to follow, are many stories, each interesting in itself but all of them adding up to the unmistakable indication that showmen here do not anticipate a slump in box office prosperity within the predictable future.

The Blumenfeld invasion of Los Angeles, as it is called in trade circles, is in fact a pooling of interests on the part of United Artists, Blumenfeld, and the Hollywood firm of Galston & Sutton. It brings into the Los Angeles picture an organization to be known as Music Hall Theatres, Inc., in which the three parties, according to each of them, are partners. Asked about the degree of participation involved, Mr. Blumenfeld said details could not be revealed. but the three parties "share about equally." The fact that Cliff Giesman, city manager for the Blumenfeld theatres in San Francisco, is to come to Los Angeles to direct the operation of the Music Hall Theatres may be significant as regards control.

Blumenfeld Has Two

The Blumenfeld contribution to the four-theatre setup consists of the Tower theatre in downtown Los Angeles, on which he recently acquired a lease which became effective this week, and the Colony, a small house on Hollywood Boulevard, which passed to his control last week. The former, which has been regarded somewhat as a problem property in view of location and other circumstances, is to be refurbished in conformity with the elaborate plan of the deluxe operation outlined. The latter, a 500-seat house, also will be remodeled for the August opening, and will be partially rebuilt, when this is practical, to add 900 seats.

The Galston & Sutton contribution likewise consists of two theatres. These are the Hawaii, a de luxe theatre which has made a national reputation by its presentation of double-horror bills under class policy veneer, and the Elite, in Beverly Hills, acquired by G & S about a year ago and operated on a somewhat specialized policy at top admission prices. The Elite is to be redocorated for the August opening. The Hawaii doesn't require it. The Tower, Colony and Elite are to be known, after the changeover, as the Downtown Music Hall, the Hollywood Music Hall and the Beverly Music Hall, respectively, but the Hawaii is to retain its present identity.

First Runs for United Artists

The United Artists contribution, in addition to whatever else may be included, is the franchise for first run privileges on United Artists pictures in the Los Angeles area. It is planned to present United Artists pictures exclusively, single billing them at top admissions and giving them intensive exploitation for extended runs. Mr. Blumenfeld, who was seconded by United Artists' vice-president, George L. Bagnall, on this point, said there was enough United Artists product available or in production now to maintain the theatres on this policy until June of 1946. It is not a corollary of this assertion, however, that Music Hall Theatres is assured of first run on all United Artists pictures, both speakers confirming that Selznick product, for instance, can be sold away from Music Hall Theatres if that is held to be desirable, so far as present agreements are concerned. Mr. Bagnall said it had not been necessary for United Artists to obtain the consent of individual U.A. producers to enter into the Music Hall Theatres combination.

It is possible, Mr. Blumenfeld said, that one or two theatres may be added to the Music Hall setup, possibly before the August opening, but more probably afterward. Location rather than style of house will determine this, he said, citing the organization's general policy of establishing theatres at or near vital arterial intersections. Any additional theatres will be operated on the same policy as the four now in hand, playing the same pictures day and date and at the same prices. There will be no moveover houses, according to Mr. Blumenfeld, who added, "We'll keep them running until there's no moveover money left in them." The first Music Hall Theatres offering will be United Artists' "Story of G.I. Joe," the Lester Cowan production of Ernie Pyle's book.

Until now, United Artists product has been going to Fox West Coast Theatres for first run, usually to the Chinese-Loew's State-Carthay Circle-Uptown setup, one of three combinations in use since a reshuffling some 18 months ago which raised the number of Fox West Coast first run setups from two to three. The other two are the Egyptian-Los Angeles-Ritz and the Guild-United Artists-Guild.

Orpheum and Vogue to Be Added

To these three FWC first run setups is to be added, January 10, unless unforeseen developments intervene, the Orpheum, a downtown house combining vaudeville and pictures, and the Vogue, in process of acquisition from Harry Popkin with both parties to the transaction confident the deal will be consummated and with the opening attraction—"Dillinger"—already booked by FWC for both houses. There is plenty of indication, given in confidence, that one or more houses may be added to this setup. Creation of this type of first run, to establish an outlet for pictures in the category indicated by the first booking, has been planned by FWC for some time.

Sale of the Vogue by Mr. Popkin, who has linked it with his Pan-Pacific and Million Dollar at various times as a first run for timely or spectacular attractions, has been in negotiation for several months. The Million Dollar it is understood, passes into FWC control this week, on expiration of the Popkin lease, from which circumstance it is generally deduced that the Pan-Pacific is to go to FWC likewise, soon or late, since retention of a single first run theatre by Mr. Popkin, whose 40 other theatre interests do not include houses of this caliber is not figured a logical eventuation.

Queried along this line, Mr. Popkin said "There are a number of negotiations in various stages of progress now, with various parties and I expect to be able to reveal some transfers in a few days, but to discuss them at this time might influence the picture unfavorably from my point of view." He confirmed earlier reports that he is disposed to continue his production activities, which began with production of "And Then There Were None," which 20th Century-Fox is to release, and indicated willingness to divest himself of some of his theatres by way of simplifying his interests. He has two more picture properties in preparation and has releasing arrangements for them completed, he said, but declined to name the distributor.

Popkin Houses Mentioned

The Popkin houses were uppermost in mention during early rumoring of the Blumenfeld intention to "invade" Los Angeles, which began last February following a switch of bookings, which took United Artists' "I'll Be Seeing You" away from the United Artists theatre in San Francisco, which Mr. Blumenfeld owns in 50-50 partnership with United Artists, and gave it to a Fox West Coast house in that city. Talk about law suits came to nothing, but the reports of Mr. Blumenfeld's determination to obtain a first run foothold in Los Angeles became current shortly afterward.

Crystal-gazers in the local trade were speculating last weekend regarding such superficially unrelated matters as the United Artists partnership in the Blumenfeld theatre setup, the FWC acquisition of the Popkin Vogue and the 20th Century-Fox distribution of the Popkin pictures.

The Music Hall Theatres first run and the Fox West Coast first runs are in competition with three other established setups.

The Warner first run consists of the Warner downtown, the Warner in Hollywood, and the Wiltern, midway between, all single billing and presenting Warner product exclusively.

The Paramount first run consists of the Paramount downtown, operating on a double bill policy, and the Paramount in Hollywood, single billing, both houses using Paramount product most of the time.

The Pantages in Hollywood and the RKO Hillstreet downtown operate as a tandem, sometimes single billing, sometimes doubling, with RKO Radio, Columbia and Universal supplying the greater share of product.

Agree on New Contract for Film Home Office Workers

Loew's, Paramount, 20th Century-Fox, RKO and Columbia and the Screen Office and Professional Employees Guild, Local 1, UOPWA, jointly announced last Friday that they had reached an agreement for the basis of a new contract covering approximately 2,000 home office workers. The new contract will run until July, 1946. The negotiations have been under way in New York for many weeks.

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
Galloping Thunder (formerly "Bronco Busters")
Girl of the Limberlost

MGM
Early to Wed

RKO RADIO
Dick Tracy

20TH CENTURY-FOX
Fallen Angel
Kitten on the Keys

WARNERS
Two Mrs. Carrolls

STARTED

MGM
Hoodlum Saint

MONOGRAM
Lost Trail

REPUBLIC
Cherokee Flash

RKO RADIO
Riverboat Rhythm

UNITED ARTISTS
Whistle Stop
Duel in the Sun (resumed production)

SHOOTING

COLUMBIA
Crime Doctor's Warning (formerly "Paper Doll Murders")
Snafu
The Kansan
She Wouldn't Say Yes

MGM
Two Sisters from Boston
Postman Always Rings Twice
Letter from Evie
The Strange Adventure

MONOGRAM
Allotment Wives, Inc.

PARAMOUNT
Calcutta
To Each His Own
They Made Me a Killer (Pine-Thomas)
Trouble with Women

PRC
Detour

REPUBLIC
Guy Could Change
Sunset in El Dorado
Mexicana

RKO RADIO
Cornered
Deadline at Dawn
Kid from Brooklyn (Goldwyn)

20TH CENTURY-FOX
The Spider
Leave Her to Heaven
Enchanted Voyage
Now It Can Be Told

UNITED ARTISTS
Getting Gertie's Garter (Small)
Young Widow (Stromberg)

UNIVERSAL
As It Was Before
Alibi in Ermine
Once Upon a Dream
Frontier Gal

WARNERS
Night and Day
Confidential Agent
Stolen Life

Weather Delays Production; "Duel in Sun" Resumed

Hollywood Bureau

A week of cold, foggy weather—quite usual in Hollywood in June, the Chamber of Commerce notwithstanding—served to delay the start of several scheduled action pictures. Five new films were brought before the cameras, and production was resumed on David O. Selznick's "Duel in the Sun," on which work was halted two months ago, due to difficulties stemming from the current studio strike. Seven films went to the cutting rooms, and at the weekend the total number in work was 39, as compared to 40 the preceding week.

Seymour Nebenzal started his latest production for United Artists, "Whistle Stop," based on the prize-winning novel by Maritta Wolff. The picture is being filmed under the banner of Nero Productions, with Leonide Moguy directing. George Raft is starred, with Ava Gardner in the feminine lead opposite him, and Victor McLaglen, Tom Conway, Florence Bates, Charles Judel, Charles Drake and Jimmy Ames in supporting roles.

"The Hoodlum Saint" Is Put Into Work at MGM

MGM began work on "The Hoodlum Saint," the story of a business executive who institutes a number of charities in the name of St. Dismas, the repentant thief. William Powell, Esther Williams, Angela Lansbury and James Gleason head the cast. Cliff Reid is producing; Norman Taurog directing.

RKO started "Riverboat Rhythm," a comedy with music, featuring Leon Errol, Glenn Vernon, Joan Newton, Frankie Carlo and his band. Nat Holt produces, with Jack Gross as associate producer, and Leslie Goodwins directing.

Republic's new venture is "The Cherokee Flash," with Sunset Carson, Linda Stirling and Tom London. Bennett Cohen is producing, and Thomas Carr directing.

Monogram also started a Western, titled "The Lost Trail." The cast includes Johnny Mack Brown, Raymond Hatton, Riley Hill, Ed Parker, Steve Clark and Dick Dickinson. Charles J. Bigelow is the producer; Lambert Hillyer the director.

▽

Arrangements have been completed whereby Mervyn LeRoy will direct "Thanks, God, I'll Take It from Here," starring Claudette Colbert and John Wayne, as a Jesse L. Lasky-Mervyn LeRoy Production for RKO Radio release. . . . Robert Golden, producer of Tom Breneman's "Breakfast in Hollywood," has engaged Harold Schuster to direct the film based on that radio show. The picture will be released through United Artists. . . . Alan Ladd and Betty Hutton will co-star in "California," which Seton I. Miller will produce in Technicolor for Paramount.

Alfred E. Green has been signed by Columbia to direct "Tars and Spars," a musical based on the Coast Guard revue of the same name. . . . Tom Drake has been awarded the role of the young hero in MGM's "The Green Years," a dramatization of the A. J. Cronin novel. . . . John M. Stahl, who is currently directing "Leave Her to Heaven" for 20th Century-Fox, has been signed to a seven-year contract by that studio.

RKO Exercises Option on Harriet Parsons, Producer

RKO has exercised its option on the services of Harriet Parsons. She will produce "The Prodigal Women" as her next assignment. . . . "Faithful in My Fashion," a romantic comedy whose background is a department store, will be produced for MGM by Lionel Houser, who also wrote the screenplay. Fred Zinneman will direct. . . . Hal Wallis has signed Lewis Milestone to direct, and Robert Rossen to write the screenplay for "Love Lies Bleeding," a psychological melodrama.

Charles L. Glett has been appointed general studio manager for Selznick International Pictures, a new post involving supervision of all physical phases of the company's activities. . . . Ann Dvorak has been engaged by Jules Levey to co-star with Randolph Scott and Barbara Britton in his production of the Ernest Haycox novel, "Trail Town," which Edwin L. Marin will direct, and which will be released through United Artists. . . . Fred Brannon has been signed to a seven year contract as director at Republic.

Leon D. Britton, sales representative for RKO in the Far East prior to the war, and for the past three years sales manager for the company in Argentina, has arrived in Hollywood for studio conferences . . . Little Elizabeth Taylor, who scored in "National Velvet," is to be starred in "Now That April's There," a novel by Daisy Neumann, recently purchased by MGM. . . . Monogram has acquired the screen rights to Jack London's story, "North of Nome." Scott Dunlap has been assigned to produce it.

Eleanor Parker has been assigned the co-starring role opposite Errol Flynn in "Don't Ever Leave Me," which William Jacobs will produce, and James Kern direct for Warners. . . . Lawrence Tierney, who attracted attention with his portrayal of the title role in Monogram's "Dillinger," has had his contract extended by RKO Radio. . . . George Murphy has been selected to star in MGM's "Up Goes Maisie," opposite Ann Sothern.

Paramount Assigns Jones to Produce Next Hope Film

Paul Jones has been assigned to produce Bob Hope's next picture for Paramount, an adaptation of Booth Tarkington's "Monsieur Beaucaire." . . . Jinx Falkenburg has had her Columbia contract extended, and her next assignment will be the starring role in "Duchess of Broadway," a musical which Michel Kraike will produce. . . . George Coulouris, who is currently working in Warner's "Confidential Agent," has been signed to a long term contract by that studio.

Roy Rogers will be starred in "Don't Fence Me In," a musical Western which Armand Schaefer will produce and John English direct for Republic. . . . Rosalind Ivan, English character actress, has been signed for a top role in "Scarlet Street," which will be made for Universal release by the newly-formed company, Diana Productions. Fritz Lang will function as producer-director. . . . Monogram has exercised its option on the services of Lee "Lasses" White.

Goodwins Signed by RKO to Producer-Director Contract

Leslie Goodwins has been signed to a producer-director contract by RKO Radio . . . "A Kiss for Luck," an original comedy by Robert Wyler, has been purchased by Columbia, and assigned by Leonard Picker for production. . . . Fuzzy Knight is set for the top featured role in support of Kirby Grant in Universal's next four Westerns. . . . Claire Windsor has been signed by PRC for a top role in "How Do You Do?"

Patricia White, Broadway actress, has signed a long term contract at Warners. . . . Walter Abbott, playwright, has been signed to a writing contract by Hal Wallis Productions, and is preparing the screenplay for "The Life of Tchaikovsky." . . . Bobby Blake, child star of Republic's "Red Ryder" series, has been added to the cast of "A Guy Could Change,"

"Robe" an Undertaking Of Many Problems

Hollywood Bureau

THIRTY months after purchasing the screen rights to Lloyd C. Douglas' "The Robe" in uncompleted manuscript for $100,000, a figure he's been offered 10-fold by more than one producing company since then, producer Frank Ross is looking forward hopefully rather than confidently, to the start of shooting in January, 1946, and beyond that to release in the autumn of 1947.

"It will represent four years of my life before it's finished," Mr. Ross told MOTION PICTURE HERALD, "but if I can do the job in the way it deserves to be done, I will be well pleased."

Problems Are of Two Kinds

Faced with more problems than confront most producers in a lifetime, Mr. Ross has had to postpone shooting several times, most recently from November to January. The problems have been of at least two kinds, both still present, inclusive of story problems, now boiled down largely to questions of elimination, and of practical problems, aggravated first by wartime shortages and latterly by strike conditions affecting all production impartially.

"I'm working hardest on the script at this point," Mr. Ross said, "trying to get it down from six hours—the length in which I've submitted it to the Catholic Church for reading—to three and a half hours, logical exhibition length. There are no problems of a religious nature—it's a story in which every denomination finds its own doctrine—but there are so many secondary or interior stories inside the main story that it's difficult to decide which ones can be left out."

The necessary first procedure, according to Mr. Ross, was to prepare a full script from the work. Ernest Vadja worked with Mr. Ross on this undertaking. Albert Maltz is working with him in the present phase of writing. The script has not yet been submitted to the Production Code Administration in any form. It is felt there is no need for this until reduction has been accomplished.

Practical problems impeding the start of the shooting are more tangible than the story problems. For instance, it is estimated that it will take 40 draftsmen six months to complete the designing of sets. Sixteen draftsmen tax RKO Radio studio departmental capacity to the limit, and today draftsmen are in such acute demand in other industries that enough good ones simply are not to be had.

Set Building Stumbling Block

It is figured this problem can be whipped, one way or another, but it leads directly to the next, which has to do with the construction of more, bigger and more specialized sets than can be built under present conditions. Under strike conditions, as has been confirmed but not shouted, producers have resorted freely to the practice of trading sets according to need, including the hauling of old ones out of scenery docks and refurnishing them for use in new pictures, but no studio has in storage such items as the courtyard of Tiberius or the palace of Caligula.

These and many of similarly rare usage are required to be built on vast scale for "The Robe," which is to be shot in Technicolor and cannot be tricked out with miniatures without disastrous consequences.

As in the matter of sets, "The Robe" requires props which almost without exception have to be designed and built with fidelity to historical text. There is a shortage of skilled craftsmen—it's one of the crafts affected by the strike—equivalent to the strike-made shortage of carpenters, painters and plasterers accountable for the set problem.

Casting No Longer a Problem

Costuming, a formidable detail in production of the picture that will require 5,000 extras in some sequences, is not yet the simple matter it was before war needs drained textile inventories—and it also is a fact that, due firstly to war employment and secondly to the strike betweeen the Screen Actors Guild and the Screen Players Union, Hollywood's once overadequate supply of 7,000 extras has dwindled to something like 2,500.

Casting, on the other hand, is no longer a problem, according to Mr. Ross. There is some tendency now to withdraw from the original position that no name players are to be used in the picture. After two journeys to New York to survey talent, plus numerous lesser excursions, Mr. Ross says he has not one but several suitable candidates for every role in the picture, but he's decided it will be advisable to use two or three players in the younger category who have established themselves on the screen. All character roles, however, will be played by unknowns. None has been signed definitely.

By present estimate, "The Robe" will cost $5,000,000 to produce. Actual shooting is expected to take from six to eight months, with four to six months more going into editing, which will take the project into mid-1947. After that, audience tests, with revisions as indicated, will carry the property over into the autumn of 1947 before it is ready for release.

May Have to Extend Program

That is the Ross program of procedure as of today. He has had to extend it before, and that may happen again. Like every other producer in Hollywood, he is hopeful of improvement in several quarters—in manpower, in materials, most especially in the supply of those specialized skills now walking picket lines or observing them. His is not the first big picture to be shunted back on a production schedule due to these conditions, but his are among the biggest and best reasons for the shunting.

When it became evident "The Robe" could not be prepared for shooting by November, RKO Radio studio chief, Charles Koerner, asked for the services of Mervyn LeRoy, director, on "Thanks, God, I'll Take It from Here," first undertaking of the newly formed Jesse Lasky-Walter MacEwen producing unit. Mr. LeRoy's commitment to take "The Robe" from the point where Mr. Ross and his craftsmen leave off in their preparation still stands.

Roach and Wilson File Suit Against Film Classics

Hal Roach and Maurice Wilson have filed suit in the New York Federal District Court against Film Classics. Mr. Roach seeks $50,000 and the termination of a 1944 contract he has with the company for the distribution of his "Topper" reissue. He claims breach of contract.

Western Circuit Plans Expansion

An expansion program which it is anticipated eventually will include ownership and operation of theatres throughout California, Oregon and Arizona was announced Monday by Ted Jones, president and general manager of the Western Amusement Company, Inc., of Los Angeles. Mr. Jones made the announcement from his headquarters in Roswell, N. M., where he is state manager in New Mexico and West Texas for R. E. Griffith Theatres, Inc.

Western Amusement Company was organized late in 1944 by Mr. Jones, and since has acquired the Glendora theatre, Glendora; Upland theatre, Upland; Brea theatre, Brea; LaHabra theatre, LaHabra, and the Orange and Plaza theatres in Orange, all in California. Most of the stockholders are managers of houses in the circuit of the late R. E. Griffith. The stock, authorized at 400,000 shares of common and 100,000 of preferred, is not offered on the open market. The stockholders retain their present position with the Griffith circuit.

Other officers are Tom P. Blair, first vice-president; Frank Maxey, second vice-president; Wayne W. Patterson, secretary and assistant treasurer; and W. G. McKinney, treasurer and assistant secretary. Mr. McKinney maintains an office in Los Angeles where he does the film buying and booking.

"It is our plan," said Mr. Jones, "to set up the new company and not only provide a personal investment for the good managers who have been with us for a period of many years, but also in the hope of providing jobs for the men who have left for the war." He declared that H. J. Griffith, president of R. E. Griffith Theatres, Inc., and Westex Theatres, "is offering his personal assistance in seeing that the new company is a success."

United Artists Sets Release Dates for Seven Films

National release dates, ranging from the middle of July to the end of September, on seven major United Artists feature productions were announced this week by Carl Leserman, general sales manager. These are:

July 13—Ernie Pyle's "Story of G. I. Joe," a Lester Cowan production with Burgess Meredith portraying Ernie Pyle.

July 27—"Guest Wife," Jack H. Skirball production, starring Claudette Colbert and Don Ameche, with Dick Foran.

August 10—"The Southerner," Loew-Hakim production starring Zachary Scott and Betty Field, with J. Carrol Naish.

August 24—"Captain Kidd," a Benedict Bogeaus production starring Charles Laughton, Randolph Scott and Barbara Britton.

August 31—"The Outlaw," a Howard Hughes production with Jane Russell, Walter Huston and Thomas Mitchell.

September 14—"Paris—Underground," the Constance Bennett production, starring Constance Bennett and Gracie Fields, with Kurt Kreuger.

September 28—"Spellbound," a Selznick International picture, starring Ingrid Bergman and Gregory Peck, with Jean Archer.

Daff Realigns Universal European Branches

Al Daff, vice-president of Universal International Corporation, who has been abroad for the past two months and is now in Lisbon, will reestablish Universal branches and representation in all reopened European territories during the next month, it was learned in New York this week. Mr. Daff is expected to return to the U. S. in August.

United Screen's First Set

Irving Shapiro, general manager of United Screen Attractions, has announced that the first feature which his company has released is "Africa Speaks" which opened at the World theatre, New York, June 29.


They just met!
There are two sides to this story . . .



and both clinches are cinches for plenty of business!

She's a good bet to get from U. A.

Jack H. Skirball

presents

Claudette COLBERT ☆ Don AMECHE

with Richard Foran in

SAM WOOD'S Guest Wife

Charles Dingle · Grant Mitchell · Wilma Francis · Chester Clute · Irving Bacon
Hal K. Dawson · Edward Fielding · Original Screenplay by BRUCE MANNING
and JOHN KLORER · Produced by JACK H. SKIRBALL · Directed by SAM WOOD

Industry Impetus Helps Bond Drive Go Over Quota

Backed by the widest and most energetic industry participation in a now lengthy history of such drives, the Seventh War Loan, a smashing success, ended Saturday. Exhibitors were informed however, that their sales this week would be credited to the Seventh Loan.

New York headquarters of the national industry participation this week was busy tabulating exhibitor reports. It is known the national drive netted more than $21,000,000,000 of Bonds. The national quota was $14,000,000,000. What the industry, mainly through theatres, and without a quota, contributed will be known when reports are in.

The New York area's participation ended Tuesday night, in semi-official fashion, with the Army Ground Forces' presentation, "Here's Your Infantry," at the Yankee Stadium. Screen stars appeared, among them Edward Arnold, Judy Canova and Abbott and Costello. Some 60,000 tickets were sold.

Utah's campaign ended last week with selection in Salt Lake City of two Utah County War Bond queens, winners in a contest arranged by state theatres and the Salt Lake City *Tribune*.

The Loew circuit through June 24 sold $16,249,920 in Bonds, it announced last week in New York. Leader in the New York circuit sales was the Pitkin, New York, managed by Al Weiss; leader in out-of-town sales was the Capitol, Washington.

A "Gold Book of Honor," bearing the names of industry employees in the Seventh War Loan will be presented soon to Secretary of the Treasury Henry Morganthau, Jr.

The presentation was to be in Washington, by Irving Lesser, general chairman of the New York area drive.

New York home office employees of Universal last week over-subscribed their $100,000 quota by $25,000.

American Television Society Committee Chairmen Named

George T. Shupert, newly elected president of the American Television Society, last weekend announced the appointment of many of the organization's committee chairmen for 1945-46. The rest of the committee chairmen will be announced later, he said. Committees and their chairmen follow: education, Dr. Leonard F. Powers; finance and budget, Archibald U. Braunfeld; library, Myrtle Ilsley; membership, Joseph Doughney; motion pictures, Don Widlund, panel discussion groups, Richard Manville, general chairman; programs, Herbert E. Taylor, Jr.; program laboratory, Raymond E. Nelson, publications, A. W. Bernsohn, editor *ATS News;* reception, Sterling Norcross.

Columbia Extends Its "Montague Campaign"

Columbia's "Montague Twentieth Anniversary Campaign," current sales and billings drive, has been extended for an additional two months. The drive, originally scheduled to run from March 16 through June 28, will now conclude August 30. The company's purpose in prolonging the drive was to include in the campaign period new productions coming up for release. These are "A Thousand and One Nights" and "Over 21," both of which will be released prior to August 30.

Honor Watterson Rothacker At Independents Dinner

Watterson Rothacker, chairman of the Los Angeles Board of Review until abolition of that agency, was honored at a dinner held in Washington last week by the Independent Motion Picture Producers Association. Joseph I. Breen and John C. Flinn were the guest speakers. Mr. Rothacker was presented with a gold pen and pencil set by Trem Carr.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 87—Charter signed for world peace. . . . President Truman visits the folks in home town.

MOVIETONE NEWS—Vol. 27, No. 88—President Truman says we must lead the way to peace. . . . New Cabinet members. . . . Santa Anita handicap. . . . Destruction of the Japs from the air; grand slam bomb. . . . Blasting the Carolines. . . . Big "Liz" arrives in New York.

NEWS OF THE DAY—Vol. 16, No. 285—Dawn of a new world. . . . Home-coming for the President. . . . Pacific war spotlight on General MacArthur.

NEWS OF THE DAY—Vol. 16, No. 286—Last fight on Okinawa. . . . Truman warns on isolation. . . One of our bombers is missing. . . . Washington spotlight. . . . 14,000 more G.I.'s home. . . . Santa Anita handicap.

PARAMOUNT NEWS—No. 88—Citizen Truman comes home. . . . First step to peace.

PARAMOUNT NEWS—No. 89—"Thumbs Up" wins at Santa Anita. . . . War planes for sale. . . . Fire razes oil plants in Miami. . . . Memo to Japan. . . . Elizabeth returns—liner sets proud record.

RKO PATHE NEWS—Vol. 16, No. 90—World charter signed; Truman in San Francisco; end of the conference.

RKO PATHE NEWS—Vol. 16, No. 91—Truman takes world charter to Senate. . . . Mop up last Japs on U. S. won Okinawa. . . . Four new Cabinet members take oath. . . . B-24 shot down in Caroline raid. . . . Elizabeth carries 15,000 home.

UNIVERSAL NEWS—Vol. 18, No. 411—San Francisco parley ends. . . . MacArthur visits Philippines.

UNIVERSAL NEWS—Vol. 18, No. 412—Sea queen home with 15,000 vets. . . . Okinawa mop-up. . . . Bombers rip Jap outpost. . . . World's biggest bomber. . . . New Cabinet members sworn in. . . . Santa Anita handicap.

Johnson, General Register, Dies

Services were held Monday afternoon in New York City for E. Bruce Johnson, 60, executive vice-president of the General Register Corporation, who died of a heart attack last Friday in his New York office.



E. BRUCE JOHNSON, when he was with First National.

Mr. Johnson was one of the organizers of First National Pictures in 1917. Three years later he became that company's vice-president and foreign manager, holding those positions until 1929.

Thereafter he operated his own film import and export business in New York for a period of five years and then engaged in the film exchange business in San Francisco.

In 1937, Mr. Johnson became Pacific Coast manager for General Registrar Corporation. He is survived by his widow, Genevieve, and a daughter, Eleanor.

Nelson S. Burruss

Flight Officer Nelson S. Burruss, formerly head booker for Warner Brothers at Kansas City, Mo., is reported to have lost his life June 8 in Europe while serving as a glider pilot with the airborne forces. He is survived by his wife, a brother, and his parents of Kansas City.

Davis and Blankfort Writing for OWI

Frank Davis and Henry Blankfort, Hollywood screen writers, are now in Washington doing research and preparing scripts for two new shorts to be released on the War Activities Committee-Office of War Information program. Mr. Davis is working on a black market meat report and Mr. Blankfort is doing a subject on War Bonds. The scripts will be completed in Hollywood, where the subjects are to be produced.

May Heavy Month For Stock Deals By Film Officers

Washington Bureau

A considerable number of transactions by officers and directors of motion picture companies in the stocks of their own corporations in May were disclosed last week by the Securities and Exchange Commission in its monthly summary.

The largest single transaction reported was the sale of 1,500 shares of Consolidated Film Industries preferred stock by Herbert J. Yates, Jr., leaving him with 82 shares at the close of the month.

Other transactions reported in summary, all in May except where otherwise noted, included the following:

Columbia Pictures: Disposition by gift of 71 shares of common stock by Jack Cohn, leaving him with 32,425 shares.

Loew's Boston Theatres: Purchase of 302 shares of common stock by Loew's, Inc., giving it a total of 121,757 shares.

Loew's, Inc.: Sale of 100 shares of common stock in June, 1944, by Al Lichtman, wiping out his holdings, and receipt of 800 shares of common stock in April, 1945, by Edward A. Schiller, in the stock split-up of the company, increasing his holdings to 1,200 shares.

Monogram Pictures: Sale of 200 shares of common stock by George D. Burrows, reducing his interest to 633 shares; and purchase of 1,349 shares of common stock in November, 1944, and sale of 1,100 shares in May, 1945, by Howard W. Stubbins, through Monogram Pictures of California, holder of 7,772 shares at the close of May.

Trans Lux Corporation: Reports covering 13 months showed that direct holdings of Harry Brandt, director, increased from 32,000 to 58,915 of common stock between April 1, 1944, and April 30, 1945, in which period his holdings through Helbel, Inc., increased from 2,000 to 2,500 shares, and through his wife from 14,400 to 14,700 shares, while holdings through Broadyork, Inc., and Harday Operating Company remained static at 1,000 and 1,400 shares, respectively.

Twentieth Century-Fox: Sale of 500 shares of common stock by William P. Philips, reducing his holdings to 1,001 shares.

Universal Pictures: Disposition by gift of 400 shares of common stock by Charles D. Prutzman, reducing his holdings to 6,600 shares, and sale of 1,000 shares by Daniel M. Sheaffer, leaving him with 23,265 shares.

"Great John L." Premiere Gets Extensive Campaign

The world premiere of Bing Crosby Productions' first independent release through United Artists, "The Great John L," was ushered in at Boston's Majestic theatre June 27 with an exploitation campaign that included newspaper and radio publicity and promotion from the leading merchants.

The campaign got under way a few days prior to the opening with a series of newspaper and radio interviews on Lee Sullivan, one of the principal players. More than 100 merchants arranged window displays featuring scene stills. Through the cooperation of the Retail Board of Trade, the railroad permitted the posting of special "welcome banners" advertising the opening.

Two banners were strung across important city intersections and a sound truck was used for a street ballyhoo three days prior to the openings. For the first time in Boston, a sidewalk interview was arranged on a picture opening.

Warner Names Wechsler

Jerry Wechsler, formerly city sales manager in Boston for Warner Brothers, has been appointed branch manager in Cleveland. He succeeds Joseph Kaliski. Mr. Wechsler's film career goes back to 1914, when he joined Vitagraph as a salesman in Pittsburgh.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

HEY ROOKIE: Joe Besser, Ann Miller—Just a picture. We doubled with "Riding West" to below average business. Played Monday, Tuesday, June 11, 12.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

RIDING WEST: Charles Starrett—Not so good. Doubled with "Hey Rookie" to below average business. Played Monday, Tuesday, June 11, 12.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

Metro-Goldwyn-Mayer

BLONDE FEVER: Philip Dorn, Mary Astor—This is the first time in a long time that I have known MGM to throw away any film, but this is definitely thrown away. Richard Whorf had better get back in pictures himself if this is a good sample of his directing.—J. N. Wells, Wells Theatre, Kingsland, Ga.

BROADWAY RHYTHM: George Murphy, Ginny Simms—This is a dilly of a Technicolor film that produced good results to above average business. Good for any time. Played Friday, Saturday, June 8, 9.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—Another grand picture spoiled by religious advertising. Our patrons don't hesitate to tell us about it, and I don't blame them. Played Sunday-Tuesday, June 15-17.—E. H. Malone, Alma Theatre, Alma, Wis.

SHADOWS IN THE NIGHT: Warner Baxter—This keeps the patrons guessing, and that is what they like. Warner Baxter really plays his part well. Played Saturday, June 23.—Garland C. Lamb, Rex Theatre, Minden, La.

SONG OF RUSSIA: Robert Taylor, Susan Peters—We did well on this one. A good picture receiving many favorable comments. Did above average business. Played Saturday, Sunday, May 25, 26.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

THE SULLIVANS: Anne Baxter, Thomas Mitchell—A dandy picture well liked by all. Did above average business. Played Saturday, Sunday, May 18, 19.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—Our patrons liked this one, the first Maisie picture we have shown. Average business. Played Friday, Saturday, June 1, 2.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

THIS MAN'S NAVY: Wallace Beery, James Gleason—Business very good and everyone went away happy. Wally is very popular here and we hope he will be able to make many more of his interesting films. Played Sunday, Monday, June 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Calif.

THIS MAN'S NAVY: Wallace Beery, James Gleason—This was well liked by all and did good business. Interesting all the way through, although, of course, very far fetched. However, it was entertainment, which is more than one can say for many of the current pictures. —B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

TWO GIRLS AND A SAILOR: June Allyson, Van Johnson—Very good. Everyone happy and that's all we want. Played Saturday, Sunday, April 28-29.—Fred Flanagan, Moon Theatre, Stratton, Col. Small town patronage.

Monogram

ALASKA: Kent Taylor, Margaret Lindsay—The best Monogram picture that we have had so far, which did average business. Our audience got a great kick out of the fight in the closing scenes. Played Friday, Saturday, June 15, 16.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

ARMY WIVES: Elyse Knox, Rick Vallin—Played this in conjunction with Republic's "Cheyenne Wildcat" and secured a good house. Both of the films were very good. Played Thuresday, Friday, May 30-31.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

THE NAVAJO TRAIL: Johnny Mack Brown—Just another Western of the ordinary type. Mack seems to be in the same predicament in all his pictures. Doubled with "When Strangers Marry" to average house. Played Monday, Tuesday, June 18, 19.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

WHEN STRANGERS MARRY: Dean Jagger, Kim Hunter—A good yarn that pleased most all, with Kim Hunter really doing a job, and in our estimation she will go places. Doubled with "The Navajo Trail" to average business. Played Monday, Tuesday, June 18, 19.—K. John, Legion Theatre, Bienfait, Sask., Canada Small town patronage.

THREE OF A KIND: Billy Gilbert, Shemp Howard, Maxie Rosenbloom—Started out with a bang that petered out. Double billed with "Nevada." Howard and Gilbert are a fair double act. No laughs at all. Will do for a double bill, if you don't care. Played Friday, Saturday, June 1, 2.—W. J. Haney, Milan Theatre, Milan, Ind.

Paramount

AFFAIRS OF SUSAN: Joan Fontaine, George Brent—Reaction mixed. Some ladies like it. Many men walked out. By no stretch of the imagination can it be classed as a super special. The theme is unusual and interesting and there is some sophisticated humor, but the picture drags in too many spots.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

AND NOW TOMORROW: Alan Ladd, Loretta Young—This is a honey, and you will hear plenty of good word for it from the public, the best from Paramount in quite a while.—J. N. Wells, Wells Theatre, Kingsland, Ga.

BRING ON THE GIRLS: Veronica Lake, Sonny Tufts—Grab it quick. It's in a special class and sure to please everyone. Not a walkout in three nights, so it pleased all. Played Sunday, Monday, Tuesday, June 17-19.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

DANGEROUS PASSAGE: Robert Lowery, Phillis Brook—Tried playing this sea picture on a Friday and Saturday, but it did not draw and please like a Western drama at a lower price. This is routine stuff and you haven't missed anything if you skip it. Played Friday, Saturday, June 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOR WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—Full house first night and a flop the balance of the run. Too much war for our customers. Beautiful scenery and good story but no ring for the box office. Complaints mostly were too much war.—J. N. Wells, Wells Theatre, Kingsland, Ga.

HERE COME THE WAVES: Bing Crosby, Betty Hutton—Very good attendance at the three showings of this picture. Bing Crosby's popularity as a singer will never die out. Despite rainy weather the crowds came to see this picture. Played Sunday-Tuesday, June 17-19.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

PRC

SECRET EVIDENCE: Marjorie Reynolds, Charles Quigley—Had good attendance on this picture. Well liked. Played Sunday, June 10.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

RKO Radio

AROUND THE WORLD: Kay Kyser—Averge business. Kyser is liked by our audience. Played Tuesdy, Wednesday, May 21, 22.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

CASANOVA BROWN: Gary Cooper, Teresa Wright—A complete turnabout for Cooper, but we were more than pleased as it got a lot of laughs. He is a little old, however, for the part. Played Sunday, Monday, Tuesday, June 24-26.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

CHINA SKY: Randolph Scott, Ruth Warwick—Interesting picture that drew some good comments. On the whole it justifies "A" grouping but it is unlikely that it will draw more than average business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

EXPERIMENT PERILOUS: Hedy Lamarr, George Brent—No good for a small town. Too long, too draggy and too talkie. Had complaints and walkouts, so pulled it on Sunday night and changed to "Hangover Square" (20th-Fox), which was not much better, Played Sunday, Monday, June 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOIN' TO TOWN: Lum and Abner—Lum and Abner and their style used to go better than they do now. They seem to be slipping. Not too funny. Played Friday, Saturday, June 22-23. M. W. Hughes, Colonial Theatre, Astoria, Ill.

THE MASTER RACE: George Coulouris, Stanley Ridges—Disappointing and could be passed up to advantage. The trailer builds up and the picture lets down.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

Republic

BIG BONANZA: Richard Arlen and Jane Frazee—ular attendance of children in the afternoon. It is the type of pictures they enjoy most. Played Friday, Saturday, June 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

THE BIG BONANZA: Richard Arlen, Jane Frazee—Used this on second half of double bill with negligible results. Played Friday, Saturday, June 15, 16.—A. G. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

BRAZIL: Virginia Bruce, Tito Guizar—Sold as a special, but a very ordinary picture. I boosted it and am sorry to say it was a disappointment and hurt the house morals. If I pay special prices and advertise it as special, it should be just that. Played Friday, Saturday, June 15-16.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

BRAZIL: Virginia Bruce, Tito Guizar—This was not worth anything at all to us. We doubt very much if a good house could have been obtained had there been no admission charge. Played Wednesday, Thursday, June 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

EARL CARROLL'S VANITIES: Dennis O'Keefe, Constance Moore—Everyone was well pleased with this and we had a house full. It played a Bond Premiere performance only, Tuesday, June 19. Passes issued with each "E" Bond. During this drive "E" Bond sales amounted to more than $39,000 and other bonds, $91,000.—Garland C. Lamb, Rex Theatre, Minden, La.

FLAME OF THE BARBARY COAST: John Wayne, Ann Dvorak—This one is much better than most of the Republic pictures of this kind. It was enjoyed by all who saw it. Played Sunday, Monday and Tuesday, June 17, 18, 19.—Garland C. Lamb, Rex Theatre, Minden, La.

SONG OF NEVADA: Roy Rogers—As usual a good show with Roy and Trigger. I believe I am the first exhibitor to play Gene Autry's pictures on Sunday and they went over big. How I wish Gene were back. Roy is O.K., but we could use both of them. Played Saturday, May 5. —Fred Flanagan, Moon Theatre, Stratton, Col. Small town patronage.

Twentieth Century-Fox

DANGEROUS JOURNEY: Burma travelogue — We played this late. This picture was something we haven't had for some time—a jungle expedition. Business above average and held the interest of our audience.—Played Tuesday-Thursday, June 12, 13, 14.—H. Goldson, Plaza Theatre, Chicago, Ill.

IN THE MEANTIME DARLING: Jeanne Crain, Frank Latimore—Here's where Fox wasted a bunch of film it seems that each producer has to waste more and more film when it is so short. They could put this in good shorts or newsreels and do better with the same amount of film.—J. N. Wells, Wells Theatre, Kingsland, Ga.

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—20th-Fox has a wonderful picture of its kind, but it is no small town attraction. It fell down here. A waste of time, except for a very few. Played Sunday, Monday, Tuesday, June 3-5.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

KEYS OF THE KINGDOM: Gregory Peck—This would have been enjoyed very much if it had been an hour shorter. Every one said it was too long and too slow. Played Wednesday, Thursday, Friday, June 20-22.—Garland C. Lamb, Rex Theatre, Minden, La.

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—This picture did outstanding business, as it leans toward the religion of the people in this district.

(Continued on page 60)

WARNER BROS.' TRADE SHOWINGS OF

"CHRISTMAS IN CONNECTICUT"

Starring

BARBARA STANWYCK · DENNIS MORGAN
SYDNEY GREENSTREET

MONDAY, JULY 16th, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	11:00 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

With All Your Might! The Mighty 7th War Loan!

(Continued from page 58)

Played Wednesday, Thursday, June 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

LAURA: Dana Andrews, Gene Tierney—Played it on my best time to a small crowd. It just didn't take. Think the preview killed it.—J. N. Wells, Wells Theatre, Kingsland, Ga.

SOMETHING FOR THE BOYS: Carmen Miranda, Michael O'Shea—Very, very good for small town situations. Everyone enjoyed it. No walkouts, so it pleased. Played Friday, Saturday, June 8-9.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

SUNDAY DINNER FOR A SOLDIER: Anne Baxter, John Hodiak—Many favorable comments, pleased young and old alike.—Played Sunday, Monday, June 10, 11.—H. Goldson, Plaza Theatre, Chicago, Ill.

SUNDAY DINNER FOR A SOLDIER: Anne Baxter, John Hodiak—Don't be afraid to use this on your best nights. It is just what the small towns like. Played Friday, Saturday, June 1-2.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

WHERE DO WE GO FROM HERE? Fred MacMurray, Joan Leslie—A grand cast, gorgeous coloring, superb acting. Catchy music and very pleasing to our patrons. College closed, but did well in spite of it. Worthy of your best playing time I would say. Played Sunday-Tuesday, June 24-26.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain—This was in a special class and everyone here liked it. Buy it and boost it. Shown Sunday, Monday, Tuesday, June 10-12.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

Universal

ENTER ARSENE LUPIN: Ella Raines, George Korvin—Very small attendance. No box office appeal. Played Friday, Saturday, June 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

FOLLOW THE BOYS: George Raft, Vera Zorina—We followed the boys for four nights on this to just expenses and that was all.—J. N. Wells, Wells Theatre, Kingsland, Ga.

FRISCO SAL: Susanne Foster, Alan Curtis—A run of the mild drama that appealed to the action-loving patrons but it should have been played on Friday and Saturday for best results. For those dates it is perfect. Played Sunday-Tuesday, June 10-12.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

NIGHT CLUB GIRL: Vivian Austin, Edward Norris—Good little musical show which pleased all who came on Pal (two for one) Night. Not a big Sunday picture, but a very satisfactory program picture. Played Tuesday, June 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SALOME WHERE SHE DANCED: Yvonne De Carlo, David Bruce—A very fine picture, excellent coloring and orchids to Universal's new star Yvonne De Carlo, who should go far in her pictures to come—congratulations. Played Sunday-Tuesday, June 17-19.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SUDAN: Maria Montez, Jon Hall—Good picture and good business. Fine Technicolor production with plenty of action. A swell show for a small town. Played Wednesday, Thursday, June 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUSPECT, THE: Charles Laughton, Ella Raines—The attendance dropped off the second night the picture was played. Can't understand this as we have had good theatre weather. Played Monday, Tuesday, June 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Warner Brothers

ARSENIC AND OLD LACE: Gary Grant, Raymond Massey—Some said the best show they ever saw. All seemed pleased. Played Saturday, Sunday, June 2-3.—Fred Flanagan, Moon Theatre, Stratton, Col. Small town patronage.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—I could have paid Warner to keep this one and been in money, a waste of star power if there ever was.—J. N. Wells, Wells Theatre, Kingsland, Ga.

GOD IS MY CO-PILOT: Dennis Morgan, Dane Clarke—Good picture, lots of action and comedy. We had many comments on the picture. It's a war picture that will take. Played Monday-Wednesday, May 28-30.—M. Bailey, Strand Theatre, Dryden, Ont., Canada.

HOLLYWOOD CANTEEN: Bette Davis, Jack Benny—This one has the pull and keeps them coming. It's a special, but we have had enough canteen stuff. Played Thursday-Saturday, June 14-16.—M. Bailey, Strand Theatre, Dryden, Ont., Canada.

HOLLYWOOD CANTEEN: All-Star cast—Tops in everything. Bette Davis was wonderful. If Warner Brothers would put Bette in a good comedy and let her be herself she would soon have a large following in the small towns. Joe E. Brown was great also. Played Saturday, Sunday, June 16, 17.—Fred Flanagan, Moon Theatre, Stratton, Col. Small town patronage.

HOTEL BERLIN: Helmut Dantine, Faye Emerson—There was a good attendance at the showing of this picture. The crowds seem to like this type of picture once in a while. Played Wednesday, Thursday, June 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Short Product in First Run Houses

NEW YORK—Week of July 2

ASTOR: Dog Watch ..... ***RKO***
Something You Didn't Eat ..... ***WAC***
Feature: Wonder Man ..... RKO

CAPITOL: Jerky Turkey ..... ***MGM***
Screen Snapshots ..... ***Columbia***
Feature: Blood on the Sun ..... UA

CRITERION: Something You Didn't Eat .... ***WAC***
Hi Ho Rodeo ..... ***Columbia***
Feature: Naughty Nineties, The ..... Universal

GLOBE: Cuba Calling ..... ***Vitaphone***
Ain't That Ducky ..... ***Vitaphone***
Something You Didn't Eat ..... ***WAC***
Feature: Murder, He Says ..... Paramount

HOLLYWOOD: Water Babies ..... ***Vitaphone***
Hare Trigger ..... ***Vitaphone***
Something You Didn't Eat ..... ***WAC***
Feature: Rhapsody in Blue ..... Warner Bros.

MUSIC HALL: Teen Age Girls (March of Time) ***20th Cent.-Fox***
Feature: Valley of Decision ..... MGM

PARAMOUNT: Something You Didn't Eat .. ***WAC***
Hunky and Spunky ..... ***Paramount***
Feature: Out of This World ..... Paramount

RIALTO: Something You Didn't Eat ..... ***WAC***
First Aiders ..... ***RKO***
Feature: Crime, Inc. ..... PRC

RIVOLI: Gypsy Life ..... ***20th Cent.-Fox***
Something You Didn't Eat ..... ***WAC***
Feature: Junior Miss ..... 20th Cent.-Fox

ROXY: The Silver Streak ..... ***20th Cent.-Fox***
Spotlight On Congress (March of Time) ***20th Cent.-Fox***
Feature: Where Do We Go From Here? 20th Cent.-Fox

STRAND: Swimcapades ..... ***Vitaphone***
Coney Island Honeymoon ..... ***Vitaphone***
Gruesome Twosome ..... ***Vitaphone***
Something You Didn't Eat ..... ***WAC***
Feature: Conflict ..... Warner Bros.

CHICAGO—Week of July 2

APOLLO: Rippling Romance ..... ***Columbia***
Feature: A Song to Remember ..... Columbia

GARRICK: The Last Installment ..... ***MGM***
Feature: Counter-Attack ..... Columbia

GRAND: Something You Didn't Eat ..... ***WAC***
Features: That's the Spirit ..... Universal
Tarzan and the Amazons ..... RKO

PALACE: Something You Didn't Eat ..... ***WAC***
Features: Those Endearing Young Charms ..... RKO
Betrayal from the East ..... RKO

ROOSEVELT: In a Musical Way ..... ***Paramount***
Something You Didn't Eat ..... ***WAC***
Spotlighting Congress (March of Time) ***20th Cent.-Fox***

STATE LAKE: The Returning Veteran (March of Time) ..... ***20th Cent.-Fox***
Feature: Salty O'Rourke ..... Paramount

UNITED ARTISTS: Springtime for Pluto .... ***RKO***
Bands Across the Sea ..... ***Vitaphone***
Feature: The Clock ..... MGM

WOODS: Screen Snapshots, No. 9 ..... ***Columbia***
Feature: Wonder Man ..... RKO

JANIE: Joyce Reynolds, Robert Hutton. A nice little show that will go over O.K. Played Saturday, Sunday, May 26-27.—Fred Flanagan, Moon Theatre, Stratton, Col. Small town patronage.

MASK OF DIMITRIUS: Sydney Greenstreet, Peter Lorre—Did not do so well on this picture. Did not think it up to the standard of Warners' similar product. Played Tuesday, Wednesday, May 28, 29.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

OBJECTIVE BURMA: Errol Flynn, Henry Hull—This picture is good but could have been considerably shorter and still hit the point. My patrons wore the seat of their pants out sitting this one out.—J. N. Wells, Wells Theatre, Kingsland, Ga.

TO HAVE AND HAVE NOT: Humphrey Bogart, Lauren Bacall—Why this was sold as a percentage picture with preferred playing time, I'll never know. It did only average business and that is all it deserved.—Played Sunday, Monday, June 17, 18.—H. Goldson, Plaza Theatre, Chicago, Ill.

TO HAVE AND HAVE NOT: Humphrey Bogart, Lauren Becall—This is a very good picture from Warner, but I still don't think Humphrey rates top price; however, I did do better business in the middle of the week than I did with Universal's "Follow the Boys."—J. N. Wells, Wells Theatre, Kingsland, Ga.

Short Features

Columbia

BACHELOR DAZE: Slim Summerville—Here is a scream. Play it by all means. Two reels of real comedy.—Fred Flanagan, Moon Theatre, Stratton, Colorado. Small town patronage.

Metro-Goldwyn-Mayer

BIG HEEL-WATHA: Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

BOMBALERA: Musical Parade, color—Tops in entertainment. It stands out and is just what the public wants.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

RKO Radio

ALIBI BABY: Edgar Kennedy.—Very good two-reel comedy. It kept my crowd in laughter. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BOOT AND SPUR: Good sports reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TRIPLE TROUBLE: Leon Errol—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

BROADWAY FARMER: Person—Oddities—Entertaining variety reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WINGMEN OF TOMORROW: Good one-reeler showing children from five to 12 years of age learning to fly airplanes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner-Vitaphone

CONEY ISLAND HONEYMOON: Oh, Boy—Everyone surely praised this. There ought to be more of this class. Better than some features. In Technicolor.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

WAC

FURY IN THE PACIFIC: Entertaining two-reel WAC release—Worth showing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Takes Spokane Theatre

Mrs. R. J. Zell, former cashier at the Nu-Rex and Empress theatres, Spokane, Wash., has become owner-manager of the Empress. Mrs. Zell formerly operated theatres in Genesee and Kendrick, Ida. and Rosalia, Wash., with her husband, who is now with the U. S. Army Engineers stationed at Spokane army airfield.

BULLETIN

U. S. TO SEE ECLIPSE OF THE SUN



M★G★M's

ZIEGFELD FOLLIES

(TECHNICOLOR)

"I see what they mean"



PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TOMORROW THE WORLD (UA)

Final Report:

Total Gross Tabulated	$324,200
Comparative Average Gross	291,300
Over-all Performance	111.2%

CHICAGO—Oriental, 1st week (SA) Vaudeville	120.6%
CHICAGO—Oriental, 2nd week (SA) Vaudeville	103.4%
CINCINNATI—RKO Palace	100.0%
CINCINNATI—RKO Lyric, MO 1st week	96.1%
INDIANAPOLIS—Loew's (DB) Eve Knew Her Apples (Col.)	72.5%
KANSAS CITY—Midland	71.0%
LOS ANGELES—Four Star	170.0%
LOS ANGELES—Fox Wilshire	127.4%
LOS ANGELES—Guild	105.8%
LOS ANGELES—United Artists	91.4%
MILWAUKEE—Riverside	89.7%
DENVER—Paramount	127.3%
OMAHA—Omaha (DB) Blonde Ransom (Univ.)	88.2%
PHILADELPHIA—Boyd, 1st week	110.0%
PHILADELPHIA—Boyd, 2nd week	77.5%
PHILADELPHIA—Keith's, MO 1st week	100.0%
PITTSBURGH—Harris	75.8%
SAN FRANCISCO—United Artists, 1st week	146.8%
SAN FRANCISCO—United Artists, 2nd week	95.2%
SAN FRANCISCO—United Artists, 3rd week	95.2%
SAN FRANCISCO—United Artists, 4th week	71.4%
SEATTLE—Liberty (DB) Let's Go Steady (Col.)	145.5%
ST. LOUIS—Loew's State (DB) A Guy, a Gal, a Pal (Col.)	70.0%
TORONTO—Uptown (DB) My Gal Loves Music (Univ.)	92.2%

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BLOOD ON THE SUN (UA)

First Report:

Total Gross Tabulated	$278,300
Comparative Average Gross	236,300
Over-all Performance	117.7%

BALTIMORE—Century	99.4%
CINCINNATI—RKO Albee	114.5%
CINCINNATI—RKO Lyric, MO 1st week	134.6%
CLEVELAND—Loew's State	105.9%
KANSAS CITY—Midland (DB) Blonde from Brooklyn (Col.)	84.7%
LOS ANGELES—Carthay Circle (DB) The Town Went Wild (PRC)	147.7%
LOS ANGELES—Chinese (DB) The Town Went Wild (PRC)	100.6%
LOS ANGELES—Loew's State (DB) The Town Went Wild (PRC)	103.3%
LOS ANGELES—Uptown (DB) The Town Went Wild (PRC)	108.2%
SAN FRANCISCO—United Artists, 1st week	238.0%
SAN FRANCISCO—United Artists, 2nd week	150.7%
SAN FRANCISCO—United Artists, 3rd week	134.9%
SAN FRANCISCO—United Artists, 4th week	119.0%
SAN FRANCISCO—United Artists, 5th week	110.3%
SAN FRANCISCO—United Artists, 6th week	111.1%
SAN FRANCISCO—United Artists, 7th week	105.5%
SAN FRANCISCO—United Artists, 8th week	103.1%

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THE CLOCK (MGM)

Intermediate Report:

Total Gross Tabulated	$579,100
Comparative Average Gross	598,900
Over-all Performance	96.6%

BUFFALO—Buffalo (DB) Strange Illusion (PRC)	111.2%
BUFFALO—Hippodrome, MO 1st week (DB) Strange Illusion (PRC)	97.9%
CHICAGO—United Artists, 1st week	100.0%
CHICAGO—United Artists, 2nd week	108.7%
CINCINNATI—RKO Albee	137.4%
CINCINNATI—RKO Grand, MO 1st week	73.1%
LOS ANGELES—Egyptian, 1st week	119.0%
LOS ANGELES—Egyptian, 2nd week	74.8%
LOS ANGELES—Egyptian, 3rd week	60.0%
LOS ANGELES—Los Angeles, 1st week	126.0%
LOS ANGELES—Los Angeles, 2nd week	77.2%
LOS ANGELES—Los Angeles, 3rd week	56.9%
LOS ANGELES—Ritz, 1st week	119.2%
LOS ANGELES—Ritz, 2nd week	73.0%
LOS ANGELES—Ritz, 3rd week	63.8%
MINNEAPOLIS—Radio City	138.4%
MINNEAPOLIS—Century, MO 1st week	120.6%
NEW YORK—Capitol, 1st week (DB) George Paxton's Orchestra, Willie Howard	115.1%
NEW YORK—Capitol, 2nd week (DB) George Paxton's Orchestra, Willie Howard	84.5%
NEW YORK—Capitol, 3rd week (DB) George Paxton's Orchestra, Willie Howard	87.4%
PHILADELPHIA—Stanley, 1st week	120.1%
PHILADELPHIA—Stanley, 2nd week	70.0%
SAN FRANCISCO—Fox (DB) Eve Knew Her Apples (Col.)	87.8%
SAN FRANCISCO—State, MO 1st week (DB) Eve Knew Her Apples (Col.)	103.5%
SEATTLE—Fifth Ave. (DB) Song for Miss Julie (Rep.)	109.8%
ST. LOUIS—Loew's State (DB) I Love a Mystery (Col.)	115.8%

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THE UNSEEN (Para.)

Intermediate Report:

Total Gross Tabulated	$237,800
Comparative Average Gross	170,700
Over-all Performance	139.3%

BALTIMORE—Keith's	102.7%
BOSTON—Paramount	97.4%
BOSTON—Fenway (DB) The Man Who Walked Alone (PRC)	101.1%
BUFFALO—Buffalo (SA) Vaudeville	131.4%
CHICAGO—Chicago (SA) Vaudeville	85.4%
CINCINNATI—RKO Capitol	85.3%
CLEVELAND—Loew's Stillman	114.2%
LOS ANGELES—Hawaii, 1st week	173.4%
LOS ANGELES—Hawaii, 2nd week	142.8%
LOS ANGELES—Hawaii, 3rd week	65.3%
MONTREAL (DB) One Body Too Many (Para.)	114.0%
PHILADELPHIA—Stanton, 1st week	149.5%
PHILADELPHIA—Stanton, 2nd week	70.0%
PHILADELPHIA—Keith's, MO 1st week	61.5%
PITTSBURGH—Stanley (SA) Vaudeville	168.3%
SEATTLE—Blue Mouse, 1st week (DB) Having Wonderful Crime (RKO)	94.3%
SEATTLE—Blue Mouse, 2nd week (DB) Having Wonderful Crime (RKO)	101.8%
ST. LOUIS—Missouri (DB) Molly and Me (20th-Fox)	119.7%

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PILLOW TO POST (WB)

First Report:

Total Gross Tabulated	$286,100
Comparative Average Gross	281,600
Over-all Performance	101.6%

CINCINNATI—RKO Palace	92.8%
CINCINNATI—RKO Shubert, MO 1st week	85.1%
CLEVELAND—Warner's Hippodrome	107.9%
CLEVELAND—RKO Allen, MO 1st week	107.1%
CLEVELAND—Warner's Lake, MO 2nd week	100.0%
LOS ANGELES—Warner's Downtown	127.8%
LOS ANGELES—Warner's Hollywood	103.2%
LOS ANGELES—Warner's Wiltern	115.9%
MINNEAPOLIS—State	100.9%
NEW YORK—Strand, 1st week (SA) Shep Field's Orchestra, others	105.0%
NEW YORK—Strand, 2nd week (SA) Shep Field's Orchestra, others	101.1%
NEW YORK—Strand, 3rd week (SA) Shep Field's Orchestra, others	81.3%
PROVIDENCE—Majestic (DB) Fog Island (PRC)	97.2%
SAN FRANCISCO—Paramount (DB) The Scarlet Clue (Mono.)	121.3%

Protest Mexican Union's Plan to Produce Films

by LUIS BECERRA CELIS
in Mexico City

A number of Mexican producers have protested vigorously the announced intention of the National Cinematographic Industry Workers Union to produce a series of 20 features. The protesting group has been joined by the Motion Picture Production Workers Union, formed recently by six sections of the original union, which broke away after a controversy and which is dominated by players.

Salvador Carrillo, secretary general of National had described the production plan as ushering in a "new era in motion picture production in Mexico." The first film, he said, was to start shortly. The plan, Mr. Carrillo said further, was for the purpose of "saving the Mexican industry from dying because of distressing internal strife."

President Manuel Avila Camacho promised a delegation of the Production Workers Union that the National would not be allowed any more raw stock, when it waited upon him to protest against the Ministry of the Interior allowing the National raw stock for its novel enterprise.

The President's statement has prompted much speculation: whether or not the Chief Executive meant that the National is to have only enough raw stock to make the first of the 20 pictures, or if it is to have material enough to make all 20, and that when these 20 are made, no more raw stock will be allowed the National. Some industry sources hold that the raw stock shortage situation for Mexico, a factor in the allotment for the National, will only last during this year; and that it is about impossible for the National to produce 20 first class pictures in six months.

Another angle is that deep mystery surrounds the players the National can hire for even its first picture, as the Production Workers Union counts among its members all the Mexican players worthy of the name. Some in the industry see another deadlock in production with this move of the National. Others, however, believe that the National going in for production will break the quarrel in the labor phase of the business, and place the industry on a firmer footing.

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The Banco Cinematografico, S. A., the industry's own bank that was started here in 1939 by the Government and the business, made loans, credits and discounts totaling $2,565,000 during the first five months of this year.

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Although Mexico's organized directors, numbering 53, succeeded in banning Pierre Chenal, French director, from working in Mexico, largely on the ground that there already were too many directors in this country and only about one-third were assured steady jobs this year because of the raw stock situation, they approved the right to work in Mexico of Alberto Ratti, Argentinian who has directed some 12 productions in his homeland, because they held, admitting him is an act of "good Pan Americanism."

Norman Foster, who has become one of Mexico's leading directors, has filed suit in a local court against Producciones Calderon, important producer, and Clasa Films, its associate, for $100,000. Mr. Foster contends that he was contracted by both to direct several pictures, but after directing two, "Santa" ("Saintess") and "La Fuga" ("Flight"), both box office successes, his services have been not used for the other films, and he contends that Clasa and Calderon have violated his contract.

Clasa also is being sued here for $60,000 by Margarita Parlá, Cuban actress, who says that though she was contracted to play in various pictures, she was only employed in one, and that Clasa has refused to use her in other productions. The actress added that she had accepted Clasa's offer to do some publicity work for its pictures, but that she was disgruntled because it refused to give her picture roles. Clasa, answering Miss Parlá's complaint, said that it had found her work in the one picture unsatisfactory.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING — ANCHORS AWEIGH		THE HIDDEN EYE	
ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 7/17	8 P.M.	TUES. 7/24	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	TUES. 7/17	10:30 A.M.	TUES. 7/24	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 7/17	10:30 A.M. Also 2:15 P.M.	TUES. 7/24	10:30 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 7/17	2:30 P.M.	TUES. 7/24	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 7/17	1:30 P.M.	TUES. 7/24	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 7/17	1 P.M.	TUES. 7/24	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 7/17	8 P.M.	TUES. 7/24	8 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 7/17	1 P.M.	TUES. 7/24	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 7/17	2:30 P.M.	TUES. 7/24	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 7/17	3 P.M.	TUES. 7/24	3 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 7/17	1 P.M.	TUES. 7/24	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 7/17	1:30 P.M.	TUES. 7/24	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	TUES. 7/17	9 A.M.	TUES. 7/24	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	TUES. 7/17	1:30 P.M.	TUES. 7/24	1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	TUES. 7/10	2:30 P.M.	TUES. 7/24	1 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 7/17	1 P.M.	TUES. 7/24	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 7/17	1:30 P.M.	TUES. 7/24	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 7/17	2 P.M.	TUES. 7/24	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 7/17	2:30 P.M.	TUES. 7/24	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 7/17	1:30 P.M.	TUES. 7/24	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 7/10	9:30 A.M. Also 1:30 P.M.	TUES. 7/24	10:30 A.M. Also 2.30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 7/17	1 P.M.	TUES. 7/24	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 7/17	1:30 P.M.	TUES. 7/24	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 7/17	11 A.M.	TUES. 7/24	11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	TUES. 7/17	2 P.M.	TUES. 7/24	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	TUES. 7/17	1 P.M.	TUES. 7/24	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 7/17	1 P.M.	TUES. 7/24	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 7/17	1 P.M.	TUES. 7/24	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 7/17	1:30 P.M.	TUES. 7/24	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	TUES. 7/17	1 P.M.	TUES. 7/24	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 7/17	1 P.M.	TUES. 7/24	1 P.M.

"ANCHORS AWEIGH"—*Frank Sinatra, Kathryn Grayson, Gene Kelly, Jose Iturbi*
"THE HIDDEN EYE"—*Edward Arnold, Frances Rafferty, Ray Collins, Paul Langton*

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Let's Not Keep It Secret

Doing a bit of research last week we ran across an article in one of the 1921 issues of the *Exhibitor's Herald* in which the writer expressed the opinion that almost 5,000 theatres would close for the summer.

Inadequate means of cooling the theatres at the time was the greatest obstacle owners had to contend with each year.

Since then, the advent of the cooling system has reduced the number of theatres forced to darken each summer. The modern cooling system has been a boon to the exhibitor because thousands of movie goers now find escape from the heat.

For many years the showman looked forward to the summer as an opportunity to exploit the cooling plant. And what a grand job he did.

The campaign included trailers, lobbies, fronts, teaser ads, classified ads, regular ads, special ads, programs, mailing pieces, a veritable circus showing with one-sheets, three-sheets, window cards, street ballyhoos, and sidewalk thermometers. Every showman's trick was employed and every conceivable type of publicity and exploitation was called into play to ballyhoo the cooling plant.

These comprehensive campaigns had a definite effect in educating the patron to the fact that air conditioning made it possible for him to enjoy his favorite stars and attractions regardless of weather conditions.

But it now appears that the manager has fallen victim to his own propaganda. He has come to accept the cooling system as one of the fixtures. There is no sign that he himself is conscious of the necessity to continue the selling of previous years.

Today we can find all of the newspaper promotion embodied in an insignificant and inconspicuous wording which is rather cleverly concealed within the theatre signature. A few theatres consider it unimportant to make any mention of the cooling system in newspaper ads. All remaining promotion is contained within the theatre, on the screen or in last year's 40x60, displayed in the lobby or out front.

Rather ironically, but essentially true, a report in the *Motion Picture Daily* last week, said, "the heat played havoc with grosses in Boston, in spite of the lure of signs reading '20 degrees cooler inside'."

That same device was available back in 1921, but it could not prevent the closing of several thousand theatres. As long as we have air conditioning today, why not continue to plug it?

The showman's creed has been to hoot and holler whenever he has something to sell. Right now while the summer is just beginning he'll have to do a lot of hooting and hollering to make up for the oversight. Just putting a sign outside will not suffice.

Extending the Glad Hand

On various occasions, we have received requests from former theatremen who are now in military service for some form of identification which would connect them with the motion picture industry.

"There are many of us managers", one writes, "who still feel that we are part of the industry and still showmen regardless of our present duties.

"I know . . . that one of the things that eases my homesickness, is to sit in and chat with the local theatre manager, wherever I may be stationed.

"I would like to suggest . . . identification . . . that would serve to identify us and possibly permit us the same courtesy that we ourselves were accustomed to grant visiting showmen."

The main difficulty with such a project is the abuse which might follow if such a plan were adopted universally. We have yet to hear from a single manager who is now in uniform who was declined such courtesy as the writer suggests by any manager at home, or abroad.

As a matter of fact, there has been more than ample evidence to indicate that many showmen are delighted to welcome and entertain those former managers who are now in uniform. Moreover, many cordial and permanent friendships have thus been created.

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Milestone

Next week, a committee of the Awards Judges will decide the winner of the second quarter Plaque in the 1945 Quigley Showmanship Competitions.

The thrill of receiving an unprecedented number of entries during this period is heightened by the quality of showmanship exhibited.

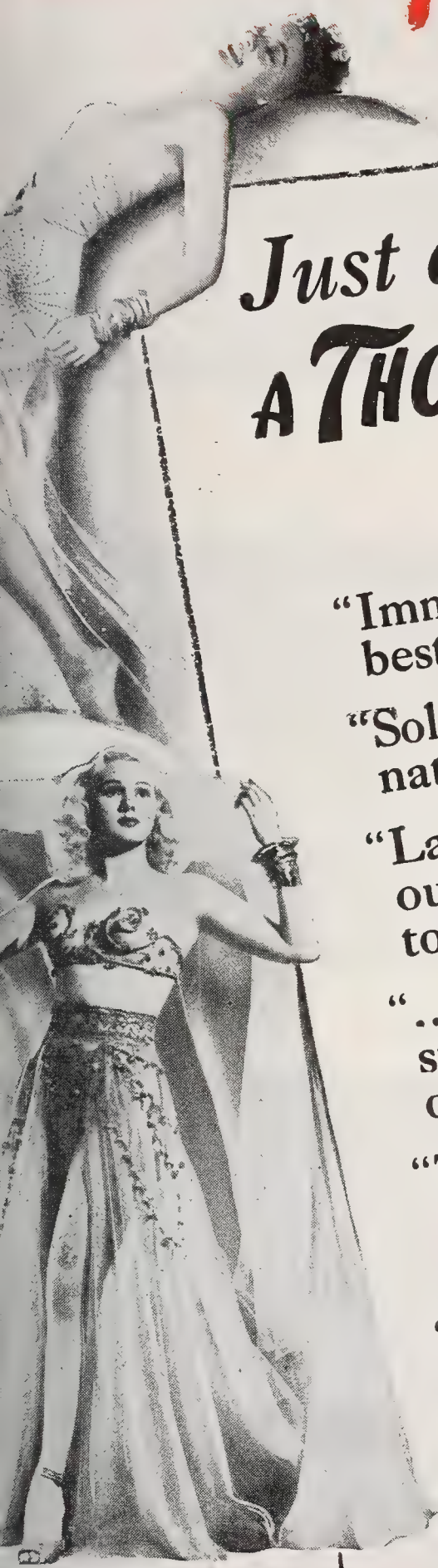
The numerous campaigns attest to the sincerity and enthusiasm of the senders in spite of the fact that the Seventh War Loan Drive has made urgent demands upon the time of managers and publicity men during this period.

That the contributors are located in small towns as well as the big cities indicates once again that showmanship is not a matter of location, but rather of native ability.

Another quarter of the Annual Competitions is just beginning. Here is your opportunity to gain recognition, everlasting fame, and high accomplishment in your chosen field of endeavor. Start sending us those campaigns, today.

—CHESTER FRIEDMAN

BOX-OFFICE *Magic*





Just a Few of A THOUSAND AND ONE *Words of Praise!*

"Immense box-office . . . rates with the best . . ." — Motion Picture Daily

"Solid amusement . . . 92 minutes of fascinating fare." — Variety

"Lavish romantic fantasy, spiked generously with comedy, is catnip for fans today . . ." — Film Daily

"...rates with the best. Will establish gross statistics that read like the serial numbers on greenbacks." — Motion Picture Herald

"Technicolor extravaganza: Pageantry, spectacle, romance, intrigue, action and beautiful harem maids." — Boxoffice

"Should do a land-office business." — Showman's Trade Review

"A showman's show that offers unlimited opportunities." — The Exhibitor

COLUMBIA PICTURES presents

A THOUSAND AND ONE NIGHTS

with EVELYN KEYES · PHIL SILVERS · ADELE JERGENS

and CORNEL WILDE

Screenplay by Wilfrid H. Pettitt, Richard English, Jack Henley

Produced by SAMUEL BISCHOFF · Directed by ALFRED E. GREEN

Technicolor

COLUMBIA PICTURES

LOBBY AND WINDOW DISPLAYS



Sam George, manager of the Paramount theatre in Atlanta, attracted plenty of attention to his date on "Horn Blows at Midnight" by stringing various types of musical horns across the lobby, interspersed with pennants bearing catch copy.



Bill Sears, manager of the Orpheum, Minneapolis, used this clever devi to promote "China Sky" and War Bond sales. Chinese girls attend Bond booth and permitted purchasers to strike Chinese temple b



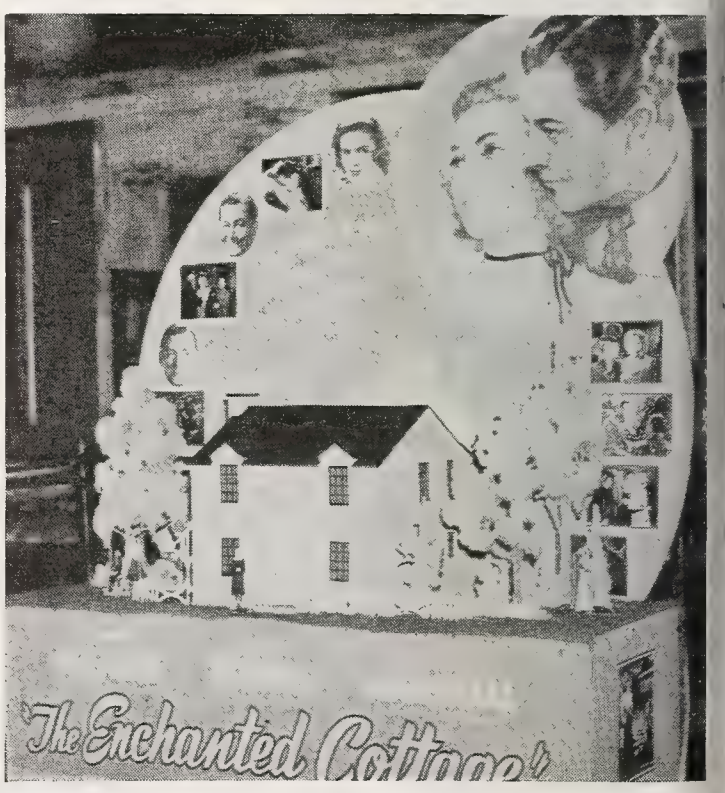
At left is one of the striking window displays featuring music and records from "Diamond Horseshoe" arranged by manager Mike Weiss for the engagement of the picture at the Fox theatre in Philadelphia. More than 50 such displays were set by the aggressive theatreman with the assistance of Irv. Blumberg, Warner theatre ad head in that territory. Blowup of the stars in the picture topped the displays, which were flanked by scene stills.



This effective display on "I'll Be Seeing You" was promot by Ann Bontempo, assistant of Loew's State, Newark, N.



Cosmetic tieup arranged by manager C. T. Spencer to publicize "Keep Your Powder Dry" at the Capitol, Hamilton, Ont., Canada.



Model cottage occupied the foyer of the Palac Cleveland, prior to date on "Enchanted Co tage". Manager Bill Heiss also set a tieup wit May Co. for display of real cottage on store premise

Bond Promotions Head Showmen's War Activities

Vogel Gettier, city manager for the Publix reat States Theatres in Pekin, Ill., arranged "Here's Your Navy" stage show instead of a reen attraction for his 7th War Bond pre- iere at the Pekin theatre.

Supplementing the regular newspaper cam- ign, Vogel had several window tieups show- g souvenirs sent home by the boys on the rious fighting fronts, a special 75 foot trailer, hich was on the screen daily, tied into the ewspaper campaign, and there were appropri- e lobby and foyer announcements.

In addition to the local paper, Gettier also ed the *Star* and *Journal-Transcript* suburban pers. The opening gun was fired on June h and the barrage was kept up daily through e 15th, with the final story on the 16th, which as an excellent showing with the conditions ere, says Vogel. The premiere itself was for ose only that bought Bonds between the 8th nd the 15th; in other words, it was a whip to ut more activity in "E" sales.

A. A. Adams, of the Adams Theatres, New- k, special events chairman of the Newark Var Finance Committee, officially opened the owntown theatres' mobile War Bond booth ith the purchase of series "E" Bonds worth ,000. Jay Wren, advertising and publicity ead for the Adams Theatres, forwards sou- enir program of the War Bond salute to Ma- r Glenn Miller. The back cover of the pro- ram was taken over by the American Shops, hich defrayed cost of printing and distribu- on.

Women's Marine Band Concert Arranged by Leighton

Highlighting Bert Leighton's activities for e Drive at the Grand theatre, Lancaster, Pa., as a Women's Marine concert from the thea- e stage. Admission to the show was by Bond urchase only. The local daily came through ith stories and three-column art.

In addition, one of the big features and out- oor demonstration of actual fighting, "Here's our Infantry" was presented on Williamson ield. Among those who appeared was Sgt. harles E. Kelly, war hero, winner of the Con- ressional Medal of Honor. One of the other ighlights of Bert's activities included an Elk's arade with a unit of 40 overseas veterans par- cipating in the show at the Field, simulating n attack on a Jap pillbox, and other maneu- ers.

For the War Bond premiere at the Grand heatre in Salem, Ore., Leo Henderson used publicity stunt which proved highly success- ul for his drive.

Through the aid and courtesy of J. Edward hugrue of the War Finance Division of the reasury Department, Leo got the travel route or the Iwo Jima survivors. Earl Shackelford f the WFC in St. Louis had the two survivors utograph a number of copies of the Flag-Rais- ng, 17x21 inches, in color, which Henderson ad secured from a local newspaper and air- ailed to him.

Upon arrival in Salem, three of these pictures ere mounted in frames donated by the local Montgomery-Ward store and later auctioned rom the stage the night of the premiere. Two f the pictures brought $1,500 each and the ther $1,000 in series "E" Bonds. The three ramed pictures were on display in as many windows of downtown stores, and the papers

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the War effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

JOSEPH BOYLE
Broadway, Norwich, Conn.

CHRIS CHAMALES
Roxy, Delphi, Ind.

HOWARD COHEN
Midwood, Brooklyn, N. Y.

HAROLD DE GRAW
Oneonta, Oneonta, N. Y.

MILDRED FITZGIBBONS
Roosevelt, Flushing, N. Y.

VOGEL GETTIER
Pekin, Pekin, Ill.

GUY GRAVES
Fabian, Schenectady, N. Y.

L. J. HARTMAN
Park, New Hyde Park, N. Y.

LEO HENDERSON
Grand, Salem, Ore.

MELVIN KATZ
Hippodrome, Pottstown, Pa.

BERT LEIGHTON
Grand, Lancaster, Pa.

LARRY LEVY
Colonial, Reading, Pa.

JOHN M. LEVITT
Court, Newark, N. J.

P. E. McCOY
Miller, Augusta, Ga.

CYRIL MEE
Opera House, Frederick, Md.

EMIL RUBERTI
State, Gary, Ind.

GERTRUDE TRACY
Loew's Ohio, Cleveland, Ohio

NATHAN WISE
RKO, Cincinnati, Ohio

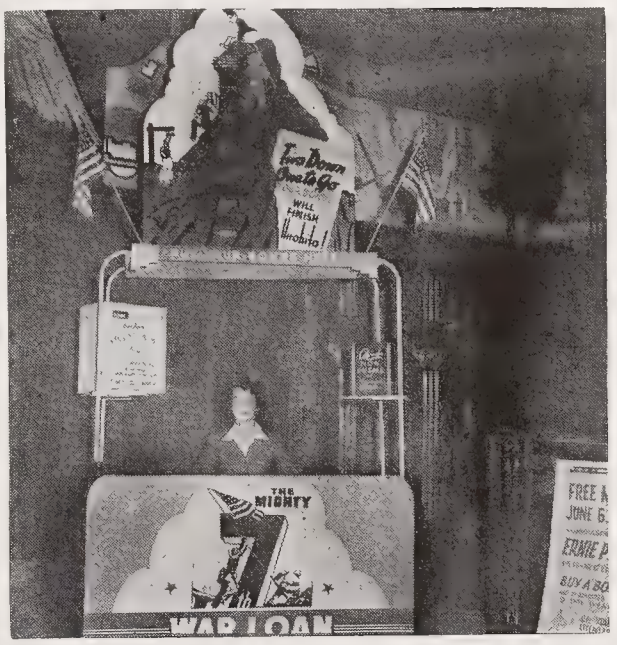
came through with excellent stories and art.

For his special show at the Park theatre, New Hyde Park, N. Y., L. J. Hartman reports realizing a total of $100,000 in Bond sales. Ladies Auxiliary of the N.H.P. Fire Department and the Harmony Canteen girls acted as hostesses. Among the stars who appeared at the show were James Barton and Lulu McConnell.

Louis E. Mayer, manager of the RKO Palace, and Milt Woodward, RKO Theatres publicity director in Chicago, report on their Bond show in cooperation with the local Hearst *Herald American,* Chinese group, Treasury Department and the Palace theatre, which resulted in sales of $3,983,675, plus a sale of over the counter that night of an additional $17,000.

Chinese girls in native costume with Drum and Bugle Corps paraded to the theatre to see "China Sky." Also present at the present show were the local Chinese Consul General and the Vice Chairman of the War Loan Drive for Cook County.

Some time ago the local WAC Recruiting Office built a temporary recruiting building on the wide sidewalk in front of the courthouse in Harrisburg, Pa. When the Army did away with this office recently, Sam Gilman of Loew's theatre and chairman of the Dauphin County Theatres immediately made arrangements to take over the building for the theatre's headquarters during the Drive. Inasmuch as this building is right next door to the War Finance Committee' Bond House, Sam also made arrangements for the theatres to be their sole issuing agent during the last four weeks of the drive.



Animation was used by Charles Demma at the Apex, Washington, D. C., for his War Bond display. As sales increased, the figure of the soldier mounted the cliff and, when the quota was reached, a bayonet stabbed the Jap at top.

Bond Auction, Co-op Ads Promoted by DeGraw

Harold DeGraw at Schine's Oneonta theatre, Oneonta, N. Y., for his Bond premiere was able to promote the equivalent of two full pages of advertising in the *Daily Star.* At least 50 per cent of this space was devoted to his feature, "A Medal for Benny." Harold says this accomplished a double purpose, selling Bond buyers to buy Bonds to see the picture and preselling others for the regular engagement of the picture later. In all the ads, the theatre was prominently mentioned as an issuing agent in an effort to secure the sales.

Excellent newspaper breaks were had from both the Oneonta *Star* and the Binghamton *Press.* Several stories appeared prior to the premiere and the morning following the event a three-quarter column story and three-column picture appeared.

In addition to the newspapers, DeGraw secured the cooperation of all city schools for announcements in classes. 75 window cards were spotted in the best locations, including banks and postoffice. The cost of printing the premiere tickets and other advertising were promoted.

For his stage activity, Hal secured the managing editor of the Oneonta *Star,* recently returned from the Pacific after two years as a war correspondent. Hard-to-get items such as hams, cigarettes, golf balls, nylons, etc., were auctioned off to the highest bidder and for this part of the show, Hal had the assistance of 20 N. Y. Guardsmen in uniform for audience canvass and to pick up bids. The City School Band of 60 pieces furnished music.

The premiere resulted in $448,025 in 1,076 individual sales, and an additional $29,475 came from the Bond auction.

Additional passes were awarded to runners-up.

The Picture that can change your Life!

The Chaplains







Starring

JOSEPH SCHILDKRAUT

with **BILLIE BURKE** • **EUGENE PALLETTE**

ONA MUNSON • **RAYMOND WALBURN**



He performed a financial miracle with the Pidgeon family

He'll perform a financial miracle at your box office

ANNE GILLIS • RUTH TERRY • ROBERT LIVINGSTON • DAVID HOLT
and ST. LUKE'S CHORISTERS

Directed by JOSEPH KANE • Screen Play by Frances Hyland
Original Story by Frances Hyland and Albert Ray

A REPUBLIC PICTURE

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

WHERE DO WE GO FROM HERE?

Two excellent promotions augmented the regular advertising campaign for the engagement of "Where Do We Go From Here" at the Poli theatre in Hartford, Conn., by manager Lou Cohen.

Lou broke into the "Hartford Speaks" program of WTHT for three days, with the announcer asking the man on the street what he would wish for if he were granted three wishes. Each person who was interviewed was given an admission ticket to the Poli to see what Fred MacMurray did with the three wishes he is granted in the film production.

The other stunt was a doughnut eating contest which was put on at the local USO canteen. A bakery supplied the doughnuts and bought space in the newspapers to publicize the event along with full credits to the theatre and picture playdates. War Stamps were awarded to the champion doughnut eaters and the Hartford *Times* broke a picture and story on the contest the day before opening.

Lou also landed a full page art break on the front cover of the *Courant Magazine* Sunday before opening, featuring June Haver, star of the picture, with theatre mention.



Foster Photos

George Pappas, manager of the Circle, Indianapolis had two girls, dressed in period costume, ballyhooing "Where Do We Go From Here?" by distributing doughnuts with appropriate tiein copy to pedestrians at busy intersections.

SON OF LASSIE

Joe Samartano, manager of Loew's State theatre in Providence, put on a comprehensive exploitation campaign to promote his date on "Son of Lassie," which started well in advance with a "name" contest for a collie pup he promoted from a nearby kennel.

The contest was promoted with the cooperation of radio station WFCI, through the media of screen and lobby advertising and the distribution of 15,000 entry blanks. The pup was displayed in the theatre lobby and won the admiration of lookerson, adding to the interest in the contest.

Public libraries displayed copies of the book as well as scene stills from the picture. Tieups were made with book shops featuring window displays of stills and books.

Numerous tieups were consummated with pet shops, involving displays in connection with the dog food, Friskies. Bookmarks were distributed by book stores and libraries and as a special gag, a dog biscuit was delivered to each newspaper feature writer and radio announcer with an invitation tagged, " 'Son of Lassie' invites you to lunch—Bring your own biscuit."

Mollie Stickles, manager of the Poli Palace theatre, Meriden, Conn., also gave away a collie pup to promote the film's engagement. Miss Stickles, however, tied the device to her War Bond sales drive and landed publicity in the local papers by giving every Bond buyer an opportunity to gain possession of the coveted dog.

Publicist Nate Wise, and Joe Alexander, manager of the RKO Albee theatre in Cincinnati, arranged with the Friskies distributors for extensive publicity for the picture with posters, photos, and other display material. In addition, the distributor bought a 300 line ad in the *Times Star,* with generous theatre credits, playdates, etc.

For the opening of the picture in Indianapolis, Boyd Sparrow, manager of the State theatre, made a tieup with the Indiana Collie Club and arranged for a daily exhibit of registered dogs and puppies in the theatre lobby for a week in advance.

All of the Indianapolis newspapers gave the show excellent publicity breaks, and the *Star* came through with art photos and pictures of the prize winning dogs at the theatre.



Joe Samartano, manager of Loew's State, Providence, promoted this thoroughbred collie pup which was awarded to the person who submitted the best name for the pet. Contest was used to exploit "Son of Lassie" and was publicized through radio tieup.

BEDSIDE MANNER

Highlighting an effective exploitation campaign for "Bedside Manner" at the Keith theatre in Cincinnati was a six-day radio contest promoted by station WCKY.

Maurice White, manager of the Keith, and Ed Zeltner, eastern publicity representative for Andrew Stone Productions, arranged the tieup

(Continued on following page)

"Nob Hill," "Blood on the Sun" open with fanfare

(*Continued from preceding page*)
in which listeners were invited to answer the question, "Should a woman doctor marry."

Over 8,000 replies were received by the co-perating station, War Bonds and theatre tickets were awarded to winners.

A tieup was also arranged in conjunction with the Old Gold broadcast, "Detect and Collect." A complete bedroom suite was awarded to one of the contestants by the film distributor with the picture coming in for several mentions on the 154 stations coast-to-coast program.

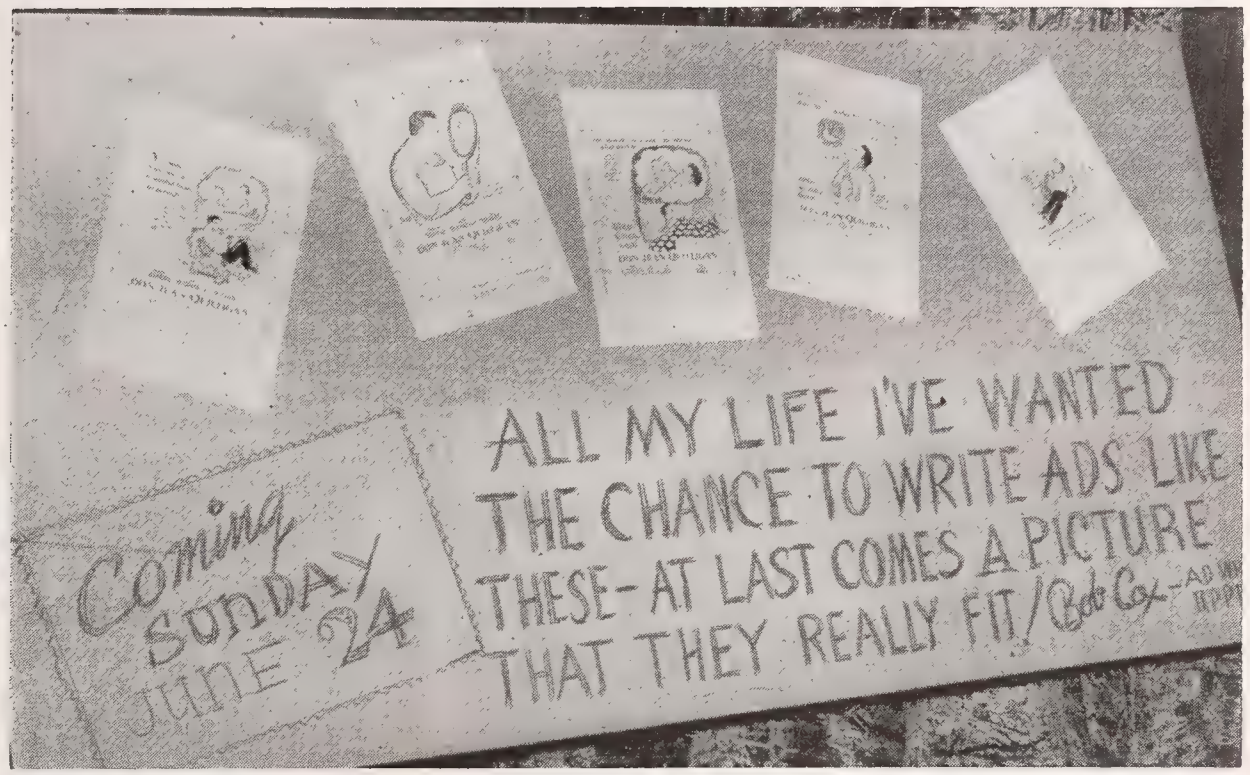
NOB HILL

Spearheaded by heavy advance newspaper and radio advertising, "Nob Hill" made its world premiere at the Fox theatre in San Francisco. The campaign was augmented by street decorations on main thoroughfares, window and other tieups and a generous amount of outdoor sniping including 500 six-sheets which were posted in and around the city.

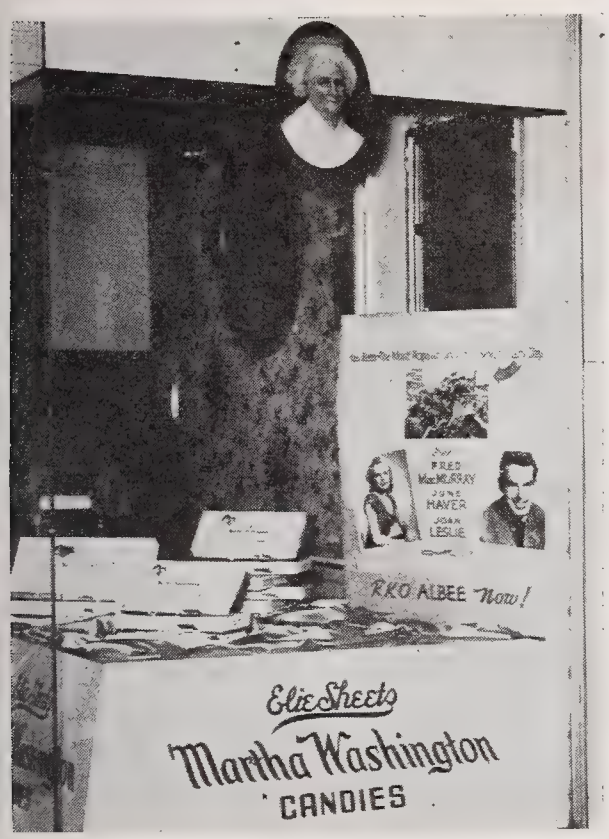
George Raft and Vivian Blaine, co-stars in the film production, made their appearance in San Francisco four days in advance of the opening. More than a dozen newspaper and radio interviews were arranged for them by Ed Yarbrough, field exploiteer for 20th Century-Fox, and Fay Reeder, publicity head for the local Fox West Coast theatres. The radio promotions included a Blue network appearance by Miss Blaine.

San Francisco newspapers recognized the premiere with unusual amounts of publicity breaks including full-page stories and pictures in the *Chronicle, Examiner, Call-Bulletin* and *News.*

Highlight of the exploitation campaign was a "Nob Hill Goes to the Barbary Coast" costume party at a prominent restaurant. With the screen stars as guests of honor, Mayor R. D. Lapham of San Francisco, and prominent business men and socialites in attendance, the affair received complete coverage from the newspapers.



Bob Cox, publicity head for the Schine theatres in Lexington, Ky., thought so much of the supplementary newspaper ads on "Don Quilligan", created by Hal Horne, director of advertising, publicity and exploitation for 20th-Fox, that he used the slick proofs mounted on a board to herald the film's engagement at the Ben Ali theatre. Bob and other theatremen have written to voice their opinion of the unique ads which they think are terrific.



"Where Do We Go From Here?" tied in perfectly with Martha Washington candies. Here Joe Alexander, manager of the RKO Albee, Cincinnati, took full advantage by tying in locally for this attractive downtown window display.

BLOOD ON THE SUN

Joe Alexander, manager of the Albee theatre, Cincinnati, and Nate Wise, publicity director for the local RKO theatres, did an excellent job promoting the date of "Blood on the Sun."

One idea which resulted in a front page story in the *Times Star* was a classified ad for a Hari Kiri knife to be sent to Admiral Halsey for delivery to Hirohito. The newspaper liked the oddity and ran a story with credit to the picture and theatre.

A neat fashion break was landed on the women's page of the *Times Star.* The Bond Pier, in the heart of Cincinnati; the Bond booth at Gibson's, and restaurant menus, carried this tie-in line with the War Bond drive: "There'll Be 'Blood on the Sun' tomorrow if you will buy a Bond today."

Cross trailers were used in all RKO theatres as well as 40x60 displays in the lobbies. Street car cards, window displays and extensive use of radio spot announcements rounded out the campaign.

Premiere Sells 4,696 "E" Bonds

Reportedly one of the most successful War Bond premieres ever held at the Skouras Roosevelt theatre in Flushing, N. Y., sold a total of 4,696 "E" Bonds with a maturity value of $415,300. The special War Bond show was arranged by manager Mildred A. FitzGibbons, in cooperation with Miss Daphne Skouras, of the Skouras Theatre Corporatin. Allyn Joslyn, from the current movie hit, "Junior Miss," headed the stage show.

Military Invited To "Clock" Party

Some excellent publicity was garnered by Bill Kemp in connection with "The Clock" engagement at Loew's State, Memphis, when 2,000 servicemen and 700 junior hostesses participated in a big USO promotion to select three couples to attend the Hotel Peabody "Sweetheart Party," dinner and theatre party. as guests of Judy Garland and Robert Walker. The stunt earned wide publicity throughout all military media, on radio and in both newspapers.

Two thousand blotters were distributed in office buildings, 10,000 napkins overprinted and distributed to Drive-ins and restaurants, while displays were landed in numerous stores. Radio coverage included breaks on Stations WMPS, WREC, WHBQ and WMC, with a contest in which guest tickets were awarded.

For lobby attention, a 12 by five foot overhead display with cutout heads of Judy Garland and Robert Taylor were used in addition to large cutout letters of the cast and title.

Reported as a first-timer for a film attraction, Bill promoted space on the huge four-faced clock on Main Street to plug the booking.



ANOTHER

SAN FRANCISCO OPENING OF MONOGRAM'S LATEST EXPLOITATION SPECIAL SMASHES ALL RECORDS EXCEPT "DILLINGER'S"!

AND THE REVIEWS TELL WHY!

"A wealth of superior acting and unusual drama. Has a bang-up climax." —SAN FRANCISCO EXAMINER

"Ably acted and smartly produced." —SAN FRANCISCO NEWS

"Exploitation picture spelled with a capital 'E.' Emphasis on box-office." —HOLLYWOOD REPORTER

"Has action and patriotic appeal." —SAN FRANCISCO CHRONICLE

"The entire family should be interested in this highly exploitable film." —SHOWMEN'S TRADE REVIEW

"One of Monogram's most impressive offerings. Has its foundation in fact." —MOTION PICTURE DAILY

DILLINGER!

THIS IS THE WAY THEY SOLD IT!

At the end of the trail of a ... for this section of the charter by Dr. Herbert Vere Evatt, Aus- ... complaint, there was no contest

DEATH TO THE JAPS!

AVENGE THEIR ATROCITIES!

SEE FOR THE FIRST TIME! China's Heroic Young Guerrillas Avenging Their Savagery. Fighting Terror with Terror

Monogram Pictures present

CHINA'S LITTLE DEVILS

Paul Kelly · Harry Carey

Introducing DUCKY LOUIE

With a Cast of Hundreds

BUY A WAR BOND TODAY



Out of the raging heart of China storms the first story of these reckless young guerrillas . . . striking terror into the barbaric enemy . . . rescuing Yank flyers . . . avenging their tortured country!



ESQUIRE

MARKET at 5th

ALSO PLAYING AT THE TIVOLI EDDY Nr. Market

HELD OVER 2ND BIG WEEK

Produced by GRANT WITHERS

Directed by MONTA BELL

Original Story and Screenplay by SAM ORNITZ Based upon an idea by DAVID DIAMOND

... distance ... small groups of ... plateau area ... major powers agreed to include ... their ... in the final ... and approximate...

MONOGRAM PC PICTURES

Purcell's Clothing Drive Gets Aid from Rotary Club

In connection with the clothing drive, Ed Purcell at the Strand theatre, Staunton, Va., tied in with the Rotary Club and staged a special clothing matinee at his theatre, selling the local merchants on a three-column ad which ran in the local dailies. With this opening stunt, the Kiwanis Club, not to be outdone, also got to work and sold several local cleaning and pressing establishments on coming along and working for the campaign, as a result of which, the total amount of clothes received was swelled to over a freight-car load of old clothes.

For the 7th War Loan Drive, Purcell had a special WAC program on his stage the night of the first auction when he went over the top in his quota. This program was arranged through the Woodrow Wilson Army General Hospital and resulted in plenty of newspaper publicity.

Hynes Scores Front Page Break

Winding up a six-week advance campaign on "Wilson" at the Community theatre, Conde, S. D., Johnnie Hynes landed a break on the front page of the Conde *News* with banner line reading: "Wilson Is Coming to the Conde Theatre." This was followed by a two-column story on the attraction. A full page of cooperative ads was also promoted from merchants.

Taylor Promoted Co-op Ad

A very effective full page cooperative ad was promoted from the J. N. Adam's Co., in Buffalo, by Charles B. Taylor for his date on "Affairs of Susan" at Shea's Hippodrome theatre. The center of the page bore copy: "If you knew Susie like we know Susie, you'd like to take a peep into her secret diary." Surrounding this were cuts of models wearing the latest fashions, with copy from Susie's diary alongside pertaining to the clothes.

PROTECT YOUR POPCORN PROFITS

LET US BOOK YOU NOW

Don't get caught short on popcorn this season . . . contract now with Mid-West for your requirements! We have thousands of acres under contract in the nation's best popcorn growing area and are increasing this acreage as rapidly as possible. Plan now for a full popcorn selling season by having us set aside your 1945-46 supply.

Millions of pounds more popcorn could have been sold than were produced in recent years. Farm labor shortages and the great demand for more critical crops will make the situation the same, *or worse,* this year and next. Here is your opportunity to protect your popcorn profits against shortages or higher wholesale prices. Estimate your requirements and place your order now!

Top Quality BLOSSOM TIME

SOUTH AMERICAN and PEARL CORN AVAILABLE

WRITE TODAY.. ONLY A LIMITED AMOUNT WILL BE BOOKED

MID-WEST POPCORN COMPANY

370 SAUNDERS - KENNEDY BLDG., OMAHA, NEBR.

Deferred Deposit Plan Available — Ask For Details

Showmen Personals

In New Posts: Eloisa Colon, Art theatre, Bronx, N. Y. Joseph R. Bronson is now out of service and managing the Yorktown theatre, New York City. Ronald Hart, formerly with Odeon Theatres, Scovil, Somerset, England, is now managing the Rosum theatre, Leamore, Walsall, England.

Jack Sheriff, Quilna and Rialto theatres, Lima, Ohio. Frank W. Hall, Trenton theatre, Trenton, Mich. Rudy C. Schroeder, Irving theatre, Detroit. Andy Schechtman, Astor, Philadelphia. Charles Coman, manager of the Stran, Pittsburgh, to the Etna, succeeding Eddie Selette, resigned because of ill health.

Happy Birthday: John Newkirk, Harry Clifford, Beryl Davis, George W. Eckerd, John J. Medford, George L. Bannan, Ralph B. Ketchum, Frank Blocker, Charles I. Nygaard, Ben Engel, Ben Goldman, Earl S. St. John, Robert Gibbs, Melville Galliart, Charles E. Phelps, Frank Gordon Dudley.

Sam S. Schwarzchild, Forrest M. Swiger, B. F. Adcock, Felix Tisdale, Nat Blank, Ernest W. Hatfield, Ty Grasiano, George O. Allen, E. L. Dilley, Robert Schmidt, Harry A. Pappas, Herbert Mueller, Joseph S. Mahoney, Thomas C. Grace, Jacob Vidumsky, John Revels.

Roy Liebman, Arnold Rubin, Ben Mindlin, Charles S. Hoge, Emerson M. Barrett, Richard Feldman, De Witt Haley, Morrie G. Nimmer, Lawrence Cleary, Sid Shane, Charles G. Randolph, Thomas W. Hagen.

Boesel Started in Showbusiness At Tender Age of Fifteen

Harry G. Boesel, who manages the Fox Palace theatre in Milwaukee, one of the Fox Wisconsin Amusement Co. houses, was born March 2, 1911, in Sheboygan.

Boesel first started his career carrying banners around picnics and ball games when he was fifteen. He also ushered at the Aurora theatre, Sheboygan and later worked stock companies when Winninger Bros. were touring throughout Wisconsin.

Our new Round Tabler has been in show business continuously since boyhood and has been located in Sheboygan, Appleton, Kenosha, and Milwaukee. Circuits he has worked for include Saxe Amusement Management, Inc., and Fox Wisconsin.

School Children Win Tickets For Paper Salvage

To stimulate further interest in his waste paper salvage matinees at the Great States theatres in Pekin, Ill., Vogel Gettier suggested to the city superintendent of schools that the children gather their paper one day a week and bring it to the school. The theatre in turn offered as a prize a free ticket to the child in each room bringing in the most paper each week and a grand prize of a ticket to each child in the room in each school bringing in the most paper. Vogel reports that today his weekly salvage amounts to approximately seven tons per week.

Rose Lands Co-op Ad In Bridgeport Paper

For "Guest in the House" at the Poli Majestic, Bridgeport, Conn., Harry Rose promoted a cooperative ad with Royal Crown Cola which ran the day before and opening day of the picture. The bottlers also bannered their trucks on the attraction.



ABOVE: Bell Telephone Laboratories, Murray Hill, N. J.
LEFT: Bell Telephone Laboratories, New York, N. Y.
BELOW: Electrical Research Products Laboratories, Hollywood, Calif.

That's our promise to you!

What a world of difference there is between the first sound in pictures and today's sound! *Continuing research* has made that difference.

Continuing research in the three famous laboratories above has led to a major share of the improvements in equipment for recording and reproducing sound.

Continuing research in the studios of the industry has led to improvement after improvement in the techniques of using this equipment.

Continuing research must be carried on in the future. No one realizes this better than Western Electric. Count on us to utilize every bit of knowledge gained in these three great laboratories which can be applied to making sound in pictures even finer tomorrow.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
233 BROADWAY, NEW YORK 7, N. Y.

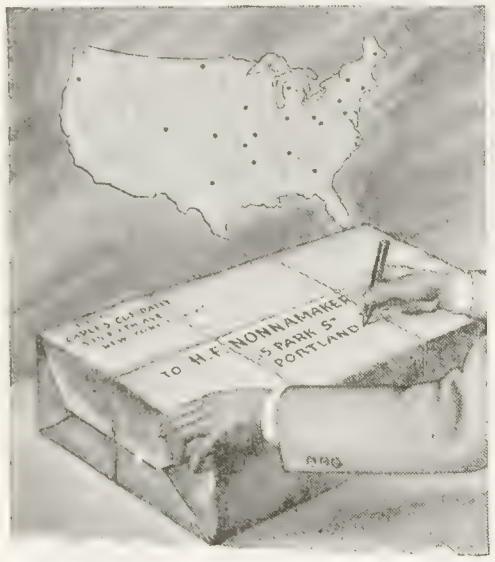
★ SPEED THE DAY OF VICTORY BY BUYING WAR BONDS — MORE WAR BONDS — AND STILL MORE! ★

RCA to Continue Licensing Under Philips Patents

A new agreement granting the Radio Corporation of America the right to continue licensing other manufacturers under United States patents of the N. V. Philips' Gloeilampenfabrieken (Philips Incandescent Lamp Works Company) formerly of Eindhoven, Holland, was announced this week in a joint statement by Dr. Charles B. Jolliffee, vice-president in charge of RCA Laboratories, and Maynard T. Hazen, vice-president and a director of the Hartford National Bank and Trust Company, Hartford. The agreement, signed by RCA and the Hartford Bank, as trustee under indenture with Philips, became effective July 1 and remains in force until December 31, 1954. The rights acquired by RCA are non-exclusive.

Zint to Mexico for W.E.

Karl E. Zint, until recently special engineering advisor to the 21st Bomber Command in the Pacific, has been appointed vice-president of Western Electric Company of Mexico.



More than

20 Portlands

in the U.S.A.!

WHICH Portland do you have in mind? The item you want to Express is valuable, to you and its consignee. Pause a moment! Take another look at the address and ask yourself—"Is this shipment clearly and securely marked?" A few moments spent in making sure can prevent unavoidable delays — and even loss. It is the address which guides the shipment to its destination. For further information, inquire of your local Railway Expressman. He is a good man to know.

BUY MORE WAR BONDS

RAILWAY EXPRESS AGENCY

NATION-WIDE RAIL-AIR SERVICE

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

YOUNG MARRIED THEATRE EXECUTIVE DEsires position with progressive independent. Experienced in all phases of theatre operation and a specialist in expense control. Capable of supervising small chain. Minimum salary $6,500. with assurance of increases upon proving ability. BOX 1874, MOTION PICTURE HERALD.

MANAGER, THIRTY-THREE, SIXTEEN YEARS show business, two years army theatre, discharged, nondrinker, prefer South but not necessarily. References. D. G. BRADFORD, Box 561, Lakeland, Fla.

STUDIO EQUIPMENT

BLUE SEAL CINEGLOW SOUND FILM RECORDing amplifier with Jenkins Adair condenser microphone, cables and trunks, $125.; Newman Sinclair 35mm. camera, three lenses, 6 magazines, tripod, 16V motor, leather cases, all accessories, $1,250; Akeley Western Electric Newsreel Sound Camera, $6,995; continuous contact 16mm. Printers, Picture, Track or both, $1,375; Miles 16mm. Recorder Reproducer, $195. Send for Summer Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

VENTILATING EQUIPMENT

IMMEDIATE DELIVERIES SOME SIZE BLOWERS —Maybe yours among them—new Air Washers, rotary spray mat type, work with any blower—easily installed. 5,000 cfm., $115; 7,000 cfm., $140; 10,000 cfm, $170; 15,000 cfm., $200; 20,000 cfm., $230; Diffuser grilles from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Bulletins. S. O. S. CAMERA SUPPLY CORP., New York 18.

USED EQUIPMENT

COMPLETE BOOTH EQUIPMENT TWO MAchines, A1 condition $600. In booth to try out. A. KELSO, Orland, Ind.

SEVERAL SELECTIONS BEAUTIFUL CHAIRS FOR large houses—1,100 American rebuilt metal lined reupholstered red striped velour padded backs, dark green plastic leatherette box spring cushions, $9.50; 900 Irwin rebuilt, reupholstered panel back, box spring cushions, $7.50; 410 Stafford rebuilt, reupholstered panel back, box spring cushions, $6.95; 242 American ball-bearing (in two lots) heavy reupholstered panel back, reupholstered box spring cushion chairs, $6.50; 300 solid Oak Auditorium Chairs, refinished, $3.95. Wire now for stock list. 600 pieces heavy green Pullman velour, 22" x 36", dry-cleaned, $1.25 S. O. S. CINEMA SUPPLY CORP., New York 18.

ALL YOU NEED IS THE THEATRE—COMPLETE Simplex Booth Outfits consisting rebuilt projectors, lamphouses, lens, new soundheads, motors, amplifier, new speakers and sound screen. Guaranteed one year—$1,500; why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

POPCORN

HYBRID YELLOW VARIETY FOR BEST POPPING volume. Yearly supply guaranteed. Immediate delivery. LOUIS D. HARRIS, Greenville, Ohio.

NEW EQUIPMENT

KOLLMORGEN SNAPLITE LARGE DIAMETER coated lenses, $65; Automaticket Machines, immediate shipment, ceiling prices; 24" pedestal Air Circulators, $75; electric Water Coolers, 10 gpm bubbler type, $220.; Rear Shutters for Simplex, $69.75; Flextone washable sound screens, 30½c ft., Beaded, 44½c. Summer Catalog ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

HELP WANTED

MANAGER—THEATRE IN SMALL TOWN, ADIRondack Mountains, New York State. Year around job. State salary and full particulars. BOX 1867, MOTION PICTURE HERALD.

ASSISTANT MANAGER WANTED—SOUTHERN Indiana city. Draft exempt. State salary, age and references. BOX 1872, MOTION PICTURE HERALD.

WANTED: TWO MANAGERS. PERMANENT POsitions, small towns, rapid promotion to experienced, energetic and aggressive men. State draft status, qualifications, experience, references, salary expected. Drinkers, drifters, chasers and malcontents need not reply. CHEROKEE AMUSEMENTS, Inc., Erwin, Tenn.

MANAGER. DOWNTOWN THEATRE. STARTing salary $60. Advancement proper party. Permanent position with well known circuit. State age, references, send photograph. KENTUCKY THEATRE, Louisville, Ky.

WANTED 3 THEATRE MANAGERS. ONLY THOSE of proven ability and character need apply. We have splendid situations to offer if you qualify. Give complete information regarding experience, salary, etc. Write JACK ARMSTRONG, Clazel Theatre, Bowling Green, Ohio.

WANTED: WORKING THEATRE MANAGER FOR small town. Executive type will not suit. Write ANDERSON THEATRE CIRCUIT, Morris, Ill.

SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

SERVICES

FIRE EXTINGUISHER AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

THEATRES

EXPERIENCED INDEPENDENT THEATRE MAN wants to buy or lease theatre in town up to 5,000 population, no nearby opposition. Send picture, complete details, reason for selling first letter. A. HOLLAND, P. O. Box 703, Marion, Ind.

DESIRE TO LEASE THEATRE IN NEW YORK City or vicinity. Box 1864, MOTION PICTURE HERALD.

BRICK BUILDING, THEATRE, SIX STORES. Sacrifice to settle estate. MACK, 125 Emery St., Portland, Me.

WILL BUY OR LEASE SMALL THEATRE IN Oregon or Washington. Ready to do business. Address H. S. HARTSON, 1879 S.W. 10th St., Portland 1, Ore.

FOR SALE THEATRE CIRCUIT. INCLUDING building and equipment in town of 1,500. Also two other sets equipment. One portable and one stationary. Truck and established business. Price $35,000. BOX 454, Parrish, Ala. Phone 2592 or 2171.

WANT TO LEASE OR BUY NEIGHBORHOOD or small town theatre in central states. BOX 1877, MOTION PICTURE HERALD.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

You Came Along

Paramount-Wallis Prod.—Gay and Sad

Hal B. Wallis's second release through Paramount is a first-rate job of commercial picture-making. It should do a representative job at the box-office.

Robert Smith wrote the story. He and Ayn Rand did a combination job on the screenplay, and both come off. What happens here is an adroit combination of story elements used before in one guise or another. But the combining processes look different from predecessors because of twists applied and treatment added.

Robert Cummings, Dan De Fore and Charles Drake—major, captain and lieutenant in the Air Corps—are returned from a notable flying record overseas to tour on behalf of the 7th War Loan. Assigned to them by the Treasury Department is Lizabeth Scott as mentor, nurse and general arranger of their official duties. Name confusion leads the aces to believe she is a he and by that device, of course, there opens a line of comedy which is played to its hilt while it lasts.

The fliers are slap-happy, carefree and girl-crazy. They are hard to handle, yet they are handled and, of course, they do a job on behalf of the drive. Tragic undertones are emphasized in the camaraderie of the three men. Cummings is suffering from an incurable blood disease and has about two years, outside, to go. De Fore and Drake know it and become silent members of a never-discussed pact to remain slap-happy, carefree and girl-crazy to match Cummings' approach to his final 24 months or thereabouts.

However, the plan goes awry because he falls in love with Miss Scott, who learns what goes on, but never lets Cummings know that she knows. They marry, are deliriously happy. Comes the flight surgeon, checking on the major and ordering him to a military hospital. Cummings professes to have gotten overseas orders, takes his leave and sets up a system of re-routing mail from England so that the postmarks support his deception. Finally, he dies on the approaching eve of fatherhood. In the friendship bond with the two remaining pals, Miss Scott is marked for whatever happiness and contentment the future may hold in store.

For most of its way, "You Came Along"—the title is drawn from a popular tune, "You Came Along Out of Nowhere"—is keyed to fast-moving comedy byplay. Then, it goes suddenly into its dramatic switch. It is a complete change of pace, yet the changeover is accomplished with intelligence and effectiveness. The combination makes for a strong attraction, somewhat handicapped by lack of strong cast names, although all performances are better-than-average.

"You Came Along" also serves to introduce Miss Scott. She is interesting and attractive, not in the usual pretty-pretty Hollywood way. Photographically, she appears subject to different shadings and lights so that a final resolution about her camera appearance must be left to succeeding films. This newcomer operates under one of those low-pitched voices, catalogued as "tawny" if this is possible in describing a speaking voice. Under John Farrow's direction, she is made to underplay. The impression also is that Wallis, the producer, was feeling his way on the cautious side in this maiden effort for his new player. The throttle, if it has any additional give, evidently will be pulled out full later on. Miss Scott, also, requires a greater familiarity with the medium, but for a first job the end result is much in her favor.

Seen at a preview at the Paramount Theatre, New York, where audience laughter frequently blotted out dialogue. Reviewer's Rating: Good.—RED KANN.

Release date, September 14, 1945. Running time, 103 min. PCA No. 10775. General audience classification.

Bob Collins.....Robert Cummings
Ivy Hotchkiss.....Lizabeth Scott
Shakespeare.....Don De Fore
Handsome.....Charles Drake
Julie Bishop, Kim Hunter, Robert Sully, Helen Forrest (in a singing specialty), Rhys Williams, Franklin Pangborn, Minor Watson, Howard Freeman, Andrew Tombes.

The Cisco Kid Returns

Monogram—Western Drama

Since their inception in the early days of talking pictures, the Cisco Kid films always have spelled outdoor adventure and romance, blending with relieving touches of slapstick comedy. The latest installment in the series, which Monogram is now producing, spins out a well-knit outdoor mystery story which offers satisfying entertainment of its kind.

In this one, Duncan Renaldo, the present inheritor of the role of the carefree, happy-go-lucky Cisco Kid, finds himself the guardian of a four-year-old girl whose father has been shot to death. When Vicky Lane comes to town posing as the child's mother, the Kid's suspicions are aroused. His investigations uncover the plot of a crooked attorney and collaborators to rob the girl of the inheritance left by her murdered parent. Before the conspirators are finally in the hands of the law, and the Kid, with a nonchalant "adios" rides off to new adventures, a good deal of suspense and action pulses before the screen.

Martin Garralaga is happily cast as Pancho, obtuse but devoted comrade to the poetry-reciting Kid; with good supporting performances all around.

Philip N. Krasne produced, with John P. McCarthy directing from an original screenplay by Betty Burbridge. Dick L'Estrange was associate producer.

Seen at a New York neighborhood theatre where an afternoon audience gave the film audible approval. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, April 3, 1945. Running time, 64 min. PCA No. 10659. General audience classification.

Cisco.....Duncan Renaldo
Pancho.....Martin Garralaga
Cecilia Callejo, Roger Pryor, Anthony Warde, Fritz Leiber, Vicky Lane, Jan Wiley, Sharon Smith, Cy Kendall, Eva Puig, Emmett Lynn.

The Cheaters

Republic—Christmas Carol

Emphasizing humor rather than guile, this leisurely study of wealthy irresponsibles in contemporary New York brought by intervention of a Christmas guest to realistic comprehension of fundamental truths, achieves its charm by clear-cut characterizations, convincing performance and showmanly production. Supplying names to sell, and suited to all types of audiences, it ranks with Republic's best attractions to date.

The screenplay by Frances Hyland, based on story by Miss Hyland and Albert Ray, centers around a spendthrift family facing financial ruin. The sheriff is knocking at the door, and only the fortuitous death of a rich uncle can prevent his entrance. The uncle dies. That, however, solves no problems, for the will ignores the legitimate heirs and leaves everything to an unknown actress whom the uncle once saw in a performance of "Uncle Tom's Cabin." Into this murky situation intrudes a stranger, a ham actor, whom the family invites to share their Christmas holiday. He overhears their plan to kidnap the actress and prevent her from collecting the money. Thereafter the actor plays *deus ex machina,* first locating the girl, and later persuading the family to abandon the projected swindle. He is aided by such extraneous and sentimental trappings as a Christmas tree trimmed with popcorn and cranberries, village children singing "Holy Night," and a remarkable rendition of Dickens' "Christmas Carol."

Joseph Schildkraut's portrayal of the ham actor is so convincing that it is difficult to tell where acting ends and ham begins. Billie Burke, as usual, plays Billie Burke. Eugene Pallette and Ona Munson give sound performances, and Anne Gillis distinguishes herself as the season's most obnoxious brat.

Joseph Kane was associate producer and director.

Previewed in the Hollywood studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, not set. Running time, 87 min. PCA No. 10,817. General audience classification.

Mr. M.....Joseph Schildkraut
Mrs. Pidgeon.....Billie Burke
Eugene Pallette, Ona Munson, Raymond Walburn, Anne Gillis, Ruth Terry, Robert Livingston, David Holt, Robert Greig, St. Luke's Choristers.

SHORT SUBJECTS

WAGON HEELS (WB)

Merrie Melodies (1708)

Porky Pig is back in the old west scouting for a train of covered wagons. When the pioneer party invades the territory of Injun Joe, that desperado makes his objections loud and violent. Porky takes him on, but has little success until he realizes that the Redskin has his weakness, too.

Release date, July 28, 1945 — 7 *minutes*

YANKEE DOODLE'S DAUGHTERS (WB)

Melody Masters (1610)

This is a salute to the women's services, the Waves, Wacs, Spars and Marines. Rudy Vallee is featured singing a tribute to the women of the Coast Guard, "The Girl of the Year Is a Spar." Other songs in the spirit of the occasion are "Yankee Doodle Dandy's Daughter," "Marine Hymn," "March of the Women Marines," "Semper Paratus," "The Wac Is a Soldier, Too," "Waves of the Navy," "Anchors Aweigh" and "Marching Along Together."

Release date, July 21, 1945 — 10 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2512-2513, issue of June 23, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2524, issue of June 30, 1945.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Adventures of Rusty (formerly Rusty)	Col.	....	Ted Donaldson-Conrad Nagel	Not Set	....	.....	....	2467	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Came Jones (1945-46)	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2511	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	.....	....	2142	..
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	.....	....	2384	....
Animal Kingdom, The (1945-46)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Not Set	....	.....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	...
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Aug. 1,'45	....	.....	....	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	....
Back to Bataan (formerly Invisible Army)	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	....
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	.....	....	2434	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The (formerly It's Never Too Late)	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	....	.....	....	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2523
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	.....	....	2418	....
Belle of the Bowery (formerly Sunbonnet Sue)	Mono.	....	Gale Storm-Phil Reagan	Not Set	....	.....	....	2454	....
Bell for Adano, A (1945-46)	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2510	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The (1945-46)	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	.....	....	2434	.
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2455
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2523
Bewitched (formerly Alter Ego)	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	.....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The (1945-46)	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	..
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	.
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage (1945-46)	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	....	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	...
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2523
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2523
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Captain Eddie (1945-46)	20th-Fox	....	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2509	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	....	.....	....	2353	....
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	.....	....	2403	....
Caribbean Mystery (1945-46)	20th-Fox	....	James Dunn-Sheila Ryan	Sept.,'45	....	.....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	
Cheaters, The	Rep.	....	Joseph Schildkraut-Billie Burke	Not Set	87m	July 7,'45	2533	2454	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.	..	Harry Carey-Paul Kelly	May 12,'45	75m	May 5,'45	2433	1994	....
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	.....	....	2142	....
Cinderella Jones (1945-46)	WB	....	Joan Leslie-Robert Alda	Feb. 23,'45	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	65m	July 7,'45	2533	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2523
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	..
Colonel Blimp (British) (color)	UA	...	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Col. Effingham's Raid ('45-'46)	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	....	.....	....	2259	....
Come Out Fighting	Mono.	..	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	.....	....	2366	
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	...
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy and the Lady (R.)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The (1945-46)	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	.....	....	2467	....
Cross My Heart (1945-46)	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	...
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	.....	....	2418	...
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2523
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion (1945-46)	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2216	
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2523
Dillinger	Mono.	...	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 22,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color) (1945-46)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	....	.....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	...
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color) ('45-'46)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	.....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2366	....
Duffy's Tavern (1945-46)	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed (color)	MGM	....	Lucille Ball-Van Johnson	Not Set	....	.....	....	2366	...
East Side of Heaven (Reissue)	Univ.	....	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	....	.....	....	2418	....
1812 (Russian)	Artkino	....	War feature	Sept. 9,'44	95m	Sept. 23,'44	2111	....	
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2523
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	.....	....	2279	....
Enchanted Voyage, The (color) (1945-46)	20th-Fox	....	John Payne-June Haver	Feb.,'46	....	.....	....	2499	...
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	...
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Kervin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	.....	....	2366	...
Fallen Angel (1945-46)	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45	....	.....	....	2454	....
Fanny by Gaslight (Br.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	..	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Fatal Witness, The	Rep.	....	Evelyn Ankers-Richard Fraser	Not Set	....	.....	....	2467	...
Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	84m	.....	....	2278	2523
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man Into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	.....	....	2366	....
Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	2523
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	2523
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	2523
• For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	....	.....	....	2384	....
Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	...	.....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
George White's Scandals	RKO	525	Joan Davis-Jack Haley	Block 5	....	.....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
Girl on the Spot (1945-46)	Univ.	....	Lois Collier-Jess Barker	Not Set	....	.....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of the Big House	Rep.	....	Lynne Roberts-Richard Powers	Not Set	....	.....	....	2467	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2523
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2523
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	....	.....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2523
Harvey Girls, The (color)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	.....	....	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	.....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (1945-46) (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	...
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	2523
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2455
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
House on 92nd St. ('45-'46) (formerly Now It Can Be Told)	20th-Fox	....	William Eythe-Lloyd Nolan	Oct.,'45	....	.....	....	2499	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Live in Grosvenor Square (Br.)	ABC-Pathe	....	Anna Neagle-Rex Harrison	Not Set	114m	June 23,'45	2510	....	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2455
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
Imitation of Life (Reissue)	Univ.	....	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	....
In Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	.....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....

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It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	2523
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	....	.....	....	2279	....
Johnny Angel	RKO	...	George Raft-Signe Hasso	Not Set	....	.....	....	2259	....
Jubilee (Russian)	Artkino		Comedy feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss (1945-46)	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2497	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2523
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	.....	....	2353	....
Kitten on the Keys (color) (1945-46)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Jan.,'46	....	.....	....	2499	....
Kitty (1945-46)	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	....	.....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
Last Hill, The (Russian)	Artkino	....	War feature	June 23,'45	84m	.....	....	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
Leave Her to Heaven (color) (1945-46)	20th-Fox	....	Gene Tierney-Cornel Wilde	Mar.,'46	....	.....	....	2499	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The (1945-46)	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	.....	....	2454	....
Love Letters (1945-46)	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	.....	....	2403	....
Man from Morocco, The (British)	ABPC-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	....	.....	....	2418	.
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	74m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	..
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Marthe Richard (Fr.)	Brill-Rosner	....	Erich von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2455
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary (1945-46)	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	.....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	.....	....	2499	....
Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce (1945-46)	WB	....	Joan Crawford-Jack Carson	Not Set	...	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	62m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's (1945-46)	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation (1945-46)	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218

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NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver,The (Rus.)	Mayer-Burstyn	....	Puppet feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color) (1945-46)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	...
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	....
Nobody Lives Forever ('45-'46)	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	.
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2523
Of Human Bondage (1945-46)	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream (1945-46)	Univ.	....	Robert Paige-Susanna Foster	Not Set	....	.....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
On Stage, Everybody	Univ.	....	Jack Oakie-Peggy Ryan	July 13,'45	....	.....	....	2499	....
Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	....	.....	....	....	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	.....	....	2230	....
Outlaw, The	UA	....	Jane Russell-Walter Huston	Aug. 31,'45	121m	Feb. 13,'43	....	....	....
Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Aug. 23,'45	....	.....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	2523
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Sept. 14,'45	....	.....	....	2454	....
Party Girl (formerly Main Street Girl)	Mono.	....	Doris Merrick-Eddie Quillan	June 1,'45	....	.....	....	2418	....
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	.....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	2523
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	..	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2455
Pillow of Death (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
Place of One's Own, A (Br.)	Gains.		Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,45	2414	....	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (1945-46) (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Sept. 1,'45	....	.....	....	2250	...
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	....	.....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Return of the Vikings (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue (1944-45)	WB	....	Joan Leslie-Robert Alda	Sept. 29,'45	139m	June 30,'45	2521	1530	....
Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	....	.....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
River Gang (1945-46) (formerly Fairy Tale Murder)	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	....	.....	....	2418	....
Road to Utopia (1945-46)	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	.....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Aug. 16,'45	....	.....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Not Set	....	.....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color) (1945-46)	WB	....	Errol Flynn-Alexis Smith	Oct. 27,'45	....	.....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk (1945-46)	WB	....	Gary Cooper-Ingrid Bergman	Jan. 26,'46	....	.....	....	1431	....

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Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Scotland Yard Investigator	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	....	.....	....	2467	....
Secret Mission (British)	English	...	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West (1945-46)	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	.....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	...
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Not Set	....	.....	....	2467	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	...
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	...
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'41	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	Not Set	....	.....	....	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	.
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2455
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2523
Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	...
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Sept. 28,'45	....	.....	...	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Spider, The (1945-46)	20th-Fox	....	Richard Conte-Faye Marlowe	Mar.,'46	....	.....	....	2499	....
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	....	.....	....	2403	...
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
State Fair (color) (1945-46)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	....	.....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	June 15,'45	56m	Apr. 21,'45	2414	....	....
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	..
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	.....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	...
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tell It to a Star	Rep.	.	Robert Livingston-Ruth Terry	Not Set	....	.....	....	2403	....
Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Texas Manhunt	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	..
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	.....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	...	
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2523
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	...
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2523
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornell Wilde-Evelyn Keyes	Not Set	95m	June 16,'45	2499	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2455
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	June 29,'45	60m	June 23,'45	2511	2434	....

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Three Strangers (1945-46)	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Oct. 13,'45	....	.....		2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	....
Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2523
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2523
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	..	....
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	....	.....	....	2467	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know (1945-46)	WB	....	Faye Emerson-Zachary Scott	Not Set	....	.....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	....	.....	....	....	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	.....	....	2418	....
Twice Blessed	MGM	529	Lee & Lynn Wilde-James Craig	July,'45	77m	June 2,'45	2477	2354	....
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast (1945-46)	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNCLE Harry	Univ.	....	George Sanders-Ella Raines	Aug. 3,'45	....	.....	....	2499	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2523
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color) (1945-46)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	2523
Way to the Stars, The (Brit.)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	.....	....	2242	....
Welcome, Mr. Washington (Br.)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2523
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	.....	....	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	....	.....	....	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	.
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	...
Wilson (color) (1945-46)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	2523
Woman in Green, The	Univ.	....	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	...
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2523
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	...
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief (color)	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	.....		2354	....
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	July 28,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	.....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
ZIEGFELD Follies (color)	MGM	...	MGM Contract Stars	Not Set	....	.....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2524.

Put your foot down



...AND MAKE YOUR NEXT CARPET A MOHAWK

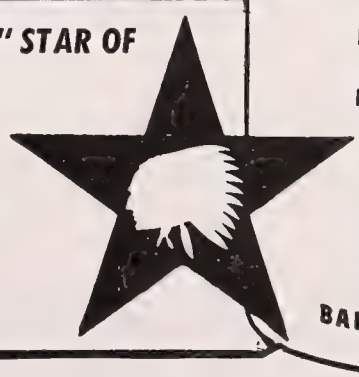
STEP INTO THE deep-cushioned luxury of a Mohawk "Traffic-Tred." Feel the springiness of its thick pile under foot. This springiness does not disappear as the carpet becomes older because of the way Mohawk has built it. Due to the exclusive "Balanced Construction" method of manufacture lasting color beauty . . . lasting pile resiliency . . . and long wear are woven into every square inch of a Mohawk "Traffic-Tred" carpet.

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1★ Wool Blend
2★★ Pitch
3★★★ Rows per inch
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BALANCED CONSTRUCTION FOR LONGER WEAR

DATE IT...

and you pick up the marbles!



COLUMBIA PICTURES presents

Irene DUNNE

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in

OVER 21

A SIDNEY BUCHMAN Production

Directed by CHARLES VIDOR

Adapted from the play by Ruth Gordon
Screenplay by Sidney Buchman

OVER 21 times funnier than the play that rocked Broadway!

COLUMBIA PICTURES

KEEP SELLING WAR BONDS!

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Her Highness and the Bellboy

And Then There Were None

On Stage Everybody

White Pongo

I Didn't Do It

Stagecoach Outlaws

The Cisco Kid in Old New Mexico

The Last Hill

Road to Alcatraz

THE FIRST THIRTY YEARS

A QUIGLEY PUBLICATIONS ANNIVERSARY

RANK READY WITH TELEVISION FOR THEATRES IN BRITAIN

NEW COURT TELLS DECREE LAWYERS TO GET GOING

RADIO ANSWER TO NEW YORK NEWS STRIKE—GROSSES UP

VOL. 160, NO. 2, JULY 14, 1945

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THE BIG ONES COME FROM M·G·M!

"VALLEY OF DECISION"

"THRILL OF A ROMANCE"
(TECHNICOLOR)

"SON OF LASSIE"
(TECHNICOLOR)

"WITHOUT LOVE"

"THE CLOCK"

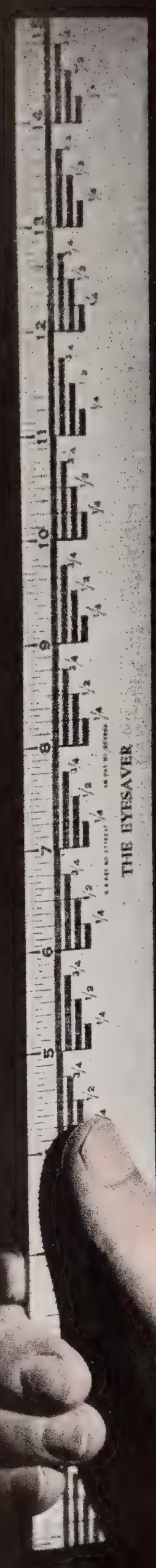
"MEET ME IN ST. LOUIS"
(TECHNICOLOR)

"NATIONAL VELVET"
(TECHNICOLOR)

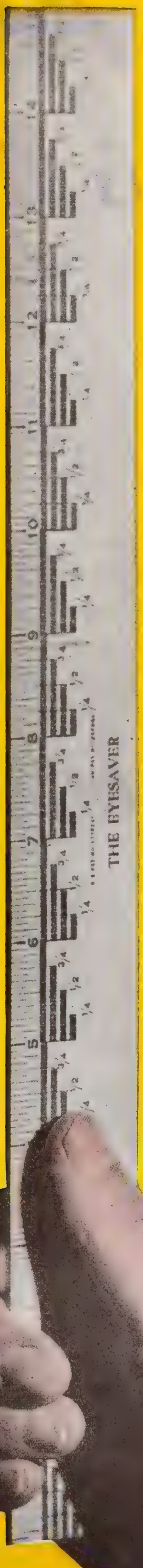
"PICTURE OF DORIAN GRAY"

"30 SECONDS OVER TOKYO"

AND MORE! MORE! MORE!



AND HERE'S THE NEXT M·G·M BIG ONE!



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Watch for World Premiere
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Beautiful Music... Beautiful Words!

As great a pic-ture as ever cam

would be a great story even wit

Gershwin's music "Rhap-sody

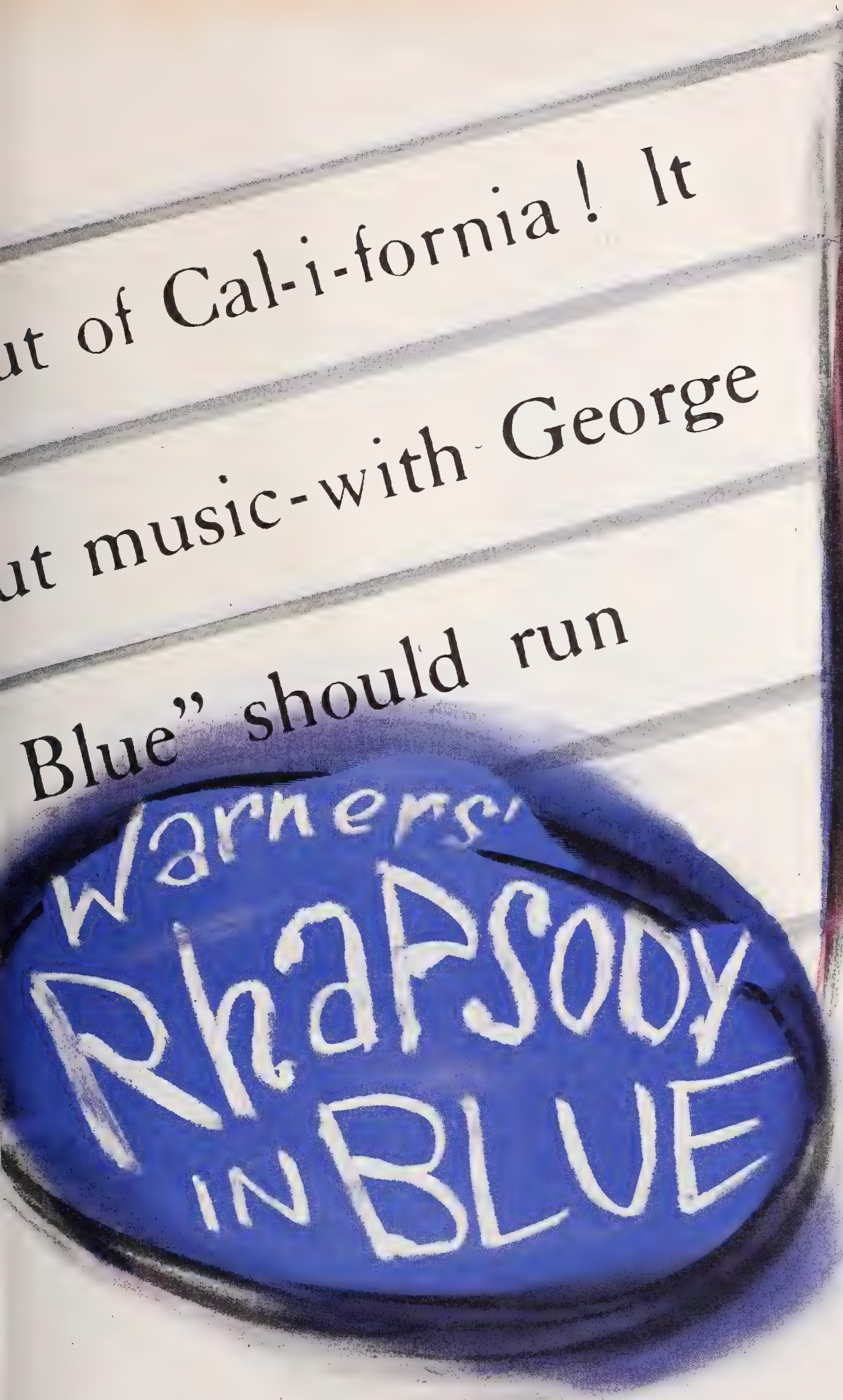
forever at the Hollywood!... N. Y. S

"Warner Bros. has a surefire parlay in "Rhapsody in Blue" . . . Will play a tuneful boxoffice barrage at any exhibit's wicket! It has everything!" *Variety* " A masterpiece . . . a miracle . . . the whole has been put together so brilliantly and with so much entertainment value, so many laughs and so many tears, that I have no hesitation in giving it the Academy Oscar, thus far in advance of the voting." *N. Y. Mirror* Superior and important attraction which will make its sizeable weight felt!" *M. P. Daily* "Not to be missed!" *N. Y. Herald Tribune* "First rate entertainment and thoroughly rewarding!" . . *N. Y. World Telegram* "Superb musical entertainment!" *N. Y. Journal-American*

ut of Cal-i-fornia! It

ut music-with George

Blue" should run



STARRING

ROBERT ALDA
as George Gershwin

JOAN LESLIE
as Julie Adams

ALEXIS SMITH
as Christine Gilbert

CHARLES COBURN
as Max Dreyfus

JULIE BISHOP
as Lee Gershwin

ALBERT BASSERMAN
as Professor Frank

MORRIS CARNOVSKY
as Mr. Gershwin

ROSEMARY DE CAMP
as Mrs. Gershwin

HERBERT RUDLEY
as Ira Gershwin

EDDIE MARR
as Buddy De Sylva

OSCAR LORAINE
as Ravel

HUGO KIRCHHOFFER
as Walter Damrosch

AS THEMSELVES

AL JOLSON

OSCAR LEVANT

PAUL WHITEMAN

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HAZEL SCOTT

ANNE BROWN

TOM PATRICOLA

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Produced by
JESSE L. LASKY

Directed by
IRVING RAPPER

Original Story by
SONYA LEVIEN

Screen Play by
HOWARD KOCH and ELLIOT PAUL

Dances created and directed by
LE ROY PRINZ

Orchestral arrangements by
RAY HEINDORF

noney grabber of staggering proportions! Turns on the full power of the screen! An entertainment powerhouse! ld prove one of the year's B. O. champs as well as a major "ten best" contender. Verily a miracle of entertainment! *Daily* "Studded with brilliance . . . a beautiful co-ordinated blend of music and human interest!" *N. Y. Daily* s "Ranks with the best from Warners! It's picture-making at its best! . . *The Exhibitor* "A resounding ess! The music would be well worth the price of admission to this lavish Gershwin feast! Warner Bros. can be justly of their production!" . . *Time Magazine*

World Premiere Engagement Now!



"JOHN HERSEY'S 'A BELL FOR ADANO' IS ONE OF THE SEASON'S BIGGEST ATTRACTIONS!"

—says RED KANN in Motion Picture Daily

Directed by HENRY KING · Produced by LOUIS D. LIGHTON and LAMAR TROTTI

This year's Pulitzer Prize novel-



a box-office prize from 20th *Century-Fox*



KEEP SELLING BONDS!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 160, No. 2

July 14, 1945

WORLD FRONT

MUCH has been said of the desirability of unity in the common interests of the branches and diverse sectors of this industry—this in the face of much controversy and continuous litigation. Important as that is at home, it is many fold more important abroad in the world under realignments of war and peace.

There is substantial unity of program and of government support in that program in all of the nations with which this industry must do business.

Grave handicaps and invitation to defeats will be had if the American motion picture industry does not present a genuinely united front to the world market.

Competition is one thing, and maneuver is another.

If American interests can be played against each other in foreign markets, they will be. The consequences of that could not be profitable over any important period to any American interest.

NATIONALISMS are stronger today than at any prior period in this century. The lines between governments and industries are growing narrower and narrower. In the totalitarian lands there are no lines.

In Russia, for instance, all industry is a function of the state, including of course the motion picture. The customers get what the government considers best for them.

That is why the motion picture industry of the United States is likely to find itself last among American industries to achieve an important market among the Soviets. There are several controlling reasons.

The common man of Russia gets what we would consider a painfully meager living. American motion pictures inevitably record, in even the presentation of the most humble strata of our national life, what seems to the Russian proletariat fantastic luxury. Revolution could be born of that. Additionally, there is a problem involved in the experiences of war. The Russian soldier has been fed and clothed and comforted vastly, at the expense of the civilians. There are millions of him. When he goes back home from the wars, he is likely to find a less abundant, even if safer, life. American pictures reporting on the status and pleasures of the common man under American capitalism would presumably be no help to the Russian government. Foreign motion pictures, of whatever origin, which find their way into Russian theatres will be hand picked by some careful pickers.

■ ■ ■

PICTURES for YOUTH

SELECTED motion pictures are to constitute a principal factor in the coming three-year program of the General Federation of Women's Clubs addressed at the conservation of youth. Function of the program will be centered at motion picture theatres when cooperative relations may be established.

The decision to engage in this movement has arisen from facts pertaining to the needs of youth revealed statistically and otherwise by the war.

Mrs. Martha Ann Burt, chairman of the motion picture committee of the Federation, and honorary president of the Better Films Council of St. Louis, is on her annual visit to New York, and is concerned now with the plans of the new movement.

There is purposeful design in the plans which avoid accent on the negative phase of juvenile delinquency and stress instead the conservation of interests and values. There have been a number of weighty conferences, by various august conferees in Washington, on the subject in the last few years, resulting in nothing more important than some weighty reports. It has been indicated in the judgment of some observers that little can be accomplished "from the top down" as a nationalized campaign. This one is to start in the local communities in the hands of local persons, decentralized and autonomous. Judge Anna M. Kross of the Women's Court of New York, with a large social experience, is to have a share of leadership in the movement.

The General Federation represents 16,500 clubs, about as many as there are theatres in the land. The total membership is about two and a half million.

Cooperative relations have long been maintained by the Hays Office, and the Federation influences have ever been considered constructively friendly to the industry. The policy has been expressed in selection and approvals.

The movement in hand is likely to find decided exhibitor cooperation, in line with the development, previously noted on this page, of an increased integration of the motion picture theatre with its community—a fortunate consequence of the wide enlistment of the exhibitor in the war causes.

■ ■ ■

THE passing of Mr. A. Charles Hayman of Buffalo, recorded this week, removes another of the real pioneers of the screen, a cameraman and an actor, appearing in that primitive and pregnant classic, "The Great Train Robbery," in 1903. As with many another, the picture carried Mr. Hayman into itinerant tent showmanship and thence to the screen theatre, which took so much of its nurture from that production. Also directly in the pattern, his theatres took him into exchange distribution, to be overtaken at last by the Patents Company and its General Film Company. For many years he has been in exhibition in upstate New York. He lived and worked through all of the evolutions of the motion picture.

■ ■ ■

¶ Country Note—When the day is done and the scents of woodland and garden rise in the gloaming, it is a time for peaceful reverie. It is the time, too, to gather the fragrant tips of bright young mint, growing in dark damp soil by the spring. They are to be puddled with a pinch of sugar in the bottom of a tall thin glass, which is then to be packed quite firmly full of finely cracked ice. Then into it first goes a pony of cognac, to help extract the flavour. After that the glass is filled with a mild old bourbon, then churned with a long spoon until white frost stands so thick that one might write a name in it. A few sprigs of the mint and a tiny rose bud may deck the top and perfume the approach. It is for sipping and deliberation. Toward the end a slender Havana is appropriate, especially if it be of Vuelta tobacco, in a *maduro* wrapper, rich and slow burning so the aroma lingers in the still night air. It is the julep hour, honoured through all the days of the Republic. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Mission Accomplished

STANTON GRIFFIS on Sunday ends three and one-half years of war work and returns to Paramount Pictures, having completed his assignment of reorganizing the American Red Cross units in the Pacific.

Accepting a six-month appointment as Commissioner for the Pacific area in October, 1944, with headquarters in Honolulu, Mr. Griffis prepared the Red Cross units there for the expansion of military activities against Japan. His release was granted reluctantly by Red Cross headquarters in Washington, where after 10 months of service he reported that his job was completed and there was nothing further for him to do.

Mr. Griffis has been engaged in war work almost exclusively since early in 1942. As special representative of President Roosevelt, he made several trips to England, Finland, Spain and Portugal, and for a time directed the Motion Picture Bureau of the Domestic Branch of the Office of War Information. Leaving that post, he made a trip to Sweden for the Government, where he was successful in shutting off supplies of ball bearings for Germany, a severe blow to Nazi war production. In 1942, he was chairman of the special events committee of the Navy Relief Drive, which raised more than $12,000,000.

Goldwyn and General

PERMISSION to produce a film biography of General Dwight D. Eisenhower had been granted to Samuel Goldwyn by the General and the War Department, it was announced Monday in Washington. Shooting will start January 2 and the film will be released in the autumn of 1946, according to Mr. Goldwyn. Milton Eisenhower, the General's brother, will be technical director. Robert E. Sherwood will do the script, his first screenplay since he entered Government service before the war.

As former director of the Office of War Information, Mr. Sherwood served under General Eisenhower's command in the Mediterranean and European Theatres. All profits accruing from the production, "will be paid to non-profit foundations established by General Eisenhower and by me," Mr. Goldwyn said.

The profits will be "dedicated to the perpetuation of the principles for which General Eisenhower and the millions of others of the Allied Nations have fought so magnificently in this war," the producer said.

Surplus

NO more Army training and orientation film prints that have any civilian use would be destroyed, it was decided last Friday in Washington at a meeting of Army Signal Corps, Army Air Forces, Army Service Forces, Navy, Surplus Property Board and Office of Education officials. This was another conclave designed to develop ways and means of proper disposal of Army-Navy 16mm projectors and films.

It was agreed that a committee representing all interests would be formed and would screen available films to determine which pictures are suitable for schools and other civilian groups and which subjects are obsolete. Further meetings will be required to settle the disposition of projectors and films, with all agencies agreed that it should be done through a single disposal officer rather than scattered among several departments of Government agencies. The best Signal Corps films would be stored permanently in the National Archives, Washington, it was decided.

Meanwhile, in New York last Friday, Otto Klitgord, New York City Board of Education official assigned to acquire surplus Army material for use in the city's school system, reported that about $600,000 worth of Federal surplus property already had been or shortly would be acquired for instructional use in classrooms. Mr. Klitgord said that motion picture films and slides were among the many materials needed by the schools.

Reminders

THE Germans are seeing now what their Government did to dissenters. They are seeing it in their own country, as citizens, and in this country, as prisoners of war. And they are seeing it in films. The films are the newsreels of the Buchenwald, Dachau and other concentration camps. The emaciated, ruined people of those camps, and the bodies, are German. The Germans are seeing what they did to their own people.

Reaction has been generally one of sobriety. Reporters watching German prisoners here have noted some severely affected. Older men and women in Germany decry the horrors, and profess ignorance and innocence. In one camp here, prisoners after a screening donated money for relief of war refugees.

There also have been instances of surliness and defiance. In one case reported, a woman who laughed was forced to sit again through the showing.

Chicken Feed

THE TOTAL assets of $1,012,571 in the treasury of Actors Equity Association, inclusive of $625,338 in cash and a surplus of $581,839 are "chicken feed," says Paul Dullzell, executive secretary. It is "chicken feed" for a union, he says, pointing to the stagehands' and musicians' unions, with treasuries of $10,000,000 and $15,000,000, respectively. Equity has a membership in good standing of 3,387, presumably including chickens.

Shackles Off

CRAMPED by the confined activities of a judge, Thurman W. Arnold resigned last week as an associate justice of the District of Columbia Court of Appeals to return to the private practice of law.

The 54-year-old former trust buster spent little more than two and a quarter years in the court to which he was appointed by the late President Roosevelt from the anti-trust division of the Department of Justice, where for five years he had spearheaded the Administration's drive on monopoly.

Mr. Arnold negotiated the original film Consent Decree of 1940. He returns to the practice of law, he told President Truman in his letter of resignation, at a time when it is more essential than ever before that business be freed of the shackles of monopoly.

Relaxation

THE Eastman Kodak Company is recognizing V-E Day. It has relighted the beacon light and the KODAK sign atop its Eastman Kodak Tower in Rochester. They had been dark since our entry into the war. The company's plants closed on the Fourth of July for the first time in four years.

REPRESENTATIVE summer product—a pictorial feature Page 10

THE First Thirty Years—a special section on a Quigley anniversary Pages 11-14

RANK looks to television as a new field to conquer Page 15

ALLOCATIONS in spectrum set by FCC for television industry Page 16

RODGERS opens MGM executive sales meeting in Chicago Page 17

PARAMOUNT stars accompany sales staff on tour of exchanges Page 17

TIME'S a-wasting, new three-judge court tells Decree litigants Page 18

RESORT to courts slows the use of arbitration by exhibitors Page 22

RADIO gets a break as answer for companies in New York newspaper strike Page 24

"HENRY V" goes to market—in England, but Americans will wait a while Page 30

SERVICE DEPARTMENTS

Hollywood Scene Page 32

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Picture Grosses Page 40

Short Product at First Runs Page 36

What the Picture Did for Me Page 34

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Short Subjects Chart Page 2544

The Release Chart Page 2546

ESTA SEMANA

LOS PRIMEROS TREINTA ANOS — Un Aniversario de Quigley Publications. Páginas 11 a 14

PRODUCCION DE VERANO — Algunas escenas de las películas más importantes de la temporada actual. Página 10

RANK tiene listo un plan de 10 años para la televisión teatral; también proyecta rendir servicio cabal a los cines ingleses. Página 15

En NUEVA YORK ascienden las entradas de boletería a pesar de la huelga de periodiqueros; las distribuidoras y las cadenas de teatros multiplican el uso del radio para anunciar películas. Página 24

El NUEVO TRIBUNAL neoyorquino de tres jueces, en donde se ventila el juicio antimonopolístico, indica a los abogados contendientes "que se dejen de cosas" y que "sigan adelante". Página 18

El film "HENRY V" pasa a los cines británicos; la producción congestionada de Technicolor interrumpe los planes de su estreno en E. U. de América. Página 30

Truman re Radio

PRESIDENT TRUMAN has put himself on record favoring freedom of the radio. Writing to *Broadcasting Magazine* last week, Mr. Truman said: "The American system has worked, and must keep working. Regulation by natural forces of competition, even with the obvious concomitant shortcomings, is to be preferred over rigid governmental regulation of a medium that by its very nature must be maintained as free as the press."

Allied "Suggests"

FORMER Postmaster General Frank C. Walker has been selected by National Allied States Association as the organization's nominee for the post of president of the Motion Picture Producers and Distributors of America. The Allied bulletin issued in Washington last week said that although "the affiliated producers probably will not relish suggestions from Allied in this matter," Allied suggested Mr. Walker for several reasons.

"The choice of a Postmaster General and chairman of the dominant political party conforms to a pattern," the bulletin observed. "Allied leaders who participated in the 5-5-5 conference remember that while they did not always see eye-to-eye with Mr. Walker, they never lost their respect for him, or their tempers."

In the opinion of Allied, Mr. Walker could carry exhibitor problems to the MPPDA "with assurance of courteous treatment and open-minded consideration."

Eric Johnston, president of the U. S. Chamber of Commerce, was expected to visit Hollywood this week, ostensibly to attend a Chamber of Commerce dinner, but reportedly to meet with Will H. Hays, president of the MPPDA. Negotiations designed to bring Mr. Johnston into the organization have been reported for some time.

Post-Suggestions

FORMER Postmaster General Frank Comerford Walker, head of the Comerford circuit, and during his Government tenure a man who put the postal department into the black, left a series of suggestions, the essence of which is that the department should be reorganized. Said he, in a report covering the year ended June 30, 1944:

"Administration of the postal service is too highly centralized in Washington, and there is an absence of that continuity of tenure in office at top administrative levels which is highly essential to effective operations."

Mr. Walker suggests creation of an office of director of postal service, with long tenure; and also that assistant postmasters general, a general counsel, a purchasing agent and a comptroller, should have long terms.

Reasonable Facsimile

CREWS of American superbombers landing recently at the port of Vera Cruz airport got the surprise of their lives when they saw flying about what looked for all the world to be Japanese Zeros. It developed that the suspicious planes were those of the Mexican Army Air Force, painted like Zeros, to play in "El Escuadron 201" ("Squadron 201,"), story of the Mexican fighting aviation squadron.

Covered

PROBABLY the most widely seen magazine cover in the world this week features the motion picture industry in its greatest war service. The cover is that of the *Saturday Evening Post,* dated July 14, issued Wednesday. It carries a painting by Steven Dohanos, showing a group of soldiers watching a film during heavy rain in a tropical setting. The film, of course, would be one of the many thousands given by the American motion picture industry to the armed services without charge.

In its description of the cover, the *Post* says: "Most South Pacific movies are now first run, sometimes world premieres. . . . GI's bucket seats are really magic carpets taking them home to Main Street for an hour or two."

25 Per Cent

WARNER BROTHERS has contributed to this war more than effort, more than money, more than will; it has contributed men and women. More than 25 per cent of the company's employees, some 4,045, are still on active duty, of 4,364 who joined the services. Seven hundred eighty-four of these were from the Burbank studio. Sixty-one were killed in action.

Poetry and Politics

ARCHIBALD MacLEISH, assistant Secretary of State in charge of cultural relations, whose status under the administration of James F. Byrnes, new Secretary of State, is still undecided, made another radio appearance this week. Friday night he broadcast from Washington for the National Broadcasting Company's University of the Air presentation of "The American Story." Mr. MacLeish is the author of "American Story." Since last February, when he announced the State Department would conduct an intensive publicity campaign to arouse public interest in the San Francisco Conference, Mr. MacLeish has been busy making radio talks and speaking publicly on the world security organization.

Looking Ahead

RADIO Corporation of America looks to the young. The company is encouraging promising young students in science by scholarships. The plan, announced this week by Brigadier General David Sarnoff, president, provides for scholarships for as many as 10 students during the academic year 1945-46, 30 during 1946-47, 50 during 1947-48, and 60 thereafter.

Each scholarship carries a cash award of $600. The eligible are students enrolled at universities selected by the RCA Education Committee. On this committee are Dr. James Rowland Angell, Yale University president emeritus, chairman; Gano Dunn, president of the J. G. White Engineering Company, and of Cooper Union, and an RCA director; Dr. C. B. Jolliffeem, vice-president of RCA Laboratories; and F. H. Kirkpatrick, director of education and training for the RCA Victor division.

Said General Sarnoff this week: "America has a vast reserve of young men and women with a natural interest in science. They represent one of the greatest hopes for the future of America. We must encourage them and afford them every opportunity to make the most of their talents."

Don't Like It

THE CITY COUNCIL of Napa, Cal., has repealed the two-cent amusement tax, effective in 60 days, for a highly novel reason. The owner of the two local theatres simply refused to pay the tax on the ground that public sentiment appeared to be against the tax. The levy became effective last January, but Blumenthal Brothers, owners of the houses, declined to have anything to do with it. City Attorney Nathan Coombs says he will file suit against the owners for the tax from the effective date to the date of repeal, for an estimated $6,000.

Posters referring to a new proposed 10 per cent State tax on theatre admissions have been placed in lobbies of all theatres in Fall River, Mass. The poster explains that patrons already are paying a 20 per cent Federal tax on admissions and that this new tax, if enacted into law, will increase the rate to 30 per cent. At the bottom of the poster are given the names of State Representatives and Senators.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; Theo. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28. William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre. 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1945 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

Summer Product

DRAMA—in comedy, in musicals, and in the war—will be filling the screen these days in a flush of pictures bursting with action and human interest. Some of the distributors' best and latest are shown in the scenes on this page. Typical are RKO's "Back to Bataan", practically on the heels of our troops; United Artists' "Blood on the Sun", an informative prelude to invasion of Japan, and Warners' "Pride of the Marines", while in a different metier are MGM's "Weekend at the Waldorf" and 20th-Fox's "Don Juan Quilligan". Paramount has "Where Do We Go From Here?" and Republic offers "Flame of Barbary Coast".



THE DELIVERY of our men by American Rangers, from Cabanatuan prison camp, Luzon, is a dramatic moment in RKO's "Back to Bataan", even as it was an important episode in military history. The film stars John Wayne.



IN "A THOUSAND AND ONE NIGHTS", Columbia's Technicolor feature, Cornel Wilde appears to be standing off his opponents with ease. His prize here is Adele Jergens. Evelyn Keyes and Phil Silvers are featured also, and Samuel Bischoff was the producer.



JAMES CAGNEY is besting the wily, burly, bestial Jap in the scene above from "Blood on the Sun", UA release. Mr. Cagney prefers fists to ju-jutsu.



DON JUAN QUILLIGAN (yes, it's William Bendix) is practicing on Joan Blondell, without difficulty. The picture was released by Twentieth Century-Fox in June.

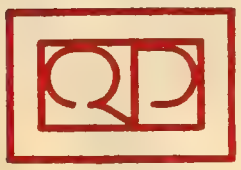


A TENSE MOMENT, from MGM's "Weekend at the Waldorf": Edward Arnold, Charles Wilson and Walter Pidgeon.



JOHN GARFIELD and Eleanor Parke have starring roles in the Warner film, "Pride of the Marines".

THE FIRST THIRTY YEARS



QUIGLEY PUBLICATIONS

MOTION PICTURE HERALD
MOTION PICTURE DAILY
BETTER THEATRES 30 30
MOTION PICTURE ALMANAC
FAME 30 30 30 30 30 30



Martin Quigley

THIS IS the greatest year in the career of the motion picture, greatest in the achievements down the vista of its half century of increasing attainment, greatest in its ever beckoning anticipations and promises for the tomorrow.

We have come a long way together, for this is the year, and month, too, of the thirtieth anniversary of the advent of Quigley Publications in the world of the screen. The motion picture had but newly found itself and set a course of destiny when in Nineteen Hundred and Fifteen Martin Quigley launched the Herald. It was a thin, ardent little book, instinct with the vigour of the burgeoning industry with which it had cast its fortunes.

That was a great year, too. The camera and screen had just joined in the causes of the World War, prelude to the war continuing now, by which the world seeks redemption by ordeal.

Opportunity was calling the American motion picture to the stage of world performance, and in its service the young Herald hopefully went along.

"The Birth of a Nation" was four months into its first metropolitan first run at the Liberty in New York and sweeping the screens in its triumphs as the lights of the Old World dimmed in the debacle of war. The feature era was established. The screen had become a major medium.

Exhibition with its new enrichment of commanding material was growing with a widening screen. Eighteen thousand theatres, mostly little ones, were in eager need of information of Production, of Distribution, and of each other. The whole industry was learning a business and an art which were in process of creation. There was Martin Quigley's task, his opportunity and his career. He brought to it the zeal of his youth and the equipment of strenuous experience in daily journalism of the lay press, from country town to dynamic Chicago, then the professionally fastest and most demanding newspaper center in the world.

Many of the readers of this page will be personally remembering the years and events from then till now. Thousands of you are readers and subscribers who began away back then. You will be remembering how then as now the Quigley pages were pages in which to have your say, to record your problems, to present your causes, to record progress—flowing pages, interpreting between Production, Distribution and Exhibition.

You will be remembering, too, that every product of the screen, great and small, has had its announcement and introduction to the theatre in the pages of the Quigley journals, going around the world ahead of the pictures. It has come that these papers and their annuals have all the years been living catalogues and heralds of the vital merchandise of fact and fancy by which we all, from stage to box-office, live and prosper. Files of Quigley Publications stand, and go day by day and week by week, wherever pictures are shown. There are files and subscribers in the outposts of Asia, in India, in Africa, in Oceania, in all

the Americas and every capital of Europe where mail may reach, and some places where it may not. Today QP journals of service are going also everywhere the American soldier goes, carried by bomber dispatch along with the films.

¶ This honouring function, with its responsibility, has developed with years of publication in that singleness of purpose in journalistic service with which these papers were founded those thirty years ago. That purpose was then and has ever since been the promotion of the total interest of the art and the industry of the screen and every fair cause within the institution.

Incidental to this labour of service with type on paper, Martin Quigley has contributed in functions of public relations empowered out of the fullness of experience and abiding interest. Notable among those contributions has been his conception of the Production Code, that document of self-regulation by which the industry has charted its course through many difficulties and past many hazards, external and internal. In academic recognition of these efforts American universities have conferred upon him the honorary degrees of Doctor of Literature and Doctor of Laws.

¶ All that has come out of years of intimate association and cooperative relation, extending, both institutionally and personally, into Production, Distribution and Exhibition. This industry and Quigley Publications have grown up together.

Our motion picture has come into high estate in the complex affairs of the world—a world beset with the gravest problems and the highest hopes in all history. It was a great year of great opportunity when this institution enlisted with the screen. Each year since has been in turn the greatest year of the industry, and of Quigley Publications. From this thirtieth milestone the road ahead leads on. —T. R.

July 12, 1945

30

RANK LOOKS TO TELEVISION AS NEW FIELD TO CONQUER

Technical Emissary, Here, Outlines Extensive Plan for Theatre, Home Use

J. Arthur Rank, acknowledged leader of the British film industry, with a world expansion plan in process of development, has put in motion the machinery for evolving an ambitious plan for theatre and home television.

To that end, Captain A. G. D. West, technical director of Mr. Rank's British television interests, has arrived in New York, and this week freely and confidently outlined to representatives of trade journals the elaborate television plans of Mr. Rank, himself currently visiting this country. The elements of the plan, for which unlimited Rank financing appears ready, are:

1. Within five years, Mr. Rank will manufacture and install theatre television in 800 units of his Gaumont British and Odeon circuits in England. An independent coaxial cable system will carry the programs.

2. A theatre screen 15 feet by 12 feet will be used at first but when conditions permit larger screens will be installed. The pre-war standard of 405-line definition will be used at first, to be increased to 800 lines, and eventually to 1,000 lines.

3. Intensive training of theatre projectionists in handling the new medium is part of the long range plan.

Meanwhile, in New York and Washington, American radio and film interests were examining with reactions varying from hope to pessimism, the final allocations of television channels made by the Federal Communications Commission. Most were hopeful that definition of the channels would clear the way for the manufacture of equipment in the near future. See following page.

Talking to the trade press at the new New York headquarters of J. Arthur Rank at 245 West 52nd Street, Captain West said he and Mr. Rank were interested in theatre television mainly because "we believe the cinema needs a new sort of vitalized view. It has had silent pictures and sound. Now we are ready to go ahead with television."

Industry Must Keep Pace With Technical Progress

Captain West expressed the view that any industry, in order to survive and achieve continuous success, must keep pace with all technical and scientific discoveries to revitalize its potential.

He came to the U. S. to study American technical developments in television and to discuss with our radio-television experts Britain's post-war television plans. He will visit RCA in Camden, General Electric in Schenectady, Philco in Philadelphia, the Balaban and Katz television station in Chicago and perhaps the Crosley television station in Cincinnati.

Mr. Rank controls Cinema Television, Ltd., Bush Radio, which he recently acquired; Baird Television, Ltd., and the Societe Internationale de Television, French subsidiary.

Captain West said it would take at least five years for the Rank organization to develop theatre television equipment which would perform good service and to provide pictures with sufficient clarity and brightness to be acceptable to film theatre patrons.



Staff Photo

CAPTAIN A. G. D. WEST

"Our theatre equipment must be made 'commercial', that is 'serviceable', to the theatre-owner. Before the war, the television equipment which was operated in six London theatres was not serviceable. Only technical experts could run the machines. The cost of operation, therefore, was much too high.

Equipment Must Be Easily Handled by Projectionist

"When we produce a television projector-receiver which can be operated by the ordinary British theatre projectionist who has had specialized training, then theatre television will be commercial."

Discussing all the possible difficulties which would arise in connection with theatre and home television, Captain West said the "political and program aspects of television present an important challenge."

The seemingly unanswerable questions of how television is to be financed, how to program shows so that people will be interested, how television will tie in with films, Captain West said, would all be worked out satisfactorily as soon as the proper equipment was perfected.

In the matter of training projectionists so that they could handle the new equipment without any risks, Captain West commented: "Television will demand a very much higher standard of projection operation. The new television will be all electronics. Therefore we must teach and train projectionists to understand the theory and practice of electronics as applied to theatre television. It will be a long pull, but we can do it," he said.

He described the 10-year plan proposed by the British Kinematograph Society for the technical development, rehabilitation and re-education of personnel of the British television industry.

During the first two years of the plan, he said, theatres and production equipment would be replaced with the latest equipment and personnel would be educated in the best use of this equipment.

In this regard, Captain West declared: "I rather feel that the talking picture has not yet learned to talk. There are too many theatres and too many films in which the sound is not efficient."

Equipment suitable to provide black-and-white monochrome television for theatres with the elimination of interference would be the project for the fifth and sixth years. Color television would be advanced during the next two years, with three-dimensional television pictures being made available in the tenth year.

In connection with "interference" which in the past had prevented maximum television reception, Captain West said that the British Government would order compulsory suppression of automobile ignition systems to avoid this most common interference.

Set May for Development Of Home Television

Development by Mr. Rank of home television equipment should start next May, Captain West said, adding that wide-spread distribution of sets for the British and perhaps the European market could be expected within three years.

Approximately 80 per cent of the population in the British Isles will be able to receive television entertainment in their homes in three years' time, from the seven main transmitting centers which the British Broadcasting Corporation will establish in London, Birmingham, Manchester, Leeds, Glasgow and Bristol.

Cinema Television, through Bush Radio, will produce television receivers for the home as well as for theatres. Compared to the pre-war price of $180, new home sets will cost as much as $500, Captain West explained, due to the 50 per cent increase in labor and material costs and to the high purchase tax in England.

According to present plans of the BBC, there will be one hour of television in the afternoon and two hours each evening on a six-day-a-week schedule. Home television will be Government-sponsored, as is radio, and theatres will buy copyright to programs once they install equipment. It is entirely possible, however, that the Rank organization will establish its own television programming, Capt. West indicated, for its independent theatre television circuit.

Consolidates Interests by Purchase of Bush Radio

Recently, Mr. Rank consolidated his radio-television interests with the purchase of Bush Radio, one of England's foremost pre-war radio manufacturers and set distributors. The purchase was made by increasing the capital of Mr. Rank's Cinema-Television, Ltd., from $1,552,000 to $4,782,000, with the acquisition arranged by the issuance of new stock.

Before the war, Cinema Television operated largely as an experimental organization. Since the war, it has worked exclusively for the British Government in connection with radar and mine detection equipment. Originally, the company was Baird Television, Ltd., formed by Isidore Ostrer to exploit the patent rights he had acquired in John Logie Baird's television transmission and reception systems.

In the over-all realignment of Gaumont-British subsidiaries, which followed Ostrer's resignation in 1941 from the G-B chairmanship, and the subsequent assumption, in 1942, of control by Mr. Rank, Baird Television became Cinema-Television.

SPACE IN SPECTRUM SET FOR TELEVISION

FCC Announcement Ends Controversy; Leaders Predict Rapid Strides

Television, which is approaching but has not rounded that corner, is peering around it with more composure than it has been able to achieve for many months. In advancing to its new status, the medium treads a path established with due process by the Federal Communications Commission in announcing in Washington final allocations for television and Frequency Modulation transmission.

Ending a long engineering controversy, the Federal Communications Commission recently allocated that portion of the spectrum between 42 and 108 megacycles, as follows:

Non-Government, fixed and mobile—42 to 44 megacycles.
Television, channel No. 1—44 to 50.
Amateur—50 to 54.
Television, channel No. 2—54 to 60.
Television, channel No. 3—60 to 66.
Television, channel No. 4—66 to 72.
Non-Government, fixed and mobile—72 to 76.
Television, channel No. 5—76 to 82.
Television, channel No. 6—82 to 88.
Non-commercial educational FM—88 to 92.
Frequency Modulation—92 to 106.
Facsimile, 106 to 108.

No provision has been made for allocation of theatre television.

The announcement was greeted generally with expressions of relief, although not of complete accord. The reaction was that the industry components finally had been advised of their status in the spectrum and could plan accordingly.

The decision "gives the green light to both television and frequency modulation radio just as soon as war conditions permit," John Ballantyne, president of the Philco Corporation, declared. "It is now a fact that television will go ahead rapidly on a commercial basis. Hundreds of new stations will be erected in the next five years. High-quality receiving sets will be made available at moderate cost so that every one within the range of a transmitter can share in the marvels of this great new art."

Opposes Ballantyne Opinion

Mr. Ballantyne's opinion was opposed sharply by Arthur Freed, vice-president and general manager of the Freed Radio Corporation, in New York. "As conference chairman of the Pioneer FM Radio Manufacturers, I speak for them when I say that we are keenly disappointed at the decision of the Commission and greatly disturbed that the FCC would wholly disregard alternative plan No. 1 supported by the technical and economic evidence submitted to it by an overwhelming majority of the leading radio manufacturers, as well as the major engineering authorities of the industry," Mr. Freed said. He presented the case of the frequency modulation interests, not the television branch.

Although opposed to the shift of frequency modulation from the 42-to-50-megacycle band up into the higher frequencies, Major Edwin H. Armstrong, inventor of that method of broadcasting, said in Washington that the medium could "go ahead on the new band and provide a better service than amplitude modulation." He said that "FM will start going forward immediately after licenses are issued for the 400 or more applications on file. The Commission can now show its faith in its statement that the same or greater coverage will be obtained in the new band by processing the applications as filed immediately."

Agreement with the Commission's ruling was expressed by the board of directors of the Television Broadcasters Association, Inc., at a meeting in New York. "The directors of TBA believe that the Commission's decision will permit the television industry to provide expeditiously a national television service for the public as rapidly as War Production Board restrictions can be relaxed," the Association announced.

Sees Countless New Jobs In Television Industry

Mr. Ballantyne predicted rapid progress by the medium following the FCC allocation announcement. "All the evidence now at hand," he said, "indicates that television will progress rapidly to become one of the nation's important industries in the post-war years. Television is going to provide a new, exciting service for the public, so that people can see as well as listen to the great news events and the best entertainment in their own homes. It will create countless new jobs in research, engineering, production, sales, service and program creation.

A prediction concerning the role of television in the post-war world came from John F. Royal, vice-president in charge of television for the National Broadcasting Company. Addressing a dinner marking the opening of the fourth annual NBC-Northwestern University Summer Radio institute in Chicago, Mr. Royal said that television would be a force for peace during the coming years. "Through television," he said, "as a medium for the interchange of ideas and customs, we will better understand the thinking of other peoples, thereby enhancing the cause of international peace and solidarity."

When the stations are built for which applications are on file, television will be available to over 60,000,000 people, Paul E. Carlson, executive of the Allen B. DuMont Laboratories, said last week in New York.

TELEVISION TO HAVE ITS DAY IN COURT

Television was approved as an avenue of testimony in a court case in Los Angeles last week when Superior Judge Samuel R. Blake ordered a television trial. A two-way system will enable the bedridden defendant to testify and see the trial from her bed, and enable the court to see the defendant as she testifies. Mrs. Mathe J. Anderson, 38, ill with peritonitis, is a defendant in a real estate suit in which she is accused of failing to keep an oral agreement to sell her home after the plaintiff charged he had paid two-thirds of the purchase price. She is to testify August 8.

SMPE Survey to Report Europe's Television Status

A comprehensive survey of all technical developments in television made in Europe since the war will be presented to the Society of Motion Picture Engineers, following a three-month tour of England, France and Germany, by Dr. D. R. White of E. I. duPont de Nemours.

Donald M. Hyndman, president of the SMPE, announced in New York Monday that Dr. White, who is chairman of the organization's television committee, would leave for the Continent shortly to undertake this special study for the SMPE.

Dr. White will survey all phases of television operation and development during the war period, since duPont is interested in sight-sound projection as it affects the possible use of film in the post-war period. He also will study theatre television developments, a subject of considerable interest to SMPE members.

Paul J. Larsen, chairman of the SMPE theatre television practice committee, currently is making a survey of what theatres can expect in the way of television equipment and it is understood that Dr. White's findings will be correlated with the Larsen report.

Mr. Hyndman has stressed that although the Federal Communications Commission has allocated channels needed to experiment with television transmission to make theatre television possible, the SMPE will forfeit these channels if experimental activity is not conducted within a reasonable period. He pointed out that thus far there had been no requests to experiment on the allocated channels.

The SMPE president reported the organization now required three times its previous budget for maintenance and therefore was going to the industry for financial aid. The society's budget proposal would be presented to industry executives shortly, he said.

Project in Spokane Will Include New Theatre

Roy L. Bair & Company, Spokane, Wash., has been awarded a contract for the $125,000 theatre block to be constructed at 920-26 Garland Avenue, to house theatre, stores and living quarters. He in turn has let 11 sub-contracts for painting, electrical fixtures, fire protection and glass and glazing. The theatre and store building was designed by Funk Molander & Johnson, architects, for Lester Johnson & Asssociates, owner.

Springer Joins Universal

Lester Springer has been appointed office manager of the Universal exchange in Philadelphia. He succeeds Stanley Kositsky, who resigned earlier this month to become a salesman at the Film Classics exchange. In addition, Morris Lewis came up from the Washington exchange to join Universal here as a booker, succeeding William Friedman, resigned.

Plan House for Television

Plans are under way for the construction in Milwaukee of a motion picture theatre for television newsreel reception, Harry Hart, operator of the Atlas theatre in the city, has announced. The project, to begin as soon as conditions permit, will seat 1,400, with estimated cost at $200,000.

Hines Resigns Scophony Post

Earle C. Hines, president of General Precision Equipment, has resigned as a director of Scophony Corporation of America with the result that General Precision, which owns two-thirds of Scophony's Class B common stock, is no longer represented on the board.

Conway Coe Joins RCA

Conway P. Coe, formerly U, S. Commissioner of Patents, has been elected vice-president in charge of the patent department of RCA Laboratories.

Paramount Stars Join Sales Heads In Branch Visits

In preparation for "Paramount Month," in obvance of the company's "Third of a Century" niversary celebration, to be held August 26 to ptember 29, Paramount stars including Ray Mild, Sonny Tufts, Betty Hutton and William marest are joining company sales executives on tour of Paramount exchanges in all the key es. The tour will end in New York July 28. Sonny Tufts, accompanied by Allen Usher, Chio district manager and co-captain of the drive h M. R. "Duke" Clark, manager of the Dallas trict; James J. Donohue, general sales manager the central division, Chicago, and Mr. Clark, ned the exchange meetings in Dallas June 29 h salesmen, bookers and other employees parpating. The four men visited Oklahoma City y 2, Memphis July 4, and New Orleans July 5. Adolph Zukor will accompany Mr. Usher to the ston, New Haven and New York meetings. In shington and Philadelphia Mr. Zukor and Son Tufts will be the principal speakers.

Mr. Clark headed the meeting in Chicago last ek and will go to Denver, St. Louis, Salt Lake y, Seattle, San Francisco and Los Angeles.

The company held a two-day sales organizational eting at its Chicago exchange last Thursday Friday at which plans were outlined for obvance of the Paramount anniversary. Presiding the meeting were Mr. Clark and Mr. Usher. st Saturday, Mr. Clark visited the Paramount changes at Milwaukee to discuss the company's ns for observance of the anniversary.

Those who also participated at the Chicago meet included J. J. Donohue, central division man; J. H. Stevens, Chicago branch manager, and . Demarest, who also visited Milwaukee and nneapolis for scheduled talks to company perinel, and Miss Hutton.

At a cocktail reception held at the Ambassador tel, the company honored 44 showmen in the icago territory who had been Paramount cusners for 30 years or longer. More than 12 of se exhibitors have been doing business with the ganization since 1912, the year that Mr. Zukor nded Famous Players, parent of the present npany.

To insure maximum attention to Paramount rt subjects and Paramount News during the niversary month, Oscar Morgan, short subjects blicity manager, has prepared a special sales sentation for use by the company's sales organiion. The booklet, containing 30 pages, is printin color.

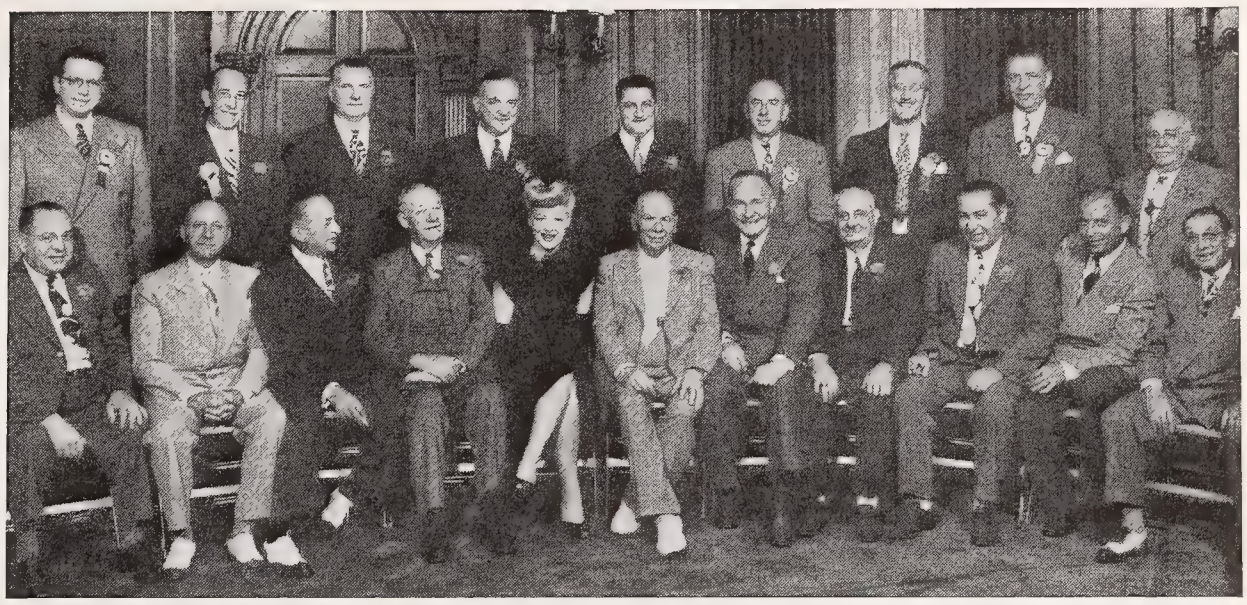
Monogram Sets Chicago Meeting for July 21-22

Monogram's regional sales conference in Chigo, previously announced for this week, will be d July 21-22, one week following the New York d Los Angeles meetings, Samuel Broidy, vicesident and general sales manager, announced in llywood last Friday. Edward Morey, assistant es manager, and Morey Goldstein, will conduct New York session. They will go to Chicago the conference there. Midwest exchanges to represented at the Chicago meeting include Deit, Indianapolis, Milwaukee, Des Moines, Chigo, Minneapolis, Omaha, Kansas City, St. Louis, klahoma City, Dallas and Denver.

United Artists Lists Changes In District Manager Setup

Due to the illness of district manager James inn, United Artists has revised its district nager setup. Sam Lefkowitz, New York dist manager, will handle the New Haven and ston exchanges in addition to New York, iladelphia and Washington. District manager ck D. Goldhar will supervise the Buffalo exange in addition to Cincinnati, Cleveland, Deit and Pittsburgh, according to an announcent made this week by Carl Leserman, general es manager.

Honoring Chicago Showmen Of 30 Years' Standing



***PARAMOUNT** executives and exhibitors in the Chicago territory active for 30 years or more posed for this picture in the Ambassador East Hotel, Chicago, during the company's party honoring those oldtimers. Betty Hutton and William Demarest came in from Hollywood to attend the affair. Top row, left to right, J. J. Donohue, central division sales manager; William Hamm, head of Chicago exchange booking department and an employee for 27 years; Alex Manta of Manta and Rose; Lou Harrison, Goodman and Harrison Circuit, Chicago; Jack Rose, Manta and Rose; Herman Busch, head of Chicago exchange film department and an employee for 27 years; J. Harold Stevens, Chicago exchange manager; Duke Clark, Dallas district manager and "third of a century" drive co-captain; Sam Abrahams, operator of the Crest, Chicago; Max Levine, LaPort, Ind.; Arthur Schoenstadt, Schoenstadt and Sons Circuit, Chicago; M. M. Rubens, Great States Circuit; William J. Mueller, operator Alamo, Chicago; Miss Hutton; Harry Goldson, operator Gold Coast, Chicago; Mr. Demarest; Gus Kerasotes, Springfield, Ill., circuit operator; I. Levine, La Port, Ind.; Joe Pastor, operator Co-Ed, Chicago, and Sam Myers, of the Myers Circuit, Chicago.*

Republic Starts Sales Meetings

Republic's first series of sales meetings to be attended by district and branch managers will be held next Tuesday and Wednesday, July 17-18, at the Blackstone Hotel, Chicago, with James R. Grainger, president and general sales manager, presiding.

Edward L. Walton, executive assistant to Mr. Grainger and assistant general sales manager, will accompany him to Chicago. They will be joined by the midwestern district sales manager, Will Baker; Prairie district sales manager, Nat E. Steinberg, and central district sales manager, Sam Seplowin. Others who will attend include: branch managers E. H. Brauer, Indianapolis; Jack Frackman, Milwaukee; William M. Grant, Minneapolis, and Chicago branch sales manager William Feld.

To comply with Office of Defense Transportation requests, the company will call similar small group meetings during the balance of the season.

Kosiner to Survey European Field for Edward Small

Edward Small, president of Edward Small Productions, Inc., announced this week that his New York representative, Harry Kosiner, would leave early in August for Europe, where he will spend several weeks making a complete survey of conditions. With the end of hostilities and the expansion of foreign markets, Mr. Small is now mapping out his future program.

Pope Receives Martin Quigley, Jr.

L'Osservatore Romano, official Vatican City newspaper, reports that Martin Quigley, Jr., of the editorial staff of Quigley Publications, was received last week in private audience by Pope Pius XII.

Rodgers Presides At MGM Chicago Staff Meeting

William F. Rodgers, vice-president and general sales manager of Loew's, was to conduct a special meeting of the company's sales managers at the Blackstone Hotel, Chicago, Thursday, preliminary to the first three-day conference of district and sales managers which was to begin later that morning.

Mr. Rodgers was accompanied from New York by Edwin W. Aaron, circuit sales head, and Edward K. O'Shea, eastern sales manager. John J. Maloney, central sales manager, Pittsburgh; Rudolph Berger, southern sales chief, from Kansas City; George A. Hickey, west coast supervisor from Los Angeles; John E. Flynn, western sales manager, and Sam Shirley, Chicago district manager, were expected to attend.

Under current transportation restrictions, the company does not plan any general meeting of branch managers. A company executive said, however, the field force will be kept in touch with daily developments of the three-day sessions through the trade press and the publication of two special issues of *The Distributor*. M. L. Simons, editor of the GM sales organ, arrived from New York Wednesday to make advance preparations for the printing of the issues.

Principal topics of discussion were to be current distribution problems and post-war activities and advance plans for V-J Day.

William Miskell Elected

William Miskell, Tri-State Theatres district manager at Omaha, has been elected to the board of directors of the Omaha Community Playhouse.

TIME'S a-WASTING, DECREE COURT SAYS

Three Judges Caution on Delay, Both Sides Start Pre-Trial Exchange

The three Federal judges assigned last month to expedite the case of the United States vs. Paramount, et al, known as the New York Decree case, started expediting Tuesday.

Judge Augustus N. Hand, presiding at a hearing on pre-trial motions in the sedate Federal courtroom facing Foley Square, New York, warned attorneys for both the Government and the distributors there would be no further delays and no more "foolish motions."

"We don't intend to spend the rest of our lives hearing this case," he said.

The attorneys, about 20 of them representing the distributors, and three, including Robert L. Wright, representing the Government, immediately agreed to exchange necessary pre-trial information and started conferences to that end Tuesday afternoon and Wednesday of this week.

Sought Complete Answers

The hearing Tuesday specifically was on a motion by the distributor defendants seeking more complete answers from the Department of Justice on interrogatories they had filed previously. It had been expected that Federal Judge Henry W. Goddard, formerly in sole charge of the case, would rule alone on the motion. Instead, the three-judge court went into full session for the first time since their appointment. Assigned to the case with Judges Hand and Goddard is Judge John Bright. Start of the trial is scheduled for October 8.

The court withheld decision on the motion after Mr. Wright, assistant attorney general, explained that the Government planned to prove its case solely with documents detailing distribution methods and practices of the five distributor defendants with affiliated circuits. The Government's object is divorcement of exhibition interests from distributors.

Cites First Run Control

Mr. Wright explained that the Department of Justice would attempt to show that the five major distributor defendants, through cross-licensing, restrictions on minimum admission prices and availability of product as well as other trade practices, are in violation of the Sherman Act in that they control the first-run houses in 92 cities of the United States with populations of 100,000 and over and furthermore dominate exhibition in 432 situations in the country. Because of these facts, the Department alleges, the five distributor defendants have a monopoly of distribution and exhibition in the film industry per se.

The Department has listed some 850 complainants against distributor trade practices but, according to Mr. Wright, none of them will be called to testify, according to plans made at this time.

Mr. Wright said he planned to present a comprehensive trial brief to the distributor defendants before the trial. He was directed by Judge Hand to supply this brief to distributor counsel by September 20. Judge Hand further directed counsel for the distributor defendants to provide the Department of Justice with information which it desires by August 1 and Mr. Wright was directed to supply distributors with the documents upon which the Government's case will rest by September 1.

Included in the information the Department of Justice seeks is all data relating to the release of feature pictures, short subjects and newsreels during the 1943-44 selling season; names of the features released during that year; the total number of domestic billings broken down into exchange territories; the amount of revenue received by the distributors from each of the affiliated circuits; the circuit paying the next largest film rental; the total number of shorts and newsreels released and the total rentals; and the names of first-run exhibitors of 1943-44 features. The Department is seeking complete information relating to the playing-off of pictures in the 92 cities with 100,000 or more population going back as far as 1936 and is also seeking information on the playing of pictures in the 432 situations in which it alleges the distributor-defendants have a monoply.

Mr. Wright in an interview Wednesday said the Government hoped to link Columbia, United Artists and Universal to the five other defendants through documentary details of pooling arrangements, franchise deals and other practices. The so called "Little Three" were named in the original bill of complaint but were not parties to the Consent Decree.

Whitney N. Seymour of Simpson, Thacher and Bartlett argued for the distributor defendants aided by John Caskey of Dwight, Harris, Koegel and Caskey, representing Paramount and 20th Century-Fox.

Other attorneys present included Austin C. Keough, Paramount; J. Robert Rubin, Loew's; Robert W. Perkins and Howard Levinson, Warner Bros.; William Zimmerman, RKO Radio, representatives of "downtown" counsel and other home office lawyers; Benjamin Pepper, executive co-ordinator of trial preparations, and Sidney Schreiber of the Motion Picture Producers and Distributors of America.

United Artists Regional Is Held in St. Louis

United Artists' regional sales sessions for the western territory, immediately following the southern division conferences, were to get under way Friday and Saturday, July 13-14, at the Park Plaza Hotel in St. Louis, with branch managers and salesmen from Omaha, St. Louis and Kansas City in attendance. The second meeting is scheduled for the Blackstone Hotel in Chicago, Sunday and Monday, July 15-16. Branch managers and salesmen from Indianapolis, Chicago, Milwaukee and Minneapolis will be present. J. J. Unger, western sales manager, visited the exchanges this week and will preside at both meetings, assisted by district manager Rud Lohrenz.

Spier Gets Observer's Post On Ticket Tax Hearing

Richard Spier, general manager for Fox West Coast Theatres at San Francisco, has accepted an appointment as an observer on the Citizens' Post-War Planning Committee which is hearing proposals concerning a four-cent tax on theatre admissions which would be used to aid in financing the city's post-war improvements.

General Curtis on Leave

Major General Edward Peck Curtis, chief of staff of the U. S. Army strategic air forces in Europe, is home in Rochester on a two-week leave before going to Washington for reassignment. He is on leave of absence as motion picture sales manager of Eastman Kodak Company.

Griffith Prepares To Resume Trial

In preparation for resumption of trial of the Government's anti-trust suit against the Griffith Amusement Company, Henry Griffing and C. B. Cochrane, Griffith counsel, arrived in New York Monday preparatory to taking oral depositions before Judge James Maxwell in a trial room of the New York Bar Association.

Mr. Griffing, chief Griffith counsel, said he had mailed summonses to 14 film executives who will make their despositions beginning July 16. Those summoned include Hugh Owen and Oscar Morgan, Paramount; Neil Agnew, Vanguard; Abe Montague and Rube Jackter, Columbia; James R. Grainger, Republic; W. J. Kupper, Tom J. Connors and A. W. Smith, Jr., 20th Century-Fox; Gradwell L. Sears and Carl Leserman, United Artists; Ned E. Depinet, RKO Radio; F. J. A. McCarthy, Universal, and William F. Rodgers, Loew's.

Trial of Griffith Amusement and three related companies began in May in the Western Oklahoma Federal District Court. After three weeks the trial was adjourned until September 10.

Smith Named Moderator of Decree Conference Group

Martin G. Smith, of Toledo, Ohio, president of Allied States Association, has been chosen temporary moderator of the Conference of Independent Exhibitors on the Consent Decree, pending the next meeting of that body, which will be held in the late summer or early autumn.

Hugh W. Bruen, of California, was elected moderator at the meeting in Bretton Woods last September. For personal and business reasons he was not able to devote the requisite time to the office. His resignation was accepted by the members of the Conference with deep regret and a letter expressing appreciation of his services was sent him by their direction.

The Conference is composed of independent exhibitor associations and was formed in January, 1944, to protect the interests of the independent exhibitors in connection with the Government's anti-trust suit against the major distributors.

The choice of Mr. Smith as temporary head of the Conference was unanimous, although the voting was delayed by the absence from headquarters of some of the leaders.

Albright Named Head of 20th-Fox in Australia

Sidney Albright has been appointed managing director of 20th Century-Fox Film Corporation in Australia, Murray Silverstone, president of 20th Century-Fox International Corporation, announced this week. The appointment was made on the recommendation of Otto Bolle, 20th-Fox supervisor for the Far East, Australia and New Zealand, according to Mr. Silverstone. Mr. Albright's assignment will be effective in October.

Paramount to Hear Report On Spanish Interests

Robert C. Alexander, resident manager for Paramount Films de Espana, S. A., in Madrid, and Peter Couret of Paramount-Mercurio Films, S. A., distributor for Paramount in Spain, were to arrive in New York this week by Clipper, according to George Weltner, Paramount International president. Mr. Alexander and Mr. Couret are to report to Mr. Weltner on recent operations in Spain.

Australia Renews Release Agreement on Funds

Australia has renewed its monetary agreement with American distributors which permits the distributors to receive in dollars all money derived from Australian film rentals of American films, less taxes and other liabilities. The renewal of the release of funds will run to June 30, 1946, at which time the matter again will be reviewed.



"One of the screen's greatest stars triumphs again!"

BY LEAPS AND BOUNDS!



Day by day the reports on M-G-M's "SON OF LASSIE" establish it as an audience attraction of sensational power!

This Technicolor sequel of famed "Lassie Come Home" builds into grosses that in many situations exceed the top M-G-M hits!

We sincerely urge our customers to properly appraise the box-office potentialities of "SON OF LASSIE" in their choice of playing time and in its promotion. It pays off!

THE BIG ONES COME FROM M-G-M!

"SON OF LASSIE"

IN TECHNICOLOR

STARRING

Peter LAWFORD · Donald CRISP

WITH

JUNE LOCKHART · NIGEL BRUCE

WILLIAM "BILLY" SEVERN · LEON AMES · DONALD CURTIS · NILS ASTHER · ROBERT LEWIS

LASSIE and LADDIE

Story and Screen Play by Jeanne Bartlett · Based on some Characters from the book "Lassie Come Home" by Eric Knight · Directed by S. SYLVAN SIMON · Produced by SAMUEL MARX

A METRO-GOLDWYN-MAYER PICTURE

British Retaining Ban on Foreign Raw Stock Use

A British order restricting consumption of film by foreign companies, including American distributors, in England in order to provide raw stock for pictures to be distributed in the U. S., still stands in spite of efforts by the U. S. State Department to have it rescinded.

Washington observers indicate that American companies will have to put up with the situation until the 35mm supply situation improves to the point where all War Production Board restrictions can be removed and quantity exports permitted.

Meanwhile, the Department is continuing its efforts to settle the difficulty but has been unable to make headway against the contention of the British Board of Trade that there is no discrimination in the order since it applies to all foreigners alike, although the American distributors are the only "foreigners" with a stake in the situation.

The controversy has been stalemated by the British attitude and the position taken in Washington by the WPB that it cannot make raw stock available for British pictures beyond the quotas already granted on the basis of past operations in this market. WPB officials have pointed out that the domestic industry has had to take a severe cut in film supplies and contend that a further cut to provide additional film for operations of foreigners could not be justified.

At the same time they stressed that all foreign countries have been cut proportionately and that England has suffered to no greater extent than any other nation.

If domestic allocations are abandoned at the end of this quarter, a possibility which may develop, there is no indication there will be any additional film for export purposes, although it is believed that, barring unforseen developments, the raw stock situation will probably clear up early in 1946.

NBC Honors Radio Editor at Luncheon

National Broadcasting Company tendered a luncheon Monday in New York at the Waldorf-Astoria Hotel to Ben Gross, radio editor of the New York *Daily News,* who is celebrating his twentieth year in the radio industry and with the newspaper. Mary Margaret McBride, NBC's top woman program conductor, was mistress of ceremonies. Her customary mid-day broadcast was held at the Waldorf for the occasion. H. V. Kaltenborn, commentator, former New York mayor James J. Walker and Syd Eiges, director of publicity for NBC, participated in the broadcast in honor of Mr. Gross.

Kirsch Turns Down Offer To Head Booking Units

Jack Kirsch, president of Allied of Illinois, has turned down an offer to serve as "overseer" of booking combines representing about 2,000 independent theatres in the country, it was learned Tuesday in Chicago. Mr. Kirsch declined to make any statement. Executives of booking combines in Boston and Baltimore, among other cities, reportedly offered Mr. Kirsch the post because of his experience in organizing the Allied booking office in Chicago which is now buying product for 83 theatres.

"Thousand and One Nights" Opens at Criterion

Columbia's "A Thousand and One Nights" had its premiere Wednesday night at the Criterion theatre, New York. To mark the occasion, the company held a party in the theatre lounge at which 25 returning servicemen, each from a different state, found the "things they missed most from their native states" while at war. A special radio broadcast over station WHN was broadcast from the theatre.

FIRST HOME FROM EUROPEAN TRIP



Exclusive QP Photo

Colonel Jack L. Warner, left, executive producer for Warner Brothers, and Sidney Buchman, vice-president and assistant head of production of Columbia Pictures, are pictured on their arrival at LaGuardia Field, New York, early Wednesday morning. Col. Warner and Mr. Buchman, with Harry Cohn, Columbia president and production chief, left the group of industry executives now touring the war-torn areas of Europe at the invitation of the Army, because business commitments required their presence at home. The rest of the party, including Clifford Work, S. H. Fabian, Barney Balaban, Francis Harmon, R. B. Wilby, N. Peter Rathvon, Darryl Zanuck, Russell Holman and E. J. Mannix, were in Italy this week. They are due home July 16.

Newsreel Editors To Visit Europe

A second group of film industry executives shortly will visit Europe. Like the previous group of executives of major film companies, the new group, comprising newsreel editors, will study business and social conditions, and will be guests of the Army.

The tour will begin in approximately two weeks. In the group will be Walton Ament, Pathe News; M. D. Clofine, News of the Day; Thomas Mead, Universal; A. J. Richard, Paramount, and Edmund Reek, Movietone. Richard de Rochemont, producer of the March of Time, also will make the trip.

Primary study will be living conditions of American troops, which the newsreels will convey to the American public.

The newsreel editors, it is expected, may in some instances travel and visit individually where necessary to confer with representatives in certain cities.

Chicago Talks of AFL Units Fail to End Coast Strike

Chicago Bureau

The Chicago meeting of all representatives of American Federation of Labor international unions with locals in Hollywood held at the Drake Hotel last Friday and Saturday offered no solution to the 17-week old studio strike. William Hutcheson, AFL vice-president and president of the United Brothers of Carpenters and Joiners of America, made several fruitless efforts to bring together William F. Walsh, IATSE president, and Herbert Sorrell, president of the Conference of Studio Unions, whose unions are involved in the jurisdictional dispute over 77 set decorators.

When the general conference on Friday brought no results, Mr. Hutcheson appointed a sub-committee, with himself as chairman, to iron out the difficulties with Mr. Walsh and his two representatives, Eugene Atkinson, head of the Chicago projectionists, and Frank Stickling, special IATSE representatives from Elgin, Ill. Late Saturday afternoon, the three walked out on the last of several sub-committee conferences, Mr. Walsh stating, "They wanted me to desert the members of IA and I refused to do it." Mr. Hutcheson denied that such a request was made.

Hutcheson Outlines Offer

In a formal statement, Mr. Hutcheson said: "An offer was made by the committee representing the International organizations that status quo date be determined as of the date the strike was called, and that all men employed by the studios prior to the date determined would be returned to their former positions.

"This proposal, as submitted to the committee representing the Internationals was refused by representatives of the IATSE."

The sub-committee, in addition to Mr. Hutcheson, included Harvey Brown, president, International Association of Machinists; Ed Brown, president, International Brotherhood of Electrical Workers; Martin Durkin, president, United Association of Plumbers and Steamfitters; William McFedridge, president, Building Service Employees, and L. P. Lindelof, president, Painters, Decorators and Paper Hangers of America.

Mr. Sorrell repeated CSU's intention to continue the fight indefinitely, but emphasized the organizations' intention of remaining with AFL and not deserting to join the Congress of Industrial Organization, regardless of CIO's measure of support. He brought this out when it was pointed out to him that the CIO in Los Angeles had asked the NLRB in Washington to render an early decision on eligibility of voters in the decorators' election.

Promise to Support CSU

The following unions pledged continued support to CSU at the Chicago meeting: Painters, Decorators and Paper Hangers of America, the International Association of Machinists, the International Brotherhood of Electrical Workers, the Building Service Employees, the United Brotherhood of Carpenters and Joiners of America, and the United Association of Plumbers and Steamfitters.

Among those who attended the Chicago conference, in addition to the officials mentioned, were: D. T. Wayne of the Machinists Union, Hollywood; James Skelton and Joe Cambiano of the Carpenters Union, Hollywood; John Rooney, president, Plasterers International, Cleveland; John Marshall, president, Hod Carriers and Laborers, Los Angeles; John Gillespie, general secretary, International Brotherhood of Teamsters, Washington; Hugo Ernst, general secretary, Hotel and Restaurant Employees International, Cincinnati; Roy Tindall, of the International Electricians, Hollywood, and Buddy Green, Mr. Hutcheson's secretary.

Buys Theatre in Ohio

Clay Patterson, of New Straitsville, Ohio, has purchased the Bremen theatre, at Bremen, Ohio, formerly operated by John Robinson.

RESORT TO COURTS SLOWS ARBITRATION

Only 16 Complaints Filed in Six Months of 1945, as Trust Actions Gain

Arbitration of exhibitor disputes through the motion picture tribunals of the American Arbitration Association, under Consent Decree provisions, is fast disappearing while resort to the courts by theatre operators is increasing.

The association reported last week that for the first six months of 1945 only 16 complaints were filed compared to an earlier low of 19 filed in a similar period last year.

Since the beginning of motion picture arbitration under the Decree in 1941, when 148 complaints were filed, fewer than expected, the number of complaints has decreased every year. In 1942 there were 116 cases filed with tribunals; 83 in 1943 and 45 in 1944.

Trust Actions Increase

Although the number of arbitration actions under the system established by the Decree has been steadily decreasing each year, the number of anti-trust actions by exhibitors in Federal courts increased. For the year ending last March, for example, 10 new anti-trust actions had been filed in various jurisdictions.

Recently, an arbitration action filed by an exhibitor was taken to the Federal Court in New York for adjudication. This action was seen as a forerunner of similar court complaints deriving from unsatisfactory arbitration awards. Some time ago, the St. Louis Amusement Company sought redress in the courts against an unsatisfactory award.

Various reasons have been assigned for the decline in exhibitors' recourse to arbitration. First, that cases already determined have corrected most situations which needed attention prior to establishment of the tribunals, with the result that fewer arbitrable conditions now exist.

Good Business Cited as Reason

Another reason cited is that theatre business during the war years has been so good that arbitrable complaints may have assumed less significance to exhibitors than formerly. Some theatre operators, it has been pointed out, also feel that the type of complaints which can be arbitrated and the possible relief are not worth the time and expense required to have such complaints resolved.

A significant factor in the sharp decline of arbitration actions is the fact that most exhibitors are awaiting the outcome of the Government's anti-trust suit against the major distributors which will begin in October.

Nevertheless, the action of the Rosewelt Realty Company, which took a complaint out of arbitration and placed it before the New York Federal Court, is cited as a possible future course for exhibitors during the time the Government anti-trust action is being tried at New York.

The Rosewelt company, which operates the Orient theatre, Jersey City, charged that the New York arbitration tribunal in 1942 had reduced the Orient's clearance over the Cameo, operated by the Rosyl Amusement Company, from seven to three days. Subsequently, the plaintiff charged, Paramount, Loew's and RKO asked the Orient to waive its clearance, and when the theatre refused abolished all clearance.

Rosewelt claimed the companies acted in contempt of the Consent Decree.

Federal Judge Goddard last week dismissed without prejudice the motion for contempt, suggesting that since the motion stemmed from an arbitration case, the action be taken to the U. S. Attorney General. Under the terms of the Consent Decree, he pointed out, when an arbitration award is violated, the exhibitor must first appeal to the Attorney General. In the event that office takes no action, the motion can then be resubmitted to the court.

Last Friday, Melvin Albert, attorney for the Rosewelt Realty Company, said in New York that he would soon refer the case to Tom Clark, U. S. Attorney General, as suggested by Judge Goddard.

In Washington last week, Department of Justice officials said they were without information regarding details of the dismissal, but said the matter involved the right of a private party to seek to enforce a decree in a Government suit.

Doubts Right of Individual

A spokesman for the Department said there was considerable doubt whether an individual had the standing to institute contempt proceedings in such a case. Since the Government brought the suit and obtained the decree, he explained, it was up to the Department of Justice to see that the decree was complied with and if any private interest believed the decree was being violated, the complaint should be filed with the Department.

While officials pointed out they could make no formal comment in the absence of definite information regarding the Rosewelt case, they indicated that the matter had not yet been brought to their attention prior to the filing of the complainant's motion in New York Federal court.

Monday, however, Mr. Clark notified Mr. Albert that the Department would decide within a week or 10 days whether it would act on the Rosewelt motion to hold Paramount, Loew's and RKO in contempt of the decree.

Warner Sets Ad Sales Week

The week of July 15-21 has been set by Warner Brothers for this year's Ad Sales Week. The drive on advertising accessories is an adjunct of the company's sales drive, which started April 1. Ben Goldman, who handles accessory sales, will head the campaign.

Philadelphia Taxes Rise

Along with other tax receipts in Philadelphia, amusement taxes during the first four months of 1945 showed an increase over the same period of last year, according to a report issued by the city Receiver of Taxes. The amusement tax receipts were $514,163, or a $46,196 rise.

Joins Controller Group

Arvid M. Ahlskog, vice-president and treasurer of the Evergreen Theatres Corporation, Seattle, has been elected to membership in the Controllers Institute of America. The Institute is a technical and professional organization of controllers devoted to improvement of controller procedure.

Crescent Leases Huntsville Site

Crescent Amusement Company, Nashville, has taken a 25-year lease on a building in Huntsville, Ala., which later may serve as a site for a new film house.

Approves $80,000 Payment to Momand by Paramount

An agreement between Paramount and A. Momand, Oklahoma theatre operator, which cal for Paramount to pay $80,000 to Mr. Momand w approved July 6 by Federal Judge Alfred C. Co The payment is for damages claimed in theat operations in Wewoka, Okla. The settlement is outgrowth of the $4,960,000 anti-trust actic brought by Mr. Momand against the Griffi Amusement Company and 14 distributor defen ants in June, 1944. Federal Judge Bower Broa dus ruled in Oklahoma City that most of the dai age claims were untenable, but indicated, ho ever, that there was a basis for action again Paramount.

Warner "Pride of the Marines" Opening on August 10

Warner Brothers plans a world premiere wi civic and military ceremonies for its "Pride of t Marines," which will open August 10 at t Mastbaum theatre in Philadelphia, home of S Al Schmid, Marine hero whose story forms t basis for the film. The advance campaign h been mapped out at the home office by Mc Blumenstock, eastern director of advertising a publicity, while Everett Callow, a veteran of tv years with the Marine Corps, is handling the ca paign in Philadelphia. Celebrities at the pr miere will include John Garfield, who plays t film's leading role, state and civic leaders a Marine Corps, Navy and Army officials.

Taylor in Partnership with Famous Players Canadian

N. A. Taylor, managing director of 20th Ce tury Theatres, has formed a partnership with F mous Players Canadian in eight Ontario hous Mr. Taylor announced last week. The theat are the Circle, Toronto; Center, London; Rege Sudbury; Community, Weland; Elgin, Ottaw Century, Trenton and Vanity, Windsor. The theatres will be taken over by a new firm, Unit Century Theatres Company, Ltd.

Release "House of Horrors"

Albert Dezel and Max Rosenberg of Natio Roadshows, Inc., New York, have announced th first picture for national release will be "Dr. T ror's House of Horrors." It will be handled e of Pittsburgh by Classic Pictures and in the I troit, Cincinnati, Cleveland and Chicago areas Albert Dezel Roadshows.

Forms Booking Agency

Murray Biskin, who operates the Riviera thea in Syracuse, the State theatre, Waterloo, the Ca tol, Homer, and the Corona in Groton, all N York, has formed a corporation to be known Biskin Enterprises, Inc., to act as exclusive ag for buying and booking for exhibitors served of Buffalo exchanges.

Plans Miami Beach Theatre

Herb Elisburg, owner of the Studio theat Chicago, has bought a site at Miami Beach which he intends to build a theatre when conditi permit. The project, besides the 1,200-seat hou will include several stores and will represent investment of $300,000.

Balaban and Morris Named

Barney Balaban, president of Paramount P tures, and William Morris, president of the Willi Morris Agency, have joined the Business and dustry Committee for Bretton Woods, Inc.

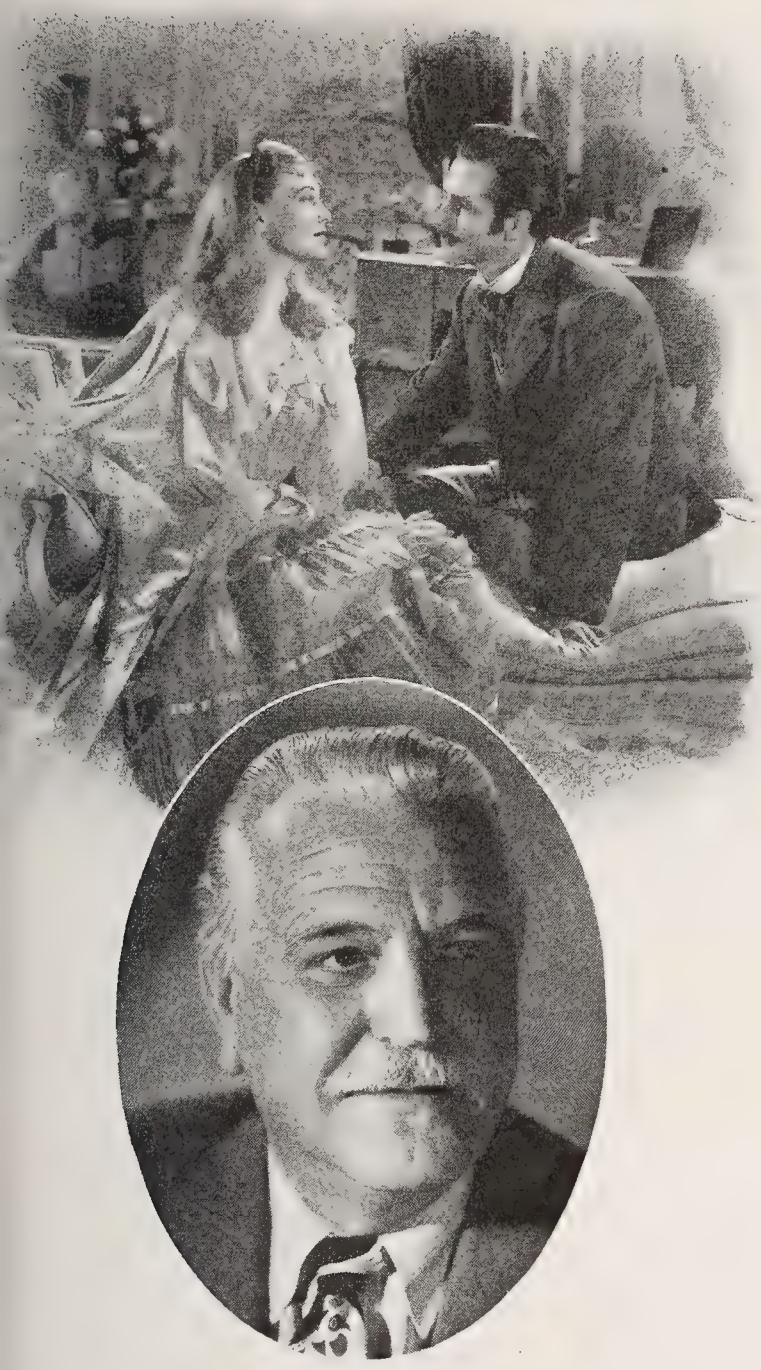
New House at Fayetteville

A new motion picture theatre will be co structed at Fayetteville, Tenn., by the Cumb land Amusement Company, McMinnville as s as priorities are granted.

Couston Joins Film Classics

Herman Couston, salesman for Columbia in C cago, has joined the local office of Film Class as booker and office manager.

M-G-M TRADE SHOW OF "THE GREAT MORGAN"



"THE GREAT MORGAN"

WITH

FRANK MORGAN

LEON AMES • CARLOS RAMIREZ • LUCILLE NORMAN

and Guest Appearances of

ELEANOR POWELL • VIRGINIA O'BRIEN • THE KING SISTERS • JACQUELINE WHITE

Original Story and Screen Play by Nat Perrin

Directed by NAT PERRIN • Produced by JERRY BRESLER

A METRO-GOLDWYN-MAYER PICTURE

ALBANY	20th-Fox Screen Room 1052 Broadway	FRI. 8/3	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N. W.	FRI. 8/3	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	FRI. 8/3	10:30 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	FRI. 8/3	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	FRI. 8/3	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave	FRI. 8/3	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	FRI. 8/3	8 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	FRI. 8/3	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	FRI. 8/3	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	FRI. 8/3	3 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	FRI. 8/3	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	FRI. 8/3	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	FRI. 8/3	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	FRI. 8/3	1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	FRI. 8/3	1 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	FRI. 8/3	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	FRI. 8/3	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	FRI. 8/3	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	FRI. 8/3	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	FRI. 8/3	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	FRI. 8/3	2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	FRI. 8/3	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	FRI. 8/3	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	FRI. 8/3	11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	FRI. 8/3	2 P.M.
PORTLAND	B. F Shearer Screen Room 1947 N.W Kearney Street	FRI. 8/3	1 P.M.
ST LOUIS	S'Renco Screen Room 3143 Olive Street	FRI. 8/3	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	FRI. 8/3	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	FRI. 8/3	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	FRI. 8/3	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	FRI. 8/3	1 P.M.

RADIO GETS BREAK IN NEWS STRIKE

Companies Spend $100,000 on Spot Announcements to Offset Ad Loss

Motion picture companies spent nearly $100,000 last week, in a rush of spot radio time buying on all New York radio stations to counteract the effects of the city's newspaper deliverymen's strike.

The week was marked by exceptionally heavy receipts at all Broadway box offices, due mainly to an influx of tourists for the Fourth of July holiday, several days of mild weather, and strong attendance of school children on vacation.

Film company spokesmen, radio sales officials and advertising agency executives agreed that the first three days of the strike brought an unprecedented increase in the use of radio by distributors and theatres.

Claim Radio Responsible

As a result of the strike, new films opening on Broadway last week and others currently playing were deprived of customary advertising and publicity lineage in the large metroplitan daily newspapers. Several radio sales executives claimed that Broadway's heavy box office receipts during the week were the direct result of the widespread radio advertising.

Donahue and Coe, advertising agency which has several motion picture accounts, warned of the strike June 30, a day before the deliverymen actually walked out, and was the first agency to descend upon radio row with furious bidding for available spot announcement time. In consequence, the agency obtained the best and the most spots on local stations.

The spot time buying for the full week was exclusive of the regular contractual time which the major companies purchase from local stations to promote their latest releases.

With no prospect of a strike settlement Monday, it was learned that the companies had purchased all available time for spot announcements this week as well.

Up to Wednesday of last week, Paramount had spent $8,000 in spot time announcements over local stations; Loew's circuit, $15,000; Warners, about $10,000, and Twentieth Century-Fox, approximately $10,000.

All Top Pictures Covered

The product which received such concentrated radio coverage included: "Bell for Adano," Twentieth Century-Fox, at the Radio City Music Hall; "Those Endearing Young Charms," RKO, Palace; "Blood on the Sun," United Artists, Capitol; "Nob Hill," Twentieth Century-Fox, Roxy; "Rhapsody in Blue," Warner, Hollywood; "Conflict," Warners, Strand; "Junior Miss," Twentieth Century-Fox, Rivoli; "The Great John L.," United Artists, Globe; "Wonder Man," Goldwyn-RKO, Astor, and "You Came Along," Paramount, Paramount theatre.

According to an RKO executive, the company took double space on local stations for the Palace theatre; Twentieth Century-Fox doubled its spot buying for "Nob Hill," and "Bell for Adano."

All of New York's morning and evening newspapers, with the exception of *PM,* were affected by the strike and published only a sufficient number of copies for over-the-counter sales. Advertising was dropped for the duration of the strike.

The New York *Herald Tribune* published on its amusement page which ordinarily carries first run theatre advertising, a list of plays currently showing in Broadway's legitimate theatres and a list of motion pictures playing in Broadway and neighborhood theatres of the five boroughs.

Some Have Long Contracts

So heavy was the traffic last week in radio spot time buying that all of the metropolitan stations profited from the film company revenue. Even local stations of the principal networks, National Broadcasting Company's New York outlet, WEAF; Columbia Broadcasting System's WABC; American Broadcasting's WJZ, and Mutual network's WOR were used for available spot time.

WNEW, WHN, WQXR, WINS, WHOM, WOV, among other local stations, handled the greatest volume of the film company billing.

At WNEW, an executive reported that ordinarily, about 12 per cent of the station's gross billing was represented by distributors' accounts. MGM, Paramount, RKO, Warners and Twentieth Century-Fox have 52-week contracts with several New York stations which provide that each company spend not less than a fixed minimum sum for total annual spot time billing. In turn, the companies are guaranteed the best available time to advertise their pictures prior to and during first run releases in New York.

Among the top attractions on Broadway last week "Bell for Adano," which opened last Thursday at the Radio City Music Hall, registered $80,000 for its first four days, ending Sunday night, according to the theatre, and was expected to take $130,000 in its first week. "Nob Hill," at the Roxy, grossed $16,000 last Tuesday, its opening day, and an additional $95,000 for the next five days, with $121,000 expected for the first week.

"Rhapsody in Blue" at the Hollywood was expected to draw $50,000 for its second week. Its first week receipts set a new all-time high for the theatre at $54,000. "Blood on the Sun" at the Capitol set a new record at that house with first week receipts of $95,000 and an estimated $83,000 gross expected for the second.

"Wonder Man" at the Astor drew nearly $50,000 in its fourth week and was headed for a $40,000 fifth week. "You Came Along," at the Paramount, showed a $70,000 take for the first week, according to reports.

Grosses High Nationally

Distributors indicated attendance nationally for the Fourth of July holiday was strong, indicating receipts were topping those of last year at the same time.

MGM's "Valley of Decision" brought an outstanding gross of $133,000 in seven theatres in five cities where the total par is $121,000, according to reports. It was a leader in its initial week at San Francisco and as a double bill in Buffalo. It drew strongly in fourth weeks at three Los Angeles houses and in a fifth week in Cincinnati.

"Call of the Wild," the Twentieth Century-Fox Clark Gable reissue which has been reported strong at the Victoria, New York, did outstanding business in three Kansas City theatres and in three Denver houses on a double bill, the company reported. On a dual program with "Don Juan Quilligan" in three L Angeles theatres, all for first week, $100,3 was reported.

"Blood on the Sun" rolled up a strong $10 800 in reports from nine theatres in six citi all of them holdovers. It was still heavy in i ninth week at San Francisco.

Other current releases reported to be dra ing heavily at national box offices last we were: "Those Endearing Young Charms "Conflict," "The Great John L.," "Wond Man," "Thrill of a Romance," "Dillinger" a the Universal double bill, "Imitation of Lif and "East Side of Heaven."

New Theatres Open In Dallas Suburbs

The Stevens, new Robb and Rowley $100,0 theatre, located in Stevens Park, Dallas suburb, w scheduled to open early in July. Plans for the th atre were drawn in 1940, but delayed because wartime scarcity of material. The Interstate Ci cuit has plans for a new suburban theatre, t Preston, to be located near Preston Hollow, Da las. Building will start soon as materials a available, according to R. J. O'Donnell, gene manager.

Eire's 1944 Film Program Included 909 Imports

Eire imported and exhibited a total of 909 fil during 1944, it was reported recently in *Forei Commerce Weekly,* publication of the U. S. D partment of Commerce. Of those shown, 312 we films of over 2,000 feet, 253 were of 2,000 feet less, there were 205 trailers, 187 topical films a 42 educational films. An additional 90 films we shipped into Eire, but were rejected by the cens

Plan Oregon Theatres

Charles Gilmore, of Portland, Ore., has a nounced the start of work on a theatre at San Ore. The theatre's seating capacity will be abo 600, according to J. A. DeYoung, architect. Har Moyer, operating theatres in Portland, Gresha and Milwaukie, Ore., announces that he also w start construction of a theatre at Sandy.

Monogram's Spanish Dubbing

Six Monogram pictures are now being dubbed Spanish. The films are "Lady, Let's Dance," which dubbing has already been completed; "T Unknown Guest," "Return of the Ape Man," "La of the Valley," "The Chinese Cat" and "Detecti Kitty O'Day."

Yolen Heads Publicity Club

Will Yolen, director of special events for Wa ner Brothers, has been elected president of t Publicity Club of New York, Inc., succeedi William P. Maloney, publicity director of Batte Barton, Durstine and Osborn, Inc.

"Great Morgan" Tradeshow Set

Metro-Goldwyn-Mayer will tradeshow "T Great Morgan" in all exchange centers Augu 3. No release date has been set. The pictu features Frank Morgan, Leon Ames, Carlos Ra irez and Lucille Norman.

Trotta on USO Tour

Vincent Trotta, art director of National Scre Service, is on a USO camp tour of Army hos tals sketching the patients. He will return New York July 16.

Nichols Named Ad Manager

M. W. Nichols has been appointed advertisi manager for Ideal Women's Group, published W. M. Cotton. The group includes *Movie Li Movie Stars, Parade Movies and Personal R mances.*

"Cheaters" Opens July 20

"The Cheaters," a Republic production, w have its Broadway opening at the Gotham the tre, New York, Friday, July 20. The pictu stars Joseph Schildkraut.

VPB Eases Ban On Projection and Other Equipment

The War Production Board has eased its ban on jection equipment. It was announced in Washton this week that practically all types of proion equipment and accessories manufactured on authorized production schedule might be sold to all orders received, whether rated or unrated, long as all rated orders were filled. Projection ipment is listed as Class B product along with oden furniture, including wooden theatre seats. Rated orders must continue to be given precece required by WPB Priorities Regulations 1 or other applicable regulations unless a parular WPB order provides otherwise.

n a second directive, the WPB restated its pol on the cancellation of war contracts. This ective effects the industry since many motion ture companies hold war contracts.

The directive states: War contracts will be caned as rapidly as is mechanically possible after declaration of V-J Day. Procedures for clear- and consultation on cutbacks will cease to be ective at V-J Day. Procurement agencies will ort, by program, to the Production Readjustnt Committee those programs which are exted to continue after V-J Day.

ew Reciprocal Tariff Bill Signed by Truman

President Truman signed the three-year exten- of the reciprocal trade program July 5. This includes new executive authority to cut tariffs agreement with other nations.

This could mean that the treatment of American ns in foreign markets could be affected since the te Department will be in a position to offer ff concessions on films in return for the lifting tariffs, taxes and regulations which, prior to the , were making it difficult for American comies to exhibit in European markets.

Government officials interested in the industry in the authority to reduce tariff duties the only ument effective in obtaining concessions for erican films. The law permits the reduction some duties as much as 75 per cent below the es of the last tariff.

Reissue Cody Westerns

The Sack Amusement Enterprises, Dallas, has uired negatives and world rights in both 16mm 35mm to four Bill Cody Westerns produced by than Hirsh under his Aywon banner. Sack will sue nationally with new prints and new acsories. Titles are "Border Guns," "Border nace," "Phantom Cowboy" and "Western cketeer."

na Theatres Sold

Floyd C. Focht, Lima, Ohio, has sold his 1,000- first run Quilma theatre and the 300-seat lto, subsequent run house in Lima, to Nate and n Schultz of Cleveland. The purchase price s reported as $125,000. Jack Sheriff, Cleveland, been appointed manager of both houses, which l be redecorated.

rter to National Screen

Henry Porter, for the past five years head of the ter department for National Screen Service in icago, has been named country salesman sucding Bernard Cobb, who joined the sales force the local RKO exchange. Mr. Cobb replaced ymour Borde, who became RKO's exchange nager in Des Moines.

ys Four Westerns

World rights to four "Smith Ballew" musical esterns have been acquired by Guaranteed Pices, according to Mort Sackett, president. The les are "Roll Along Cowboy," "Panamint's Bad an," "Hawaiian Buckaroo" and "Rawhide." They ll be released immediately with new prints and w accessories.

Skouras Shows Models of Prefabricated Theatres



CHARLES SKOURAS, left, president of National Theatres, explains details of the prefabricated theatres which will be manufactured on a mass production basis by a company to be organized in the near future. The group examining a model of the 800-seat unit, one of five different types to be built, includes, after Mr. Skouras, Ann Lewis, Ernest Turnbull, managing director of Hoyt's theatres of Australia; R. H. McCullough, Fox West Coast executive who heads the staff which developed the prefabricated unit plans; William R. Weaver, Hollywood editor of Quigley Publications, and Ralph Wilk.

Report Philadelphia Theatre Planned by William Goldman

Real estate circles in Philadelphia reported last week that William Goldman, independent circuit head there, had purchased the former Kugler's restaurant site on 15th Street, between Market and Chestnut Streets, in the center of the city, and would erect a theatre and two stores. The rental of the project was said to be $35,000 annually, in addition to taxes. Mr. Goldman now operates the Karlton, News and Keith's theatres in Philadelphia in addition to the Erlanger, which remains dark.

Hellman to Build New Drive-In Theatre

Neil Hellman, general manager of the Hellman Theatres of Albany, will build a 750-car drive-in theatre between Binghamton and Endicott. The theatre will service the so-called triple cities, Binghamton, Johnson City and Endicott, New York. The land for the theatre has been acquired and construction will start whenever possible. This will be the third drive-in to be operated by the Hellmans.

Autry Seeks Relief from His Republic Contract

Gene Autry has brought action in the California Superior Court, Los Angeles, seeking declaratory relief from his Republic contract on the ground that it has run its full course of seven years, according to the calendar, and expired July 1. Autry recently was honorably discharged from the Ferrying Division of the Air Transport Command. His claim parallels that made successfully by Olivia de Havilland in action against Warner Brothers which recently was upheld by the State Supreme Court. The contention in both cases is that the State Labor Code limits the application of any employment contract to seven years by calendar and allows no extension, even if sought by both parties.

Snider Takes Hotel and Opens Lobby Theatre

Ralph Snider, owner of 21 theatres and many hotels in the Boston area, has taken over the Oceanside Hotel in Magnolia, North Shore suburb, and has opened a 300-seat theatre directly off the dining room of the hotel. Motion pictures will be shown four times weekly with a stock company presenting dramatic and musical shows twice a week. Concerts will be given on Sundays.

Opens Missouri House

The Siloam theatre, Excelsior Springs, Mo., has been opened by Fox Midwest. T. S. Wilson, manager of the Fox Midwest's Beyer theatre at Excelsior Springs, has supervision of the Siloam, with Matthew Bills as house manager.

Reopen Cincinnati Theatre

The 150-seat Terminal theatre, located in the Union Railroad Terminal at Cincinnati, has reopened with a daily showing of features, shorts and newsreels. Edward H. Williams is manager.

Tulupan Buys Chicago House

The Fox theatre, Chicago, neighborhood house, was sold by Morris A. Sommers of Los Angeles to Dr. Ansel H. Tulupan for $35,500. Dr. Tulupan will operate the house.

Everybody's "On"

DATING

CHICAGO, ILL., PALACE

JOLIET, ILL., RIALTO

PEORIA, ILL., PALACE

FLINT, MICH., PALACE

BATTLE CREEK, MICH., BIJOU

ST. LOUIS, MO., FOX

LANSING, MICH., GLADMER

DETROIT, MICH., FOX

GRAND RAPIDS, MICH., MAJESTIC

SO. BEND, IND., PALACE

JACKSON, MICH., CAPITOL

KALAMAZOO, MICH., CAPITOL

BAY CITY, MICH., WASHINGTON

DAVENPORT, IOWA, ESQUIRE

OMAHA, NEBR., OMAHA

SAGINAW, MICH., FRANKLIN

SIOUX CITY, IOWA, PRINCESS

DES MOINES, IOWA, PARAMOUNT

DANVILLE, ILL., FISCHER

BLOOMINGTON, ILL., IRVIN

ST. PAUL, MINN., ORPHEUM

GALESBURG, ILL., ORPHEUM

AURORA, ILL., PARAMOUNT

DECATUR, ILL., LINCOLN

MINNEAPOLIS, MINN., ORPHEUM

ELGIN, ILL., CROCKER

WAUKEGAN, ILL., GENESEE

DULUTH, MINN., GARRICK

SAN FRANCISCO, ESQUIRE & TIVOLI

Stage Everybody..."

ONE OF THE BEST EXPLOITATION PICTURES IN YEARS!

PRE-SOLD

135 Blue Network stations broadcast the "On Stage Everybody" coast-to-coast radio program for 60 weeks—a program devoted to new talent, with a listening audience of millions.

For 26 solid weeks the air show concerned itself exclusively with a contest sponsored by Universal Pictures for talent to appear in its motion picture, "On Stage Everybody."

Over $500,000.00 worth of actual radio time was spent in punching across the title and screen show.

Over 5,000,000 newspaper readers have been pre-sold on the picture by Danton Walker, nationally known columnist, who was master of ceremonies.



Everybody will go for



"ON STAGE EVERYBODY"

They'll go for its youth . . .



. . . for its verve . . .



. . . for its downright alright song-and-dance fun!



"ON STAGE EVERYBODY"

BASED ON THE BLUE NETWORK PROGRAM

Starring

JACK **OAKIE** · PEGGY **RYAN** · JOHNNY **COY**

with OTTO KRUGER · JULIE LONDON
ESTHER DALE · WALLACE FORD
MILBURN STONE · THE KING SISTERS
and the Ten Winners of the Radio Show Contest · Original Screenplay by Warren Wilson and Oscar Brodney · Directed by Jean Yarbrough
Associate Producer: Lou Goldberg
Produced by Warren Wilson

A UNIVERSAL PICTURE

UNIVERSAL PICTURES





Rank Completes Visit, Ready to Return Home

Following a three-week trip to Hollywood, with topovers in Chicago and Minneapolis, J. Arthur Rank returned to New York Wednesday, to remain for five days before leaving for London.

Executives of Twentieth Century-Fox were hosts to Mr. Rank at a luncheon Wednesday at the St. Moritz Hotel.

Accompanying Mr. Rank on his return to New York were Barrington Gain and John Davis. G. I. Woodham-Smith arrived earlier in the week.

Mr. Rank's final statement as he prepared to depart for home summed up his policy as expressed in New York, Chicago and Hollywood. "The United States and Great Britain both will profit by cooperation rather than competition in the post-war motion picture industry," he said. Britain planned to go into the business of making films for the international market, he emphasized, adding that English directors would study American technique in Hollywood with the aim of introducing more American appeal in British pictures.

Mr. Rank's visit to the west coast was marked by official and unofficial greetings as well as some behind-the-scenes conversations with executives.

Although Mr. Rank's stay resulted in private conferences with executives in production, the British film leader said in Hollywood last week the meetings were primarily social and without commercial implication. Rank representatives in New York and Hollywood repeatedly have asserted that no alliances or affiliations have been made but that the normal exchange of information and of viewpoint obviously affords background knowledge which could be expected to figure in whatever commercial links Mr. Rank might ultimately forge.

During his visit, Mr. Rank discussed with Charles P. Skouras, president of National Theatres, comparison of British and American circuit operational problems. He spent four hours with Mr. Skouras and inspected the Fox West Coast Theatres' headquarters. Spyros Skouras, president of Twentieth Century-Fox, George Skouras, Murray Silverstone, Ernest Turnbull, George Bowser, Andy Krappman and FWC department heads were present.

The Jock Lawrence Organization, public relations representative for Mr. Rank, announced in New York Monday that Anthony Havelock-Allan, David Lean and Ronald Neame had formed Cineguild, a British production company working at the Denham studios. The new unit is handling all of the Noel Coward productions in addition to stories from other authors. Cineguild will produce "Great Expectations," adapted from the Dickens novel, and "The Gay Galliard," in Technicolor.

Replacing chief cutter Jack Harris of Mr. Rank's British production units, Fergus McDonnell arrived in New York last week to take up the study of American production methods which Mr. Harris has been surveying for several months in New York and Hollywood. Both men were sent to America by Mr. Rank.

Solomon Named New York Manager for Toddy

Emanuel Solomon, former Atlanta branch manager of the Toddy Picture Company, is now the company's branch manager in New York and has been placed in charge of circuit accounts of the eastern territory for "The Bronze Venus," released by Toddy Pictures. Nat Kempner of Atlanta has taken charge of the Atlanta exchange.

Sudekum Buys Church Property

The Nashville, Tenn., site of the First Lutheran church recently purchased by Tony Sudekum of the Crescent Amusement Company for $100,000, may later be used for a motion picture theatre or recreation center, but the church congregation will be allowed to continue to use the building for some months. Mr. Sudekum is a member of the church which is the oldest in continuous service in Nashville.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 89—Mass surrender of Jap troops on Okinawa. . . . Philippines liberated. . . . Famed Timberwolf Division arrives on way to Pacific. . . . Names in the news. . . . U. S. warns on fuel for winter. . . . Devastating types of army weapons used against Japs. . . . GIs enjoy beauty in Tyrolean Alps.

MOVIETONE NEWS—Vol. 27, No. 90—Revolt in Prague during last days of Nazi occupation. . . . France hails Allied victory in Europe with Paris parade. . . . British now reveal wall of flame to stop Nazi invasion. . . . Bathing suit fashions. . . . New York's Mayor LaGuardia solves newspaper strike for kiddies.

NEWS OF THE DAY—Vol. 16, No. 287—Japs in mass surrender. . . . Final tribute to General Buckner. . . . MacArthur visits Filipino sultan. . . . Fighting "timber wolves" with General Terry. . . . Prepare for winter. . . . Personalities in the news. . . . No fraternizing for GIs, but they can look.

NEWS OF THE DAY—Vol. 16, No. 288—Mayor LaGuardia reads the funnies. . . . Britain reveals wall of fire. . . . Spirit of France reborn on the march in Paris.

PARAMOUNT NEWS—No. 90—Army reveals latest weapons. . . . Vacation after victory. . . . Prepare for winter. . . . Pacific dragnet; Philippines freed; Okinawa harvest.

PARAMOUNT NEWS—No. 91—Paris honors de Gaulle. . . . Revolt in Prague. . . . England's war secret. . . . Bad news—no news.

RKO PATHE NEWS—Vol. 16, No. 92—Mass surrender of Japs in Pacific. . . . Blast out Luzon foe on Sante Fe trail. . . . Byrnes new Secretary of State. . . . Gen. Wedemeyer and Chiang confer. . . . Hull signs United Nations pact. . . . U. S. warned to prepare for winter.

RKO PATHE NEWS—Vol. 16, No. 93—Walls of flame guarded England. . . . Prague liberated after V-E Day. . . . Crisis flares over Belgium's King. . . . Last bomber, first car off line. . . . Parade hails rebirth of France.

UNIVERSAL NEWS—Vol. 18, No. 413—Japanese prisoners on Okinawa. . . . Liquid fire for the Japs. . . . New tiger cat. . . . "Timber wolves" come home. . . . Helicopter fleet. . . . Prepare for winter. . . . Tyrolean beauties.

UNIVERSAL NEWS—Vol. 18, No. 414—Czechs fight for freedom. . . . Britain's wall of fire. . . . LaGuardia reads the funnies.

Ohio Education Director Scores Crime Pictures

Kenneth C. Ray, Ohio State Director of Education, expressed concern at Columbus recently over what he described as an excess of crime and horror picture. He said that a shortage of quality product was forcing exhibitors to book anything available but that there was "no excuse for many trashy pictures." Mr. Ray was cited recently by a national magazine as one of the two liberal state censor heads in the country. His state education post carries with it the duties of state film censor.

Sales Personnel Shifted

William Cohen, office manager of the 20th Century-Fox exchange in Philadelphia, has been appointed sales manager for the March of Time in the local branch. Also at 20th Century-Fox, Al Silvers has been shifted from the Warner theatres publicity department to the advertising sales department, succeeding William Solomon, who left to join PRC in Philadelphia as a salesman. Also, Sy Freedman, who shared exploitation duties with Mike Weiss at 20th Century-Fox, left for a midwest assignment for the company.

Circuit Buys Kansas House

Dan Payton, who has owned and operated the Cozy Theatre at Girard, Kan., for a year has sold it to Allied Theatres, Inc., St. Louis, as announced recently by Max P. Shelton, president of Allied. This concern owns also the Linn, at Linn, Mo., and the Plaza at Poplar Bluff, Mo. Mrs. Evelyn Bowers continues as manager of the Cozy, as she had been while Mr. Payton, whose home is at Lamar, Mo., owned the property.

Film Unit Holds Elections

At a recent meeting of the Greater Seattle Motion Picture Council, Mrs. Charles G. Miller, who founded the organization, was elected to serve a fifth term as president. Other officers chosen are: Mrs. B. A. Ross, first vice-president; Mrs. Edith A. Moritz, second vice-president; Mrs. Kirk Lancaster, recording secretary; Mrs. Sigurd Wallstedt, corresponding secretary, and Alice Miller, treasurer.

"San Pietro" Tells Graphically How Town Was Taken

In connection with the first New York run of "San Pietro," the War Department's film tribute to the infantrymen, Major John Huston, who wrote, directed and narrated the picture, discussed the production of a battle film under actual combat conditions at a press interview in New York this week. The three-reel film opened at the 55th Street Playhouse July 11.

Attached to the 143rd Infantry, the first outfit to reach the Leri Valley leading to Cassino, Major Huston spent four months, from September to December, 1943, filming the picture, the principal action of which concerns the capture of San Pietro, a small mountain village in Italy.

Two out of the 14 cameramen concerned with the picture were killed in action; all but two were wounded.

The cameramen, with only two exceptions, were Army-trained, not previously with the industry. Major Huston pointed out that while a Hollywood cameraman must be technically minded in order to turn out good product, the sign of a good combat cameraman is his ability to jump for his camera at the right moment.

The general story line for the film was mapped before the march on San Pietro began. The story was to symbolize the struggle of the infantrymen on all fronts. The only thing important about the town of San Pietro was that it, and the action that conquered it, was typical of a hundred other small towns.

Major Huston was briefed each day with the other officers so that he would know what action would be taken the next day. He would then assign his cameramen to specific points. These men would go out ahead of the front lines each night and film the infantrymen as they advanced the next morning. This eventually resulted in the camera crew occupying San Pietro alone for more than 24 hours before the Army marched into the town.

From the vantage point of Hill 1250 and from other positions, 45,000 feet of film were exposed, about three times as much as would eventually be used. This footage was eventually edited to three-reel length.

Not sure how long he will remain in the Army, Major Huston is now writing a script for a feature length film he will direct concerning the rehabilitation of the Army's psychiatric cases. This film, which will be made at the Mason General Hospital, New York, is to be a factual account of actual case histories.

General Electric Plant to Concentrate on Conditioning

The Bloomfield, N. J. works of the General Electric Company will manufacture air conditioning equipment exclusively after the war, Charles E. Wilson, president, has announced. George R. Prout, general manager of the General Electric air conditioning department, has estimated that the demand for automatic heating, air conditioning and commercial refrigeration products will triple in the post-war period.

Republic Shifts Two

Republic Pictures has transferred Charles H. Cahill from the New Orleans branch to Tampa as office manager and booker, replacing Marion Neeld. Mr. Cahill was a member of the Coast Guard for four years. Paul Stephens, for the past year office manager for Republic in Atlanta, has resigned, and been replaced by Charles Roebuck.

Fanning Named Postmaster

Michael D. Fanning, chairman of the Los Angeles County Democratic Central Committee and 20th Century-Fox labor relations contact, has been sworn in as postmaster for Los Angeles on authorization from First Assistant Postmaster General Tom Cargill.

"HENRY V" GOES TO MARKET—IN BRITAIN

Dated Into Odeon Circuit in September; 500,000 See It in London

by PETER BURNUP

in London

It's make or break now with "Henry V," J. Arthur Rank having decided to put fortune to the test with a general release of the picture through his Odeon circuit September 10 next.

To date, "Henry" has been seen during its West End pre-release by about half a million paying and, reportedly, satisfied customers. It opened at Paramount's Carlton on Haymarket —the theatre seats 1,100 people—November 27, 1944, playing to 263,902 persons before it was moved in March, 1945, to the Marble Arch Pavilion. At the last precise count in the latter place—June 10—it has been seen there by 164,-107 people; the theatre's capacity being 1,200.

Ad Campaign Extensive

As previously reported here, the picture's showing was preceded by a national advertising campaign of unusual dimensions and design; which campaign has continued in the national press throughout the run. It is reinforced now by a spectacularly elaborate campaign book—there are those who ask how such a production was possible in the currently severe restrictions on paper and printing?"—in which Odeon's publicity department ordains precisely what the circuit's local managers may or may not do in exploiting the film.

Says this beautifully-pictured work by way of introduction: "Managers must remember that they are handling a booking of tremendous box office possibilities to the circuit. . . . Other pictures will be filling your programmes in the next 12 months, but it is unlikely that there will be anything bigger than 'Henry V.' so far as box office prospects are concerned."

And, more significantly as it may be thought, the book proceeds:

"For a long time now pictures have been sold to Britain on the basis of their success elsewhere. The same process but in reverse must now be established for British production. We have to show the world what can be done at British box offices with 'Henry V.' Ours is to be the example. Britain will be the testing ground. . . ."

Fighting Words Called Justified

Allowing for the well known euphemistic idiom of publicity departments the world over, those are fighting words. But they appear herein to be entirely justified. For here is a film whose cost to date, including advertising expenditure, is well in excess of £500,000 (about $2,000,000). Films of such dimension invariably hitherto have had the benefit here of previous American showing and such reclame as accrues this side to previous American ballyhoo.

Mr. Rank addresses from America a personal message to all his managers in this regard. Declares Odeon's chief:

"Personally I am convinced that an enormous public awaits the showing of 'Henry V.' throughout the country. In sending you this message of good wishes I would say you have two opportunities: (1) Of giving a large number of the public much enjoyment, and thus enhancing the goodwill of your theatre. (2) Of setting an example to the world of the high grosses that can be obtained."

Filling the latter desideratum is the target which Odeon's managers currently are having borne in upon them with all possible emphasis; the intention being that American showmen shall be presented, in due course, with an overwhelming barrage of fiscal facts.

Seen Breaking British Records

Present portents are that "Henry" on its release will come near to breaking all known British records. Its quite adept propagandists are going after that elusive "unusual" audience. For several months past Mr. John Jarratt—he is brother to the well known Commander Jarratt, booking manager of Associated British—has been wooing sedulously the country's local educational authorities.

The plan is to have school children come to their local theatre in organized parties for special performances of the film. Reports to date reveal that considerable success is already ensured the scheme.

Local educationists and men of letters, moreover, are bidden to special showings; theatre managers being ordered on no account to stifle any criticism they may make but, on the contrary, to use every endeavour to see that such opinions—no matter how adverse—get as wide as possible ventilation in neighborhood newspapers.

In this connection Odeon's publicity department currently gives itself laurels for the adroitness with which it seized on the reported banning in America of Shakesperian infringements of the Production Code. Admittedly minor though those disputed words be and in spite of election controversies filling almost every available inch of newspaper space, the occasion was skillfully beaten up to the dimensions almost of an international incident.

John Davis will be relieved to learn that his staff is going all out and with major success on the task he set them before leaving these shores; namely, that never has a picture grossed so much in his Odeon theatres a "Henry V."

Mr. Davis, incidentally, has promoted a com petition among his managers. There will b 29 prizes allocated on a national basis. Tota value of the prizes to be won is £1,491 (abou $6,000). The competition in any given are will be won by the manager of the theatr which shows the greatest increase in "paid ad missions" during the exhibition of "Henry V. over the "average paid admissions." Odeon hitherto, has frowned on such special induce ments to its managers, but this appears to b very much a special case.

In order that no available box office duca might fail to be attracted to the box office, th picture is having a provincial pre-release ru around crowded seaside holiday towns com mencing with Brighton—London's counterpar to Atlantic City—July 10.



From a color stil

HENRY THE FIFTH and Princess Katherine—Lawrence Olivier and Renee Asherson—in scene from the much heralded and heraldi picture, "Henry V", produced, directed an starred in by Mr. Olivier, for Mr. J. Arthu Rank's Two Cities Films.

U. S. MUST WAIT TO SEE "HENRY V"

J. Arthur Rank's Technicolor excursion in Shakespeare, "Henry V", to be released in America by United Artists, will not be ready for distribution for some time, a Rank representative made known in New York, Monday. The sole print of the film is still on the UA shelf. With the negative still in England, required for print-making, and the fact that no raw stock is available for prints for American release, plus an additional barrier of Technicolor laboratory bottleneck, the Rank spokesman said it would be a long while before the American public sees the picture, certainly not this year.

International Purchases Mauldin's "Up Front"

William Goetz has purchased the screen right to William Mauldin's Pulitzer prize winner, "U Front," for International Pictures. The forme sergeant's cartoon characters, Willie and Jo will be featured in a story concerning the post war world. According to present plans, "U Front" will enter production before the end of th year. International plans a nationwide search fo two infantry veterans to play the roles of M Mauldin's heroes.

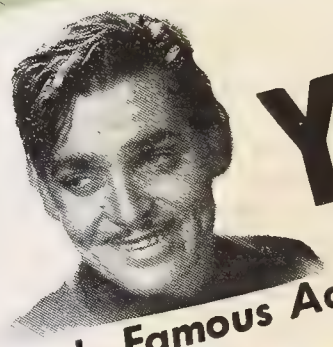
Plan Kentucky Theatre

The Ludlow Amusement Company, Ludlow, Ky will build a 600-seat one-floor theatre at Ludlo adjacent to Cincinnati, as soon as materials becom available. A site has been acquired and plans an specifications have been drawn. Plans call fo provisions for installation of television facilitie later.

GROSSES TOPPING
TS FIRST RELEASE!

ENING DAY AT LOEW'S STATE, MEMPHIS, BEAT OPENING DAY OF ORIGI-
L RUN AT SAME THEATRE! • SENSATIONAL BUSINESS AT THE CURRENT
OADWAY ENGAGEMENT—VICTORIA, NEW YORK CITY! • HELD OVER
LADELPHIA! • HELD OVER CINCINNATI! • EVERY DATE IS PHENOMENAL!

CLARK **GABLE**



LORETTA **YOUNG**

in Jack London's Famous Adventure Story

CALL OF THE WILD

with JACK OAKIE • Directed by WILLIAM A. WELLMAN

SPEED TOTAL VICTORY!
HE MIGHTY 7th WAR LOAN!

1945's most important re-issue is from 20th Century-Fox

THE *HOLLYWOOD SCENE*

COMPLETED

COLUMBIA

Crime Doctor's Warning

MONOGRAM

Allotment Wives, Inc.

PARAMOUNT

They Made Me a Killer (Pine-Thomas)

PRC

Detour

REPUBLIC

Guy Could Change
Sunset in the El Dorado

RKO RADIO

Deadline at Dawn

20TH CENTURY-FOX

The Spider
Now It Can Be Told

UNITED ARTISTS

Young Widows (Stromberg)

STARTED

COLUMBIA

Song of the Prairie

SHOOTING

COLUMBIA

Snafu
She Wouldn't Say Yes
Renegades (formerly "The Kansas")

MGM

Hoodlum Saint
Two Sisters from Boston
Postman Always Rings Twice
Letter for Evie
This Strange Adventure

MONOGRAM

Lost Trail

PARAMOUNT

Calcutta
To Each His Own
Trouble with Women

REPUBLIC

Cherokee Flash
Mexicana

RKO RADIO

Riverboat Rhythm
Cornered
Kid from Brooklyn (Goldwyn)

20TH CENTURY-FOX

Leave Her to Heaven
Enchanted Voyage

UNITED ARTISTS

Whistle Stop (Nero)
Duel in the Sun (Selznick)
Getting Gertie's Garter (Small)

UNIVERSAL

As It Was Before
Once Upon a Dream
Frontier Gal
Shady Lady (formerly "Alibi in Ermine")

WARNERS

Confidential Agent
Night and Day
Stolen Life

30 Pictures in Production, With One Film Started

Hollywood Bureau

Preoccupation with distinguished visitors, including J. Arthur Rank, Donald M. Nelson and 500 delegates from the United Nations Conference, as well as the Fourth of July holiday, conspired to keep production at an unusually low level last week.

Only one new picture went before the cameras, a Western titled "Song of the Prairie," which is shooting at Columbia. Colbert Clark is producing, Ray Nazarro directing, and the cast includes Ken Curtis, June Storey, Robert Scott, the Hoosier Hot Shots and Jeff Donnell. Ten pictures were completed during the week. The shooting index fell to 30, as compared with the previous week's level of 39.

Personnel Intelligence About Hollywood

William Wyler, who won an Academy award for his direction of "Mrs. Miniver," has acquired an interest in Liberty Films, Inc. Others associated with him in the new enterprise are Frank Capra and Sam Briskin. Capra and Wyler will function as producer-directors, and each will make for Liberty a minimum of one picture a year. No distribution plans have been announced as yet.

Benedict Bogeaus has concluded an agreement whereby he will produce "The Diary of a Chambermaid," for United Artists release. The picture originally was to have gone on Charles Koerner's production slate at RKO. Jean Renoir will direct the film, Paulette Goddard will be starred, and Burgess Meredith will play a leading role as well as function as co-producer. Robert Newton, Judith Anderson and Reginald Owen will also be in the cast.

RKO Signs Myrna Loy to Three-Year Contract

Myrna Loy has been signed by RKO Radio to a contract calling for her appearance in one picture a year for three years. The first film in which she will star under the new deal is "I Am Thinking of My Darling," which Robert Fellows will produce. . . . Director Robert Z. Leonard has signed a new seven-year contract with MGM, and starts his twenty-third year with the company.

Daniel C. Hickson, former Western Electric executive, has signed a long term contract to act as general manager for Hunt Stromberg Productions . . . Maxwell Wilkinson, formerly managing editor of *Good Housekeeping* magazine has assumed the post of story editor for Samuel Goldwyn. . . . John Houseman has signed an agreement with RKO Radio to produce one picture annually for that studio. Under the terms of the contract, before undertaking his first production assignment Houseman will go to Europe to act as head of films, theatre and music for the Psychological Warfare Division of Shaef.

Mary Pickford has purchased the screenplay, "There Goes Lona Henry," from Benedict Bogeaus, and personally will supervise its production. . . . Jules Levey has borrowed Rhonda Fleming from David O. Selznick for a top role in "Trail Town." She joins a cast composed of Randolph Scott, Ann Dvorak, Edgar Buchanan and Lloyd Bridges. . . . Jesse L. Lasky has acquired the screen rights to an original story, "The Man Who Couldn't Lose," and plans to use it as a starring vehicle for John Wayne.

John W. Considine, Jr. has rejoined MGM, and will produce "The Gripsholm," a story of the famed exchange ship. . . . Universal has exercised its option on the services of Michael Fessier and Ernest Pagano for another year. The writer-producer team has two pictures currently in production, "Once Upon a Dream," and "Frontier Gal." . . . "The Mandarin Mystery," an original story by George Callahan, has been purchased by Monogram as the first of the 1945-46 "Charlie Chan" series.

Wheelwright's First for MGM To Star Margaret O'Brien

Little Margaret O'Brien will star in "Tenth Avenue Angel," Ralph Wheelwright's first picture as a producer for MGM. . . . Paramount has closed a pre-publication deal for the screen rights to the forthcoming novel, "The Life and Times of Uncle Jan Horak," by Audrey Wurdemann.

Monogram has exercised its option on the services of Gale Storm, who recently completed a starring role in "Belle of the Bowery." . . . Ray Enright has been signed to direct "Hail to the Chief" for Columbia. Anita Louise and Janis Carter will have the top feminine roles opposite Dennis O'Keefe.

Bruce Humberstone has been signed by 20th Century-Fox to direct "An American Guerilla in the Philippines." . . . William Wilder has engaged Brenda Marshall and William Gargan for the top roles in "You'll Remember Me," his next production for Republic. . . . Jerry Bresler, formerly in charge of shorts production at MGM, has been appointed to the post of associate of M. J. Siegel.

William Bendix will have an important role in "The Dark Corner," which Fred Kohlmar will produce for 20th Century-Fox. . . . Ann Richards has signed a contract with RKO whereby she will make two pictures a year at that studio. Her first assignment is "None So Blind," which will co-star Joan Bennett and Charles Bickford.

PRC Purchases Two Original Stories

PRC has purchased two original stories, "The Mummy's Daughter," and "Prison Farm." . . . Ruth McKenney and Richard Bransten will write one story annually for Paramount. . . . Phil Karlson has been signed to direct "Swing Parade," which Harry Romm will produce for Monogram. . . . Dave O'Brien has been signed to a writer-actor contract by MGM.

Joseph H. Lewis has been signed by Columbia to direct a psychological mystery titled "The Woman in Red." . . . 20th Century-Fox has exercised its option on the services of William Eythe. He recently completed a role in "The House on 92nd Street." . . . Vera Hruba Ralston will co-star with John Wayne in Republic's super-Western, "Dakota."

Kaufman Will Produce Pictures on "Shadow"

Joe Kaufman has been assigned to produce Monogram's two scheduled films dealing with the adventures of "The Shadow," radio and comic-strip character. . . . Harry Carey has been added to the cast of David O. Selznick's current Technicolor production, "Duel in the Sun." . . . Columbia has exercised its option on the services of Willard Parker, who is now playing the male lead opposite Evelyn Keyes in "Renegades."

"International Revue," a Republic musical, has been assigned to Harry Grey for supervision. . . . J. Carroll Naish, who scored in Paramount's "A Medal for Benny," has been signed by MGM for a top role in "Bad Bascomb." . . . Edgar Barrier has been added to the cast of "Cornered," now in work at RKO. . . . Helen Boice has been signed by Jules Levey for a role in "Trail Town."

Riskin Sets First Film

Robert Riskin, writer-producer, announced this week that "The Magic City" would be the first picture produced by his newly-formed independent organization, Robert Riskin Productions. Mr. Riskin has completed the first draft of the story which evolved out of his experiences while serving as chief of the Overseas Motion Picture Bureau of the Office of War Information. No production date has been set.

They've Got a Date with "Guest Wife"...



MINNEAPOLIS, MINN.	Radio City	July 27
ST. PAUL, MINN.	Paramount	Aug. 2
ATLANTA, GA.	Grand	Aug. 1
NASHVILLE, TENN.	Vendome	Aug. 1
SYRACUSE, N. Y.	State	July 25
BUFFALO, N. Y.	Buffalo	Aug. 8
DAYTON, OHIO	Loew's	Aug. 1
AKRON, OHIO	Loew's	July 25
CLEVELAND, OHIO	State	Aug. 1
CANTON, OHIO	Loew's	Aug. 1
TOLEDO, OHIO	Valentine	Aug. 1
HOUSTON, TEXAS	State	Aug. 1
LOUISVILLE, KY.	U. A.	July 25
KANSAS CITY, MO.	Midland	July 25
HARRISBURG, PA.	Regent	July 25
READING, PA.	Colonial	July 25
WILMINGTON, DEL.	Aldine	Aug. 1
ST. LOUIS, MO.	State	Aug. 1
RICHMOND, VA.	Loew's	July 25
NORFOLK, VA.	State	Aug. 1
BALTIMORE, MD.	Century	Aug. 1
CINCINNATI, OHIO	Albee	July 25
NEW ORLEANS, LA.	State	July 25
ALBANY, N. Y.	Strand	July 26
PHILADELPHIA, PA.	Mastbaum	July 27
DETROIT, MICH.	Michigan	Aug. 3
TROY, N. Y.	Troy	Aug. 2

...and So Have 42,000,000 Readers of These Magazines!

AMERICAN WEEKLY	July 29
LIFE	Aug. 6
TIME	Aug. 13
MOVIE STORY	Sept.
MOTION PICTURES	Sept.
MOVIES	Sept.
MOVIE LIFE	Sept.
MOVIE STARS PARADE	Sept.
PERSONAL ROMANCES	Sept.
SILVER SCREEN	Sept.
SCREENLAND	Sept.
MOVIE SHOW	Sept.
MODERN SCREEN	Sept.
MOVIELAND	Sept.
PHOTOPLAY	Sept.
SCREEN ROMANCES	Sept.
SCREEN GUIDE	Sept.
SCREEN STARS	Sept.

JACK H. SKIRBALL presents

CLAUDETTE COLBERT • DON AMECHE

with RICHARD FORAN

in Sam Wood's

"Guest Wife"

with Charles Dingle • Grant Mitchell • Wilma Francis
Chester Clute • Irving Bacon • Hal K. Dawson • Edward Fielding • Original Screenplay by BRUCE MANNING & JOHN KLORER • Produced by JACK H. SKIRBALL
Directed by SAM WOOD • Released thru United Artists

...the Picture That Combines Top Marquee Names With Perfect Comedy!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CRIME DOCTOR'S COURAGE: Warner Baxter, Hillary Brooke. This picture is surprisingly good for its type, and Warner Baxter puts it across in his old-time masterly manner. Nobody guessed the solution. Of all the various detective mysteries we have played lately, this one was the best and didn't cost a fortune. Played Friday, Saturday, May 11, 12.—N. W. Huston, Liberty Theatre, Columbus, Kans. General family patronage.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—This is an excellent picture enjoyed by everyone. The acting, story and color were fine. Played Sunday-Tuesday, June 24-26.—Garland C. Lamb, Rex Theatre, Minden, Ga.

Metro-Goldwyn-Mayer

KEEP YOUR POWDER DRY: Lana Turner, Laraine Day, Susan Peters—Wasted film and playing time as far as I'm concerned. No business—definitely not entertainment for action house.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

KISMET: Marlene Dietrich, Ronald Colman—This appeared to me to be a big waste of color film and talent, not to say anything of the money spent on the picture. Played Saturday-Monday, June 9-11.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LOST IN A HAREM: Bud Abbott, Lou Costello—This seemed to please those seeking this kind of recreation. Got many laughs. Business average. Played Wednesday, Thursday, June 13, 14.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—One of the best Maisie pictures yet. Pleased all and did well at the box office. Plenty good for a single bill in the small locations. If this series has a good following, it will do better than usual. Played Wednesday, Thursday, June 27, 28.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and city patronage.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—Enjoyed by young and old. But why does MGM make all the better pictures? Be nice if we had a few bucks left over for the "rainy season." Played Friday, Saturday, June 22, 23.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—Excellent entertainment, beautiful Technicolor. Judy Garland charming. Only criticism heard was unsuitable part given Margaret O'Brien, who was a little liar and trouble maker throughout, instead of a little angel Played Sunday-Wednesday, June 24-27.—H. W. Huston, Liberty Theatre, Columbus, Kansas. General family patronage.

TOPPER: Constance Bennett, Cary Grant—A very good comedy that did terrible business due to its trailer. I didn't expect to make what I did. The trailer looked like it was made a century ago. Sound was terrible, and advertisements made it look out of date, but it wasn't. The show was tops. Played Tuesday, Wednesday, March 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Monogram

SPRINGTIME IN TEXAS: Jimmy Wakely, Leo White—It looks like Monogram has in Wakely what Republic had in Gene Autry several years ago. The boy has a good singing voice. He needs a little more acting experience, but given the kind of music and supporting cast he had in this picture, he should go to town. I noticed the photography was a little below par but the sound was OK and the picture did good business. More power to Jimmy. Played Friday, Saturday, June 22, 23.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Paramount

AND NOW TOMORROW: Alan Ladd, Loretta Young—Good pictures and good performance by entire cast. Played Saturday-Monday, June 2-4.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

CHEROKEE STRIP: Richard Dix, Florence Rice—Too bad all Westerns aren't like this one. Plenty of action and Foran's singing is tops. Played Friday, Saturday, Feb. 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordova—This was a good picture. Most of the companies, it seems, are trying to place a big percentage of their pictures in the top bracket with percentage. Played Saturday-Monday, June 16-18.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HERE COME THE WAVES: Betty Hutton, Bing Crosby—Not another "Going My Way" but plenty good. Betty Hutton really stood out in this picture. She can act and, of course, Bing was good. Sonny Tufts is on the way up. Played Saturday-Monday, June 23-25.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HERE COME THE WAVES: Bing Crosby, Betty Hutton—They sold this to us as something above the average but the public must have means of knowing otherwise. They stayed away and we got stuck. Played Sunday, Monday, June 24, 25.—E. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

HIGH POWERED: Robert Lowery, Phyllis Brooks—Just another case of wasted film. It is crude and trite. It is not helping business any with these weak little pictures that have been so prevalent this season. It may be the contrast with the really good pictures that is militating against such as this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind

MAN IN HALF MOON STREET, THE: Nils Asther, Helen Walker—Business definitely off. I couldn't blame it on anything but the picture. This type does not click in my situation. Played Tuesday-Thursday, June 19-21.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MINISTRY OF FEAR: Ray Milland, Marjorie Reynolds—It doesn't make much difference whether you play this one or not. Just another picture. Played Tuesday-Thursday, June 5-7.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—This was really OK and business was good. Plenty of laughs and Eddie Bracken was at his best. Gil Lamb is a sensation. Played Saturday-Monday, May 12-14.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SALTY O'ROURKE: Alan Ladd, Gail Russell—Salty O'Rourke is top entertainment. Alan Ladd satisfies 99 per cent of my customers. This Stanley Clements is plenty good. Needed this to pay up for loss on "Practically Yours," a dud from same company.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

SALTY O'ROURKE: Alan Ladd, Gail Russell—A good program picture which did average business. Ladd has never done any extra business in this spot. Played Thursday, Friday, June 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SALTY O'ROURKE: Alan Ladd, Gail Russell—A production that my patrons enjoyed. I was lucky to get this one early and with a good print and good sound. I enjoyed it myself. Not as much racing as might have been shown, but above average entertainment for a small town audience. Played Monday, June 24.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

PRC

DIXIE JAMBOREE: Frances Langford, Guy Kibbee—An average musical that was priced too high. Business bad even if the weather was better than we had been having for the past weeks. Played Tuesday, Wednesday, Feb. 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

REG'LAR FELLARS: Billy Lee, Carl "Alfalfa" Switzer—A nice little show. Has plenty of appeal for the children. Played Tuesday, Wednesday, Feb. 27, 28.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RKO Radio

BRIDE BY MISTAKE: Laraine Day, Alan Marshal—A swell little comedy that did average business for Sunday, Monday. You may have a little trouble getting them in. Played Sunday, Monday, Feb. 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CASANOVA BROWN: Gary Cooper, Teresa Wright—A strange role for a guy like Cooper. Lately the people have expected the pictures that Cooper makes to be something spcial, so many of my patrons were displeased with this comedy. It did only average business. The picture concerns a baby so it should appeal to the women. Played Sunday, Monday, Feb. 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

EXPERIMENT PERILOUS: Hedy Lamarr, George Brent—This title was no asset to the picture. If we had put a smallpox sign in the ticket office, I don't believe business could have been much worse. Played Friday, Saturday, June 29, 30.—H. Goldson, Plaza Theatre, Chicago, Ill.

FALCON IN MEXICO: Tom Conway, Mona Maris—A very good mystery show. Played Friday, Saturday, Feb. 16, 17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MUSIC IN MANHATTAN: Anne Shirley, Dennis Day—I can always depend on RKO for good musical comedies. RKO should try to sell the picture to the public instead of the exhibitor and maybe they will do good business. They never seem to do better than average business. Played Sunday, Monday, Mar. 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

PRINCESS AND THE PIRATE, THE: Bob Hope, Virginia Mayo—This show has everything—Technicolor, music, beautiful girls, laughs, laughs, laughs, and Bob Hope. Weather was bad but business was above average. Miss Mayo is very beautiful and has plenty of appeal. Bob Hope was so funny many of my patrons said that the show was too silly. Only one complaint—percentage much too high. Played Sunday, Monday, Feb. 25, 26.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SING YOUR WORRIES AWAY: Bert Lahr, June Havoc—Picked up this "oldie" and played to good business. It's a grand musical comedy with plenty of appeal. and rates high above the average musicals that are now being played. Played Friday, Saturday, Feb. 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WOMAN IN THE WINDOW: Edward G. Robinson, Joan Bennett—In spite of all the money spent over radio, I died with this one. I personally think ending ruined business for subsequents—not helped them. — Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

Republic

BRAZIL: Virginia Bruce, Tito Guizar—As nice a production as Hollywood makes. Business O.K. Not too much plot. Needs good action picture to balance show. Played Wednesday, Thursday, May 30, 31.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

GRISSLY'S MILLIONS: Virginia Gray, Paul Kelly—This did not register either at the box office or with light weekend attendance. Played Saturday, Sunday, June 22-23—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

LAKE PLACID SERENADE: Vera Hruba Ralston, William Frawley—The skating scenes were splendid and created much favorable comment. Business off, however. Played Thursday, Friday, June 20-21.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MARSHAL OF LAREDO: Wild Bill Elliott, Bobby Blake—Used on double bill with "Grissly's Millions" to small business. Played Saturday, Sunday, June 22-23. A. C. Edwards, Winema Theatre, Scotia. Small lumber town business.

SHERIFF OF CIMARRON: Sunset Carson, Linda Stirling—I believe Sunset Carson has possibilities for making a Western star. He is new but this one was one of his best pictures. Played Friday, Saturday, June 8, 9.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

STRANGERS IN THE NIGHT: Virginia Grey, William Terry—There is nothing to this show and business was terrible. This needs strong support. Played Friday, Saturday, Feb. 2, 3.—Ralph Raspa, State Theatre, Rivesville W. Va.

THREE LITTLE SISTERS: Ruth Terry, Mary Lee—Here is a fine one-day picture, well liked by all. It is much better than the other Republic pictures we have been getting. Played Saturday, June 30.—Garland C Lamb, Rex Theatre, Minden, La.

YELOW ROSE OF TEXAS: Roy Rodgers—As usual Rodgers fetched them to town even in the first rain of the season. But as mentioned in previous reports, Republic seems to forget that the rodeo and the singing of Bob Nolan and his Pioneers are what really counts. They are getting away from the cowboy idea to the more sophisticated idea which will kill this class of picture. Give them

(*Continued on page* 36)



Damon Runyon

Funny—how this guy always draws a crowd . . .

RUNYON'S got something that gets people. The same goes for the top-notch talent that produces the *pictorialized news*, the *sophisticated cartoons*, the *amusing columns* and the *news of stage and screen* in Sunday Pictorial Review. E. V. Durling, George Dixon, Barbara Shermund! They draw crowds to the tune of over 5,000,000 families every Sunday, in nine major markets—representing one-third of the nation's sales potential. When you advertise in Sunday Pictorial Review your product shares this box office appeal. *Always draws a crowd.*

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(*Represented individually by Paul Block & Associates)

Represented nationally by HEARST ADVERTISING SERVICE

(Continued from page 34)

more hillbilly singing and keep this star popular. The same gave Gene Autry popularity. Played Saturday, June 29.—A. L. Dove, Bengough, Sask., Canada. Rural and small town patronage.

Twentieth Century-Fox

HANGOVER SQUARE: Laird Cregar, George Sanders—If every exhibitor had seen this previewed first, it would have gone into the ashcan. A horror show which didn't click. Dark scenes in London streets and a skulking murderer striking in the gloom. Nothing pleasant about this, and the box office was idle both nights. Not the type for small towns especially. Played Friday, Saturday, May 18, 19.—N. W. Huston, Liberty Theatre, Columbus, Kansas. General family patronage.

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—A good example of the drawing power of a fine story, capably directed and played by a strong cast. Gregory Peck is the sensation in this one. Luckily we played this on a Sunday opening, where it belongs. Too lengthy for a weekend run. Comments all good on this one. Played Sunday-Tuesday, June 10-12.—N. W. Huston, Liberty Theatre, Columbus, Kan. General family patronage.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain—Good picture and good business. Should please in any size town. Played Monday, Tuesday, June 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

GUEST IN THE HOUSE: Anne Baxter, Ralph Bellamy—This is a good picture with fine acting but was not so good for me in a small town. Most of the patrons liked it. Played Wednesday-Friday, June 27-29.—Garland C. Lamb, Rex Theatre, Minden, La.

SINCE YOU WENT AWAY: Colbert, Temple, Woolley, Cotten—Picked this up on special deal and it hit top at the box office. Even as long as it has been out it pleased all 100 per cent. A little long, but the interest it held offset that quite a bit. Too long for two shows in the smaller runs, I played it matinee—one show Sunday evening and Monday evening. All well pleased. Play it if you have not. Played Sunday, Monday, June 24, 25.—F. W. Hamilton, Shelby Theatre, Shelbyville,, Mo. Rural and city patronage.

TOMORROW THE WORLD: Frederic March, Betty Field—This failed to draw but I believe this was mostly due to the weather rather than the merit of the picture. Propaganda pictures seldom do well here. Played Friday, Saturday, June 22, 23.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Universal

BABES ON SWING STREET: Peggy Ryan, Ann Blyth—A little on the boring side. The public is getting tired of Peggy Ryan. Concerns teen-agers, so it will attract the young ones. The older folks will take it or leave it. Mostly the latter. Played Tuesday, Wednesday, Mar. 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CAN'T HELP SINGING: Deanna Durbin, Robert Paige—Super-duper Western with music and beautiful Deanna Durbin in color. Nice entertainment, average business. Played Saturday, Sunday, June 1, 2.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

GUNG HO: Randolph Scott, Alan Curtis—A grand war picture that failed to do business due to the weather. The trailer is excellent and should do well where war pictures showing the real stuff are liked. Played Tuesday, Wednesday, Feb. 20, 21.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HERE COME THE CO-EDS: Abbott and Costello—No plot, no comedy, no nothing, but business O.K. So the box office told me it was super-duper. However, with all the 1942 gags, Abbott and Costello are on the down grade. —Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

I'LL REMEMBER APRIL: Gloria Jean, Kirby Grant—A small picture that pleased. Played Sunday, Monday, July 1, 2.—Goldson, Plaza Theatre, Chicago, Ill.

JUNGLE WOMAN: Evelyn Ankers, J. Carrol Naish—This picture is a little off the beaten track of the usual horror picture and pleased well at the box office. Will do better if exploited as an extraordinary mystery. The spook-type picture is no good here, but this has a different angle, not so many super-duper horror scenes that scares the kids. Played Wednesday, Thursday, June 20, 21.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and city patronage.

THE MERRY MONOHANS: Donald O'Connor, Jack Oakie—A good musical comedy. Had plenty of appeal as expected because of the cast. Played Sunday, Monday, Mar. 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MY GAL LOVES MUSIC: Bob Crosby, Grace McDonald—This rates average with Universal's steady flow of musical comedies. Business was just average for Friday and Saturday, drawing power being the Crosby name. Played Friday, Saturday, March 9, 10.—Ralph Raspa, State Theatre, Riversville, W. Va.

SONG OF THE SARONG: Nancy Kelly, William Gargan—Did nice business on Friday and Saturday on this musical show, which pleased all. Play it. Played Friday, Saturday, June 29-30. E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUDAN: Maria Montez, Jon Hall—Customers like this hokum. Doesn't take any more than a two-year-old's brain to figure out the plot, but as I say, the receipts at the box office are my only criterion. Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

SUDAN: Maria Montez, Jon Hall—Taking the weather and the coming holiday into consideration, I should say this picture did far above average. Seemed to please all. Played Sunday, Monday, July 1, 2.—H. Goldson, Plaza Theatre, Chicago, Ill.

UNDER WESTERN SKIES: Noah Beery, Jr., Martha O'Driscoll—A wonderful musical comedy Western. This had much more appeal than Universal's average musical comedies. Could easily replace the Western which played with it. Played Friday, Saturday, Mar. 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—Weather was bad and so was business. Has plenty of laughs, in fact, sometimes they come too fast and the talking is drowned out by the laughter. It has plenty of names for the marquee and should do well in other situations due to the fact that there are so many women in it. Played Sunday, Monday, Feb. 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ESCAPE IN THE DESERT: Helmut Dantine, Philip Dorn—Nice picture, but no business. No stars to bring them in. I can't understand why they stayed away—maybe because temperature hit 96 degrees. Played Friday, Saturday, June 29, 30.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—Brought in the customers. I think it was the tricky title that paid off. Enjoyed by all.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—Excellent. It is a really fine war picture with a good logical story. Gripping throughout without the gruesome scenes that have marred so many war pictures that have grated on war-weary nerves.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HOTEL BERLIN: Helmut Dantine, Faye Emerson—This opus is O.K. as far as story and acting are concerned, but it is like playing a baseball picture when the snow is flying. It is behind the gun about six months. Warners can keep the next one about the Nazis as far as this situation is concerned. The public is willing to forget the European war to concentrate on the Pacific where the lads are, mine among them. And they could not resist a little propaganda at the end of the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MANPOWER: Edward G. Robinson, George Raft—Did average business on this reissue. All who came were pleased. Played Wednesday, June 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OBJECTIVE BURMA: Errol Flynn, Henry Hull—While this was an exceptionally well-made picture and very interesting, we did very little business with it. People just won't go for war pictures as they did. Also it was 30 minutes too long. Played Monday, Tuesday, June 17-18.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—A reissue that pleased the majority of our patrons—worth repeating in most spots. Played Tuesday-Thursday, June 26-28.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

WALKING DEAD: Boris Karloff, Marguerite Churchill—The trailer alone gave the people chills. Business was not up to par due to the rain. It's rather old but unusual among the horror type of pictures. Played Friday, Saturday, Feb. 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Features

Paramount

TALK OF THE TOWN: Speaking of Animals. Another good comedy with the talking animals.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

THE EYES HAVE IT: Disney Cartoon—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MUSIC WILL TELL: Musical—This is terrible. If it shows up on your booking sheet better skip it. I had it set in on quick notice for a slapstick comedy and I felt like my face had been slapped after I saw the first run on it. It is suitable for a private showing for the upper 40 perhaps.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and city patronage.

Vitaphone

BOOBY HATCHED: Color cartoon. A very good cartoon in color. I recommend this one. A. L. Dove, Bengough, Sask., Canada. Rural and small town patronage.

MEXICAN SEA SPORTS: Sports Parade—Entertaining sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WAC

TO THE SHORES OF IWO JIMA: Documentary—Run it as soon as you can. It is one of the best 20-minute shorts that has been released yet. Good narration, fine photography in color and a ringside seat at scenes that will make you wonder how the boys are doing this job of fighting. Good on any program.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and city patronage.

Short Product in First Run Houses

NEW YORK—Week of July 9

ASTOR: Dog Watch ..... ***RKO***
Feature: Wonder Man ..... RKO

CAPITOL: Jerky Turkey ..... ***MGM***
Screen Snapshots ..... ***Columbia***
Feature: Blood on the Sun ..... UA

CRITERION: Hi Ho Rodeo ..... ***Columbia***
Dippy Diplomat ..... ***Universal***
Broadway Farmer ..... ***Universal***
Feature: The Naughty Nineties ..... Universal

GLOBE: Hare Trigger ..... ***Vitaphone***
Overseas Roundup ..... ***Vitaphone***
Feature: Murder, He Says ..... Paramount

HOLLYWOOD: Hare Trigger ..... ***Vitaphone***
Water Babies ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.

MUSIC HALL: African Diary ..... ***RKO***
Feature: A Bell for Adano ..... 20th Cent.-Fox

PARAMOUNT: Unusual Occupations, No. 5 ***Paramount***
Magica-Lulu ..... ***Paramount***
Canine-Feline Capers ..... ***Paramount***
Feature: You Came Along ..... Paramount

RIALTO: How to Play Football ..... ***RKO***
Popular Science, No. 3 ..... ***Paramount***
She-Sick Sailors ..... ***Paramount***
Feature: Jungle Captive ..... Universal

RIVOLI: Gypsy Life ..... ***20th Cent.-Fox***
Something You Didn't Eat ..... ***WAC***
Feature: Junior Miss ..... 20th Cent.-Fox

ROXY: The Mosquito ..... ***20th Cent.-Fox***
Nova Scotia ..... ***20th Cent.-Fox***
Feature: Nob Hill ..... 20th Cent.-Fox

STRAND: Swimcapades ..... ***Vitaphone***
Coney Island Honeymoon ..... ***Vitaphone***
Gruesome Twosome ..... ***Vitaphone***
Feature: Conflict ..... Warner Bros.

CHICAGO—Week of July 9

APOLLO: Rippling Romance ..... ***Columbia***
Feature: A Song to Remember ..... Columbia

GARRICK: Something You Didn't Eat ..... ***WAC***
Flivver Flying ..... ***Vitaphone***
Feature: A Royal Scandal ..... 20th Cent.-Fox

ORIENTAL: Rhythm of the Rhumba ..... ***Vitaphone***
Science, No. 6 ..... ***General Electric***
Feature: The Cheaters ..... Republic

ROOSEVELT: In a Musical Way ..... ***Paramount***
Spotlight On Congress (March of Time) ***20th Cent.-Fox***
Feature: Nob Hill ..... 20th Cent.-Fox

STATE LAKE: Teen-Age Girls (March of Time) ***20th Cent.-Fox***
Feature: The Corn Is Green ..... Warner Bros.

UNITED ARTISTS: Mexican Sea Sports ..... ***Vitaphone***
Something You Didn't Eat ..... ***WAC***
Feature: The Clock ..... MGM

WOODS: Screen Snapshots, No. 9 ..... ***Columbia***
Feature: Wonder Man ..... RKO

abulate Final igures in 7th ond Campaign

he film industry's participation in the Mighty wmen's Seventh War Loan is being measured he New York headquarters this week as re- s from exhibitors continue to come in.

he Loew circuit sold $18,046,670 in Bonds dur- the drive. The amount represents 204,671 ds. The record for the entire circuit was ed by Gene Ford, Capitol theatre, Washing- Mr. Ford sold 10,586 Bonds, worth $1,029,-

In New York, Al Weiss, manager of the in, was in second place, with 8,290 Bonds sold th $939,050. Gil Marbe, the American, also New York, is in third place, with $863,735 of ds sold.

he Northern California division of the Fox st Coast circuit sold $10,671,600 of Bonds, Dick r reported. According to Gus Metzger, his sion, Southern California, accounted for $43,- 000 in Bonds.

lore than $2,144,000 of Bonds were sold at nieres in the Schine circuit during the drive's two weeks, the chain announced last week, ng that after final tabulation, it will be seen the circuit sold more than $1,000,000 worth.

rsonnel Changes Set Bernstein Theatres

hanges in the personnel of Bernstein Thea- , Hammond, Ind., have been announced by P. Frank, general manager. H. C. Rhyan, ing been discharged from the service, assumes former post as manager of the Times theatre, ukegan, Ill.

eonard Hirsch manages the Brandt theatre, rvey, Ill., and William Sigerfoos the State tre, Elkhart, Ind. Frank Winsor has been sferred from the Lake theatre, Gary, Ind., he Hohman theatre, Hammond, Ind. Vincent Kelski has been placed in charge of the re- ly remodeled Lake theatre, Gary.

egotiations have been completed by the Bern- n circuit for the construction and operation of ost-war theatre project in Miami Beach, ac- ling to an announcement by Nat Bernstein, ident of the circuit. The theatre will seat 1,100.

uzak Elects Houghton Chairman of Board

arry E. Houghton has been elected chairman of board of Muzak Corporation, Associated Pro- n Service and Associated Music Publishers, which are the operating companies of the As- ated-Muzak enterprise, it was announced last by James Lawrence Fly, chairman of the d of Associated-Muzak. Mr. Houghton will me chief administrative officer of the three panies while C. M. Finney will continue as ident of the companies.

orth Central Allied Seeks Expand Its Membership

orth Central Allied, independent exhibitor or- zation, has intensified its membership drive to ll more than 500 theatres in Minnesota, North South Dakota and Western Wisconsin, accord- to an announcement by Benjamin H. Berger, ident. The present membership is more than theatres. Al Steffes, owner of the World thea- Minneapolis, is the new chairman of the ad- ry board, and Ernest Peasley, Stillwater, Minn., ls the board of directors.

ney Names Katcher

Walt Disney has appointed Leo Katcher, former- ith Samuel Goldwyn and David O. Selznick, to the eastern story and talent department of t Disney Productions. This is the first time the Disney organization has had a New York e dealing solely with the purchase of property he signing of talent.

New Zealand Film Business Increased by Servicemen

Servicemen visiting in New Zealand increased that country's 1944 motion picture business, the New Zealand Motion Picture Exhibitors' Association has reported, according to the *Foreign Commerce Weekly,* publication of the U. S. Department of Commerce. A total of 525 theatres were in operation last year, two more than in the 1942-43 season, and there was an increase of approximately £NZ4,000,000 in admissions over the previous year. The increase in admissions, the association said, reflected the large number of visiting servicemen, rather than an increase in theatre-going on the part of the average citizen, and the fact that 15 theatres conducted by the Canteen Board in the Army and Air Force camps were included in the totals for the first time.

Connecticut Law Requires Outdoor Show Permits

The Connecticut state legislature recently passed a bill requiring all outdoor shows to obtain permits from the state police and to file proof of financial security and responsibility with the insurance commissioner, a measure inspired by the Hartford circus fire last July.

Two bills of interest to Connecticut exhibitors were killed recently. One pertained to two men in a booth and the other concerned licensing boiler room operators.

In New Haven, the Apollo theatre, operated by John Pasho, was closed by a state police fire regulation. A six-foot over-all enlargement of the booth is required, but the outook for a permit for the alteration is not considered good at this time.

Theatre Blast Kills One

Carbon dioxide fumes released from refrigeration apparatus in the explosion of an oil pump in the basement of the Capitol theatre, New York, caused the death Sunday afternoon of Samuel McQuade, 52, a fireman employed by the theatre. Joseph O'Day, theatre engineer, and two city firemen were overcome by the fumes but were revived. The 4,000 patrons in the theatre were not affected by the blast.

Hollywood Study To Be Thorough, Rankin Pledges

The planned inquiry into Hollywood affairs by the House Committee on Un-American Activities will be "no joy ride," Representative John E. Rankin, of Mississippi, a committee member, told the press Monday in Washington.

The inquiry would be thorough, he promised. "Charges" would be studied exhaustively, he said. "We are not going to hound legitimate producers," he said. "We are not going to hound legitimate writers. We are out for those who would poison the minds of your children and encourage subversive elements to overthrow this Government."

The committee is awaiting appointment of a chairman. If the House orders a recess for the summer shortly, the investigation may be delayed. Washington observers reported a feeling there that in this eventuality, the investigation might be dropped.

Mr. Rankin, often under liberal and northern newspaper fire, last week was a target for the Chicago *Sun,* which suggested his committee might "look into various productive topics" in Hollywood, "such as the matter of obvious endings for film stories, that destroy suspense; and garish jungle settings for Lamour, that look so much like the Los Angeles Zoo."

Attendance at Ohio Houses Decreases by 16 Per Cent

Attendance at Ohio film theatres for the first five months of 1945 dropped 16½ per cent below the total for the first five months of 1944, according to figures released by Don H. Ebright, State Treasurer. The collection of the three per cent excise admission tax for the current period amounted to $875,286 as against $1,039,368 for the same period in 1944. In the first five months of 1943, $880,612 in taxes was collected.



Honored for 20 Years as A Broadway Manager



Photo by Staff Photographer

***TWENTY YEARS** on Broadway were marked Monday for Mrs. Louise Leonard, manager of Loew's Mayfair theatre, but during most of the period manager of the Astor. She was guest of honor at a celebration tendered by her associates, the Broadway theatre managers. At luncheon in the Hotel Piccadilly penthouse, they in turn praised her integrity, her ruggedness, and her cooperation, and gave her, in the ceremony pictured above, the "keys" to their theatres, and then cut the anniversary cake. Above, Edward Dowden, Loew's circuit; Montague Salmon, Rivoli theatre; Mrs. Leonard and Irving Lesser, Roxy theatre.*

Lt. Wrigley, Cameraman, Honored by Navy

Lt. Dewey Wrigley, former cameraman for Cecil B. DeMille and now a fleet photographic officer, has received the Bronze Star Medal and a letter of commendation from the Secretary of the Navy for his outstanding performance of duty. Awarded two Purple Hearts for wounds received in action in the European theatre, Lieutenant Wrigley's latest duty was with the fleet during the air and sea battle for Okinawa. Many of the scenes taken by Lieutenant Wrigley and his unit are contained in the Navy Photograhic Services' picture, "The Fleet that Came to Stay," which will be released July 26 by the War Activities Committee. The Bronze Star was awarded for his pictorial records of the invasion of Southern France and the letter of commendation was awarded for his work in the Attu, Sicily and Italian campaigns.

Bell & Howell Sees More Film Use in Instruction

Increased use of the motion picture for instruction in both education and industry is anticipated in a 20-page booklet issued by Bell & Howell, Chicago. Entitled "Architects' Visual Equipment Handbook," the publication offers specifications and suggestions for seating arrangements, size and type of screen, location of equipment, wiring, projection room, etc.

"Every room," states the foreword, "that is to serve as a location for instruction or entertainment should be designed to make it possible to use motion pictures effectively and conveniently. . . . It is more economical to plan for the proper use of audio-visual equipment during original construction than to make adjustments later. The really modern building looks to the not too distant future when a library of visual aids will be as commonplace as the present library of printed material."

The contents include blueprints of two types of seating area, and of electrical and equipment installations.

Several Theatres Opened In Southern New Jersey

A number of theatre openings have been recorded in the southern New Jersey area. William Ford's Lyric theatre, in Atlantic City, which was renovated, had its opening July 1. At Burlington, Atlantic Theatres' Fox theatre is scheduled to reopen in October. James Ferrera's Lyric theatre in Landisville has closed for alterations. The Runnemede theatre, in Runnemede, will open in the autumn. It is now being remodeled. In Trenton, Maurice Ellis' Center theatre will reopen late in July. In Wildwood, Hunt's Blaker and Regent theatres have opened for the summer. William Hunt also started exhibiting motion pictures in the auditorium of the Convention Hall recently, the municipal auditorium having 4,000 seats.

Warner Circuit to Build Philadelphia Theatre

A 1,200-seat theatre will be constructed by the Warner circuit at Torresdale Avenue and Friendship Street, Philadelphia, as soon as restrictions on building materials are lifted. Also to be built in Philadelphia, the Warner Brothers Distributing Corporation has announced, is a new exchange to be built after the war at 13th and Florist Streets. The theatre site is located in the Mayfair section of the city, the newest neighborhood development.

Warner Theatres Quit MPTOA

Warner Brothers Theatres have resigned as a sociate members of the Motion Picture Theat Owners of America as of July 1, it was announce this week. The letter of resignation was signe by Albert Warner.

Ed Kuykendall, president of the MPTOA, re ported that no reason was given for the resignatio which withdraws their support and cooperatio from the national organization. It is composed 16 state and regional associations of theatre own ers, largerly independent exhibitors, but in whic the important affiliated circuits have a special a sociate membership.

It is understood that no such action is conten plated by the other affiliated circuits, which wi continue to collaborate with the independent e hibitor members of MPTOA on the defense of a theatres against excessive and discriminatory tax tion and against destructive and unreasonable reg lation of theatre operation by law. No change the structure or policies of MPTOA is contempla ed, it is learned.

The resignation of Warner Brothers from th Motion Picture Producers and Distributors America, announced last winter, became effecti June 1, last.

Schuman Heads Five Hartford Theatres

Five new theatre companies organized in Har ford, Conn., will be handled by the same office and directors, it was reported recently. Certi cates of organization filed with the Secretary State for the Colonial Theatre Company, Fran lin Theatre Company, Lenox Theatre Compan Central Theatre Company and Lyric Theatre Cor pany, all at 492 Farmingham Avenue, show th Albert M. Schuman, former operator of the Bla Rock theatre, Bridgeport, is president; Isad M. Waxman, Hartford, is treasurer, and I. Le Schuman, West Hartford, is secretary. The ne corporations will begin operation July 1 of t Central, Colonial, Lenox, Lyric and Regal the tres, all of which formerly were operated und lease from a Schuman corporation by Warn Theatres. A. M. Schuman, general manager u der the new setup, will book and buy for the the tres.

New York Legion Post Planned For Industry's War Veterans

The film industry's veterans of World War may have an American Legion post of their own New York if plans now being worked out by group of film veterans in the east materiali Representatives of the ex-service men are co ferring with officials of the American Legion a have prepared preliminary plans for the form tion of a motion picture post which will named after a film personality killed in action.

Warners to Launch Poster Campaign in England

A sustained poster campaign throughout Gre Britain will be launched shortly by Warner Bro ers under the direction of Max Milder, who hea the company's activities in that country. Budg for the first year has been set at more than $15 000. Sites ranging from 24-sheets to 48-she have been bought in all exchange territories a most of the key cities in England.

Bell Buys New York Rights For Three Brown Films

Frances Kulick of Bell Pictures Corporati New York, has acquired the distribution righ for the New York territory for three Joe Brown features from Jack Reiger, representi Trinity Pictures Company. The three featur produced by David Loew, are "Riding on Ai "Fit for a King" and "Wide Open Faces."

A. Charles Hayman Showman, Dead

A. Charles Hayman, exhibitor, and one of the rly personalities of the motion picture, died uesday at a hospital in Niagara Falls, N. Y., four days after a stroke. He was 61.



. Charles Hayman

Mr. Hayman was president of the Cataract Theatre Corporation, controlling the Lafayette theatre in Buffalo, and the Strand and Cataract theatres, Niagara Falls. He was also a director of the Motion Picture Theatre Owners of America.

Born in New York, Mr. Hayman began making pictures at the age of 15. He photographed news events such as fires, ship dockings and the like, and sold em to exhibitors who strung the scenes together for penny arcade showings.

Mr. Hayman then became an exhibitor, with a rtable projector, screening in tents and halls. e was also a photographer for the film comnies, and then an actor. In one picture, "The reat Train Robbery," known as the first story ature, he was photographer during the first part the picture, and then a bandit in the picture's ter scenes.

During the making of "The Great Train Robry," Mr. Hayman became friendly with Max ronson, later Bronco Billy Anderson. He took print of the picture on tour through the southest and then became associated with Mr. Anderin in Essanay, which the actor had organized ith George K. Spoor.

Later Mr. Hayman operated a string of indeendent exchanges in New York State, acquired eatres, then devoted himself to exhibition.

In his early film industry activities, Mr. Hayan was an associate and intimate of many of e screen's great personalities, among them dolph Zukor, Carl Laemmle, D. W. Griffith, Jesse asky and Mary Pickford.

Herman Garfield

Funeral services for Herman Garfield, 57, forer partner of Harry Sherman in Harry Sherman Productions, producers of the Hopalong Casdy series, were held in Cleveland last Sunday, llowing his death in New York July 4. Assoated with the industry for the past 35 years, Mr. arfield had been an independent distributor durg recent years. He is survived by two sisrs and a brother.

John G. Bahn

Funeral services were held July 6 for John G. ahn, 81, father of Chester Bahn, editor of *ilm Daily*. Mr. Bahn died July 3 at his home at aldwinsville, N. Y. Also surviving are his idow, another son, three brothers and four sisrs. He was retired from the New York Central.

Harry Walker

Services for Harry Walker, 37, who, with his rother, operated theatres in Crafton and Sharpsurg, Pa., were held in Pittsburgh July 5. Mr. Valker was killed in an automobile accident on his ay home from the theatre.

Max Heine

Max Heine, one time salesman for United Artts in New Orleans and owner and manager of vo theatres in that city, died in Detroit July 27. Ie is survived by his widow, who was secretary r several years to the New Orleans Film Board Trade.

Plans New Theatre

Ross Neilson, South Bend, Wash., has announced that he will build a new theatre in South end early this summer.

Metro Will Distribute WAC's "Two Down" After Revision

"Two Down and One to Go," the controversial Army release, has been revised, and again will be distributed by MGM for the War Activity Committee. The footage has been cut down to 658 feet with the footage dealing with the Army's point system for soldier discharges eliminated. The re-edited version will consist largely of the address of General George Marshall concerning the Army's global strategy. The film's first run was a brief and troublesome one with the Army finally withdrawing the film May 31 after it had completed runs in the key cities. Many exhibitors withdrew the 32-minute Technicolor film earlier than that date, however, complaining that the picture was ill-timed since it was released at the same time the newspapers printed the corrected point system for discharge.

Brenkert Company Is Purchased by RCA

Frank M. Folsom, executive vice-president of RCA in charge of RCA Victor, announced last week the purchase of the Brenkert Light Projection Company, Detroit. Mr. Folsom, who made the announcement at Camden, N. J., said that RCA Victor planned to expand the production facilities for Brenkert motion picture projectors and Brenkert arc lamps and accessories. "RCA Victor has been exclusive distributor of Brenkert products since 1941," Mr. Folsom said. The Brenkert company would continue to operate as a separate company under its existing name, it was reported, with Karl and Wayne Brenkert remaining active in its management.

Fred Quimby Heads All MGM Short Production

Fred C. Quimby, MGM short subject executive, assumed charge of all short subject production at MGM July 2. He has been concerned primarily with cartoon production since 1942. Jerry Bresler, who has been producing MGM's 60-minute features, and M. J. Siegel, former head of production for Republic, are Mr. Quimby's associates.

Seligsberg, Film Attorney, Dies

Walter N. Seligsberg, 63, senior partner of the New York law firm of Seligsberg, Friedman and Berliner, and attorney for film interests for many years, died at his Park Avenue home July 5. Services were held from the Frank E. Campbell Funeral Home, New York, the following day, with burial at Ferncliffe Cemetery, Westchester County.



W. N. Seligsberg

Mr. Seligsberg was connected with the industry from 1913 to 1929. He was associated with the Mutual Film Corporation, was attorney and general counsel for the Triangle Film Corporation, was attorney for Charles Ray and Arthur S. Kane productions and represented Harold Lloyd. He also had been personal attorney for William F. Rodgers, vice-president and general manager of sales and distribution for Loew's, Inc.

A graduate of the Columbia University Law School, Mr. Seligsberg was a member of the City, State and American Bar Associations and a trustee of the Jewish Child Care Association of New York.

He is survived by his wife, Mrs. Minnie B. Seligsberg; a daughter, Mrs. Ada S. Kaempfer, and a son, Sgt. Walter L. Selden, formerly on the editorial staff of MOTION PICTURE HERALD.

Lt. William Webster

Lt. William Webster, 26, formerly of the RKO Radio home office publicity department, was killed July 7 while on maneuvers in the South. Lieutenant Webster had only recently recovered from injuries received during the European campaign.



PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SON OF LASSIE (MGM)

Final Report:

Total Gross Tabulated	$338,300
Comparative Average Gross	354,400
Over-all Performance	95.4%

BALTIMORE—Century 82.8%
BUFFALO—Buffalo 84.6%
(DB) Twice Blessed (MGM)
CINCINNATI—RKO Albee 91.6%
CINCINNATI—RKO Shubert 95.7%
CLEVELAND—Loew's State 82.7%
CLEVELAND—Loew's Stillman, MO 1st week . . 70.0%
INDIANAPOLIS—Loew's 133.8%
KANSAS CITY—Midland 114.6%
(DB) Blonde Fever (MGM)
MILWAUKEE—Wisconsin 97.2%
(DB) Scared Stiff (Para.)
MINNEAPOLIS—Radio City 92.3%
MINNEAPOLIS—Century, MO 1st week 103.4%
NEW YORK—Criterion 115.8%
OMAHA—Paramount 84.0%
OMAHA—Omaha, MO 1st week 95.2%
PHILADELPHIA—Aldine, 1st week 75.2%
PHILADELPHIA—Aldine, 2nd week 66.3%
PITTSBURGH—Stanley 103.5%
SAN FRANCISCO—Fox 91.3%
(DB) Hitchhike to Happiness (Rep.)
SAN FRANCISCO—State, MO 1st week 96.5%
(DB) Hitchhike to Happiness (Rep.)
SEATTLE—Paramount, 1st week 118.5%
(DB) Forever Yours (Mono.)
SEATTLE—Paramount, 2nd week 60.0%
(DB) Forever Yours (Mono.)
SEATTLE—Blue Mouse, MO 1st week 111.1%
(DB) Forever Yours (Mono.)
ST. LOUIS—Loew's State 89.4%
ST. LOUIS—Loew's Orpheum, MO 1st week . . 78.5%
WASHINGTON—Capitol 120.6%
(SA) Vaudeville

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NOB HILL (20th-Fox)

First Report:

Total Gross Tabulated	$151,000
Comparative Average Gross	130,400
Over-all Performance	115.8%

CHICAGO—Roosevelt 112.1%
CLEVELAND—Warner's Hippodrome 110.8%
PHILADELPHIA—Fox 125.0%
PITTSBURGH—Harris 125.0%
SAN FRANCISCO—Fox 104.7%
(DB) Caribbean Mystery (20th-Fox)
SAN FRANCISCO—St. Francis, MO 1st week . . 136.6%
(DB) Caribbean Mystery (20th-Fox)
SAN FRANCISCO—St. Francis, MO 2nd week . . 107.9%
(DB) Caribbean Mystery (20th-Fox)

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THE VALLEY OF DECISION (MGM)

First Report:

Total Gross Tabulated	$1,476,200
Comparative Average Gross	1,348,800
Over-all Performance	109.4%

BUFFALO—Great Lakes 140.4%
CINCINNATI—RKO Capitol, 1st week 207.3%
CINCINNATI—RKO Capitol, 2nd week 182.9%
CINCINNATI—RKO Capitol, 3rd week 121.9%
CINCINNATI—RKO Capitol, 4th week 97.6%
CINCINNATI—RKO Capitol, 5th week 67.0%
LOS ANGELES—Egyptian, 1st week 134.0%
LOS ANGELES—Egyptian, 2nd week 115.6%
LOS ANGELES—Egyptian, 3rd week 102.7%
LOS ANGELES—Egyptian, 4th week 70.0%
LOS ANGELES—Los Angeles, 1st week 150.4%
LOS ANGELES—Los Angeles, 2nd week 121.9%
LOS ANGELES—Los Angeles, 3rd week 101.6%
LOS ANGELES—Los Angeles, 4th week 77.2%
LOS ANGELES—Ritz, 1st week 124.6%
LOS ANGELES—Ritz, 2nd week 119.2%
LOS ANGELES—Ritz, 3rd week 103.8%
LOS ANGELES—Ritz, 4th week 84.6%
NEW YORK—Music Hall, 1st week 109.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 113.3%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 110.2%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 113.3%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 6th week 103.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 6th week 102.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 7th week 99.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 8th week 102.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 9th week 99.1%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Stanley, 1st week 143.8%
PHILADELPHIA—Stanley, 2nd week 118.0%
SAN FRANCISCO—Warfield 133.6%

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THOSE ENDEARING YOUNG CHARMS (RKO)

First Report:

Total Gross Tabulated	$153,300
Comparative Average Gross	146,400
Over-all Performance	104.7%

CHICAGO—Palace 115.7%
(DB) Betrayal from the East (RKO)
CINCINNATI—RKO Albee 152.6%
CINCINNATI—RKO Shubert, MO 1st week . . . 159.5%
CLEVELAND—Warner's Hippodrome 110.8%
CLEVELAND—Allen, MO 1st week 77.2%
NEW YORK—Palace, 1st week 100.0%
NEW YORK—Palace, 2nd week 72.0%
OMAHA—Brandeis, 1st week 110.5%
(DB) Betrayal from the East (RKO)
OMAHA—Brandeis, 2nd week 84.9%
(DB) Betrayal from the East (RKO)
ST. LOUIS—Ambassador 106.6%
(DB) Hollywood and Vine (PRC)

•

CONFLICT (WB)

First Report:

Total Gross Tabulated	$525,300
Comparative Average Gross	428,500
Over-all Performance	122.5%

BOSTON—Metropolitan 96.6%
(DB) Swingin' on a Rainbow (Rep.)
CINCINNATI—RKO Albee 122.1%
DENVER—Denver 70.0%
(DB) Hitchhike to Happiness (Rep.)
DENVER—Esquire 60.0%
(DB) Hitchhike to Happiness (Rep.)
DENVER—Aladdin, MO 1st week 106.3%
(DB) Hitchhike to Happiness (Rep.)
LOS ANGELES—Warner's Downtown, 1st week . 145.3%
LOS ANGELES—Warner's Downtown, 2nd week . 109.2%
LOS ANGELES—Warner's Hollywood, 1st week . 133.7%
LOS ANGELES—Warner's Hollywood, 2nd week . 82.8%
LOS ANGELES—Warner's Wiltern, 1st week . . 123.1%
LOS ANGELES—Warner's Wiltern, 2nd week . . 86.9%
MILWAUKEE—Warner 101.4%
(DB) Blonde Ransom (Univ.)
NEW YORK—Strand, 1st week 180.2%
(SA) Louis Prima's Orch., Dane Clark
NEW YORK—Strand, 2nd week 167.0%
(SA) Louis Prima's Orch., Dane Clark
NEW YORK—Strand, 3rd week 164.8%
(SA) Louis Prima's Orch., Dane Clark
PHILADELPHIA—Mastbaum, 1st week 113.2%
PHILADELPHIA—Mastbaum, 2nd week 89.8%
PHILADELPHIA—Mastbaum, 3rd week 70.0%
SAN FRANCISCO—Fox 101.3%

Mexican Product Is Criticized by Civic Association

by LUIS BECERRA CELIS
in Mexico City

Mexican pictures are harshly criticized by the Confederation of Chambers of Commerce, a live organization that frequently lashes out against what it considers to be wrong with Mexico. It was sorry that it had lost the hope it had entertained that Mexico had become the center of not only quantity but quality motion picture production among the 20 Latin American republics. It added:

"For some time, we have believed that our producers and composers make a grave error in considering that certain manifestations they call 'folloresque' can be justified as the most plebian art that can be conceived. We do not agree at all with those who hold that cinematographic art is sufficient when it has 'naturalness', a faithful translation of daily life, for daily life is not always an apt theme of art, even when interpreted by such genial men as Zola, Balzac and other realists.

"At least, it cannot be admitted that this raw art, eminently apart from morals, can be a spectacle worthy of decent people. Naturally, there are always different classes of people, not only in the matter of their economic position, their social refinement, their tastes and inclinations, but also with regard to their morals. The creators of modes art, of inferior art, are delighted when a sensual and lax public acclaims them, and they mistakenly believe that their production is elevated to high artistic merit. But once their work comes before a different social sector, its true value is defined and if it has no other merit than that of its facility to fan the lower passions, its failure before superior publics is inevitable.

"For many years, the leading intellectuals of America have commented upon the inexplicable fact that the multitude of Mexican songs that have a very agreeable melody on their popular level have on the other hand, risque and silly words pleasing only to degenerate or uncultured people. It is to be hoped that the opposition that has arisen in South America to the invasion of our cinematographic and musical works in which the vulgar abounds, will provoke in us an edifying reaction if not for moral or intellectual considerations, at least for realistic economic considerations."

▽

Supplying the National Cinematographic Industry Workers Union, the original Mexican film labor organization, with raw film for its production program of 20 films, is still being fought by the Motion Picture Production Workers Union recently formed with the six sections, led by the players, that quit the National. The new union, through its attorney, Alfonso Noriega, Jr. who is also counsel for the Association of Producers and Distributors of Mexican Motion Pictures which has joined the union in the action, has asked the first district court here for an injunction to restrain the National Commission on Cinematographic Affairs from carrying out its raw film approval for the National.

The injunction suit's complaint takes particular umbrage at the Commission, recently organized by the Government and which has three members, representatives respectively of the Government, the employers and film labor, allowing the National enough raw film for the first picture of its series. The complaint alleges that the Commission's action was partial in that it has systematically refused Association members raw film. The complaint asks that raw film allowance to the National be voided, unless Association members and the Production Union are also allowed the same amount of stock.

▽

The Mexicans, demanding that instigators of the boycott be prosecuted, deplored this gross discourtesy to a foreigner, asserting that it harms Mexico's wide reputation for hospitality to aliens. Mr. del Carril is, thus far, the first foreign artist to be affected by the quarrel between the two rival Mexican picture workers organizations.

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Summer Problem

An upswing is noted in the number of cartoon shows and special programs designed to attract juvenile trade during the summer vacation.

Although theatregoing has developed into a habit with the youngsters, during the vacation period the lure of the outdoors presents strong competition which must be overcome if we are to encourage and stimulate our juvenile contacts.

Since these children are admittedly also the patrons of the future, and because they make the finest salesmen for the box office, such projects are readily acceptable and wholly commendable.

Proper organization and supervision over the conduct of the youngsters should be included in the program as a safeguard for the future and as insurance for our property.

△ △ △

Rules Can Be Broken

The result of one theatreman's inelasticity is recorded in a letter to the editor of a Westchester (New York) newspaper. Excerpts follow:

"I am writing to tell you of an incident that happened to me in my own home town the Fourth of July.

"I am a wounded veteran now stationed at England General Hospital, Atlantic City, N. J. I lost my leg in Germany in February and am now home on furlough.

"My wife and I decided to attend . . . theatre. We bought our tickets and were stopped at the door and told we could not enter because we had a small bag of popcorn. We were told the management does not allow patrons to bring in sweets.

"Thinking it was unfair, as they sell candy and peanuts in the theatre, I saw the manager, who sarcastically told me if I did not like it to get my money back, which I did. What I'd like to know is: Is that the way . . . is receiving the homecoming boys? If so, I want no part of . . .

"I have been to all sorts of establishments all over this country and in Europe and have been treated like a gentleman, and to think I have to come home to suffer such humiliation really hurts.

"Just selling war bonds and waving the Flag is not enough. Why shouldn't the Service boys get a little consideration, too. . . . After eating K-Rations in foxholes, I think they should be allowed a few privileges.

"I have much more to say, but to tell what I want to say cannot be put into words."

That's one way of losing patronage.

△ △ △

Rest for the Weary

The Round Table has been on the receiving end of considerable mail in the form of picture postcards with pleasant expressions from vacationing members.

Original—and some "corny"—gags almost make us regret that our own vacation does not start for a few weeks yet. Those picturesque views and scenic backgrounds make us want to tear off the next few calendar weeks.

Nevertheless, it is gratifying to know that so many of the men in the field have been able to shake off the tough routine to rest mind and body for awhile.

The past year, what with several major Bond drives and an assortment of other patriotic activities, has been an arduous one. In many spots, managers have had to do without the services of assistants, a situation which has been further aggravated by the turnover and shortage of other personnel.

We hope that executives and owners will realize how difficult and trying these past months have been and will do all within their power to forestall the possibility of any manager having to postpone or delay a well deserved rest.

△ △ △

Hurry Home Boys

Boris Bernadi, general manager of the Midwest theatres in Detroit, was visiting us last week. He related an incident which again emphasizes the difficulties experienced by independent theatre owners in areas where the high salaries offered to factory workers have affected the quality of theatre personnel.

One of the theatres under Mr. Bernadi's supervision operates on a round-the-clock schedule, with employees working in shifts.

At 4:00 o'clock one morning Mr. Bernadi was aroused by the telephone. "This is the manager," came the voice; "my doorman just quit. What should I do?"

"Just a minute," answered the sleepy but patient executive; "I'll look under the bed and see if I have one there."

"Okay," came the reply, "I'll hold on."

—CHESTER FRIEDMAN

WAR EXHIBITION IN CLEVELAND

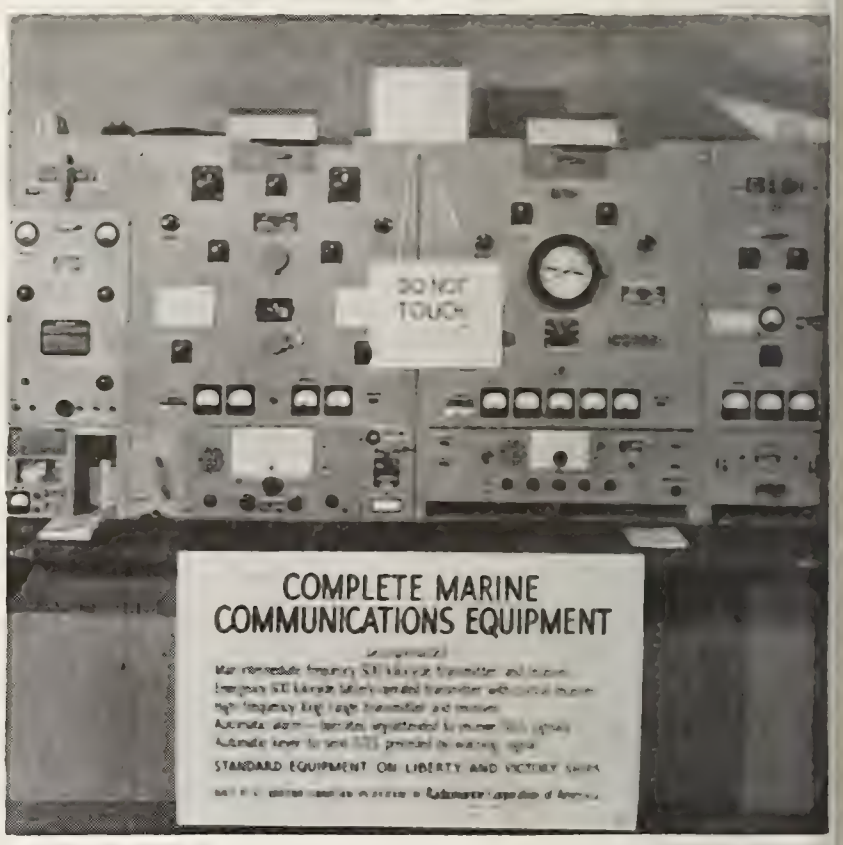
Patrons of the State theatre, Cleveland, were given an opportunity to view an amazing exhibit of war equipment as a result of a tiein with National Maritime Week and the 7th War Loan. Manager H. Burkhardt and publicist E. J. Fisher of Loew's arranged the exhibit with principal war plants, and obtained civic cooperation to exploit the promotion. No admission was charged to view the displays which occupied the entire theatre lobby. Some of the unusual devices are pictured herewith, in addition to shields which were posted on light poles throughout the downtown area.



Robot bomb display by Technical Service Command.



Rocket launcher attracted unusual attention.



Maritime Commission communications equipment.



Seven-ton airborne tank proved popular.



Associated manufacturers provided chain show.



Through special permission obtained from city officials, placards were posted on lampposts throughout the downtown and shopping sections of Cleveland.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

BLOOD ON THE SUN (United Artists): Newspaper ads have captured plenty of excitement and action and should convey this to readers. Lithographs are also forceful and could be used for sniping, cutouts and special displays.

Cagney's portrayal of a reporter suggests a screening in honor of the newspapermen of your town. The timeliness of the film should also be excellent for editorial comment on the subject of the Tanaka Memorial or on the special function of the press in time of crises as epitomized in the film.

An effective means of publicizing the attraction is a radio forum, with prominent townspeople, jurists and clergymen invited to participate, on the question: "What to do with Japan?". Do not miss the opportunity to have the newspapers cover this event, and you might include the editor or publisher to engage in the discussion.

An essay contest might be arranged with the schools, with students of history classes invited to submit essays on the topic: "What state documents have changed the course of human history—and why?". Offer guest tickets as prizes or promote a War Bond from a local merchant to be awarded to the best letter submitted.

Judo, the Japanese form of wrestling, is featured prominently in the picture. You can convert the interest in this sport to some extra publicity through the sports editor of your newspaper. Make up a special display of stills highlighting the judo demonstration depicted in the film. If possible, arrange a demonstration of the sport between locals who are familiar with the tactics, before or during some event at the local sports arena.

If there is a China Relief Agency in your town, arrange lobby and window displays pointing up China's needs through stills.

There are some excellent stills available for women's fashion tieups through window and counter displays.

A MEDAL FOR BENNY (Paramount): The distributor has supplied quite a number of ideas which, if followed out by the exhibitor, can result in excellent business.

Use cutout hearts to symbolize the medal in the title for hangers, throwaways and staff badges. The heart should contain copy: "You'll take 'A Medal for Benny' to your heart". A lobby display of photographs of local servicemen who have won medals should make an excellent lobby or window display. The newspaper morgue may supply you with these photographs. Invite all decorated servicemen to be your guests during the engagement of the picture.

This picture can stand a personal endorsement from you as the manager. Use your mailing list for personalized appeal in addition to newspaper endorsements.

J. Carroll Naish makes a strong plea in the film based on tolerance which is a splendid opportunity for cooperation from schools, churches, etc. The speech is available on a special mat which can be imprinted and distributed through veterans' organizations, tolerance organizations, schools, libraries, etc.

Play up the human interest story and romance in your advertising campaign, and don't neglect merchant tieups and window promotions.

Spelling Contest Sells Serial

The campaign arranged by Phil Katz, Warners' Kenyon, Pittsburgh, to put over "Brenda Starr, Reporter," Columbia's serial, got underway with an especially appealing trailer three weeks in advance. Featured in the trailer was the theatre's new kiddie klub; the fact that four cartoons, a chapter of the serial, two features and news would be screened every Saturday; 25 special gifts given away by four cooperating merchants and a grand award of a two-wheel bicycle.

Other steps in the campaign were the distribution of 1,000 "Who Is She" circulars, promoted and costless, and the distribution of 1,000 "How Many Words Can You Spell" cards, also costless to Katz. Passes were awarded to the originators of the longest lists taken or mailed to the cooperating merchants.

Katz also used three lobby teaser stunts consisting of a "lift the lid and see" stunt. An empty print labelled "not to be opened until Brenda Starr Comes to the Kenyon" was also used. In addition a youngster paraded the sidewalks with blocks labelled with individual letters of the title. The boy would stop frequently to manipulate the blocks until they were correctly assembled to spell "Brenda Starr."

The opening campaign was tied directly to various stores which featured "Brenda Starr" sundaes, etc., copy on menus, etc., and the opening was tied directly to the Red Cross campaign, the kiddies aiding the collections and distributing special booklets.

Launches Radio Contest for "Delightfully Dangerous"

One of the highlights of Gertrude Tracy's campaign on "Delightfully Dangerous" at Loew's Ohio theatre, Cleveland, was a contest over Station WJW for five days. A War Bond went to the winner of the best letter on "What I Consider a Delightfully Dangerous Woman." Theatre tickets went to runners-up. The station invited Gertrude and interviewed her as guest.

Woolworth's devoted an entire window to a display, plus counter displays inside, and arrangements were made for them to distribute 3,000 pinup photos of Constance Moore. Tent cards were planted in restaurants, bars and grills with appropriate tiein copy, numerous window displays promoted, and 1,000 record bags were imprinted through a tieup with the Cleveland Record Mart.

Cooperative Newspaper Ads Landed by Bill Clark

Dayton, Ohio, was made "A Song to Remember" conscious, due to efforts Bill Clark, manager of Keith's, put forth for the opening.

Co-operative ads headlined the campaign, with four-column and half-page ads running in the local papers in cooperation with the Metropolitan Store, Rike's Home Store, Anderson, Lyon and Healy, Johnson and Elser, and the scores of local Victor and Revlon dealers. In addition, twenty of the city's leading stores gave full windows and inside displays.

Working with the city school system, Clark arranged to have the Sigmund Spaeth tune tracing records played in all public and parochial schools, as well as having the heads of the music departments and principals address the students. Following along the same lines, Clark also managed to obtain a library display similar to the one used in the New York Public Library which attracted so much attention.

Bulletin boards in industrial plants in the Dayton and surrounding areas were plastered with advance notices of the opening, and complete window and counter displays in department stores, chain stores and drug concerns for the city and suburbs were secured by Bill.

Radio space was promoted, not only for the "George Sand Memorial Talent Search," which gave an added impetus to the showings, but also for free spot announcements and the playing of the Spaeth records. All in all, it was a campaign that paid off handsomely at the box office.

Ads in Personal Columns Sell "Guest in the House"

As a teaser ahead of his opening on "Guest in the House," Arnold Gates at Loew's Stillman, ran ads in personal columns of all the local dailies. Plugs throughout the day were had over WHK through a tieup with Burt's Department Store, with copy: "Do you wish to be a Guest in the House at our Sunday afternoon broadcast?" etc.

A contest was also announced on the air and in the lobby that anyone whose initials could be made out of the letters in the word "Guest" would be admitted as the theatre's guest to see "guest," etc. Special art and readers were run in all papers. In addition, a local merchant was promoted for the printing and distribution of a special herald.

Ruberti Honors Local Army Nurse on Stage

Since NBC has a radio program in Gary, Ind., called "Tin Pan Alley of the Air," which names a "Service Heroine" of the week, Emil Ruberti of the State theatre, generously permitted the use of his theatre as part of a well deserved tribute to a girl in service. In this instance, since the young lady, an Army Nurse, is in India, her Mother was presented with gifts and a floral wreath on stage.

The value of this presentation went beyond merely honoring a local girl and became instead an excellent vehicle to further promote recruitment of Army Nurses.

Chamales Uses Slogan

Clicking for Chris Chamales at the Roxy theatre, Delphi, Ind., is the slogan slug he uses in his ads; the copy reads: "Good neighborhood policy. It's sweeping the world, etc. Invite your neighbor to the Roxy theatre."

Exploiting the New Pictures

How the recent pictures are being sold a the first run and pre-release date showing

STORY OF G. I. JOE

The entire state of Indiana gave its approval and endorsement to the world premiere of Ernie Pyle's "Story of G. I. Joe" which took place at Loew's State theatre in Indianapolis, last week.

The picture's opening was heralded by an unusual advance publicity campaign supported by every newspaper in Indianapolis, the state of Indiana, and the national wire services. Further support was given by state and local officials, business men, patriotic and service groups and organizations to the opening which was sponsored by the Indiana University Foundation and University Clubs of Indianapolis.

Proceeds from the premiere at which seats were scaled from $2 to $100, were assigned to an Ernie Pyle Fund for a scholarship at the School of Journalism at the University of Indiana.

For more than two months prior to the opening of the film production advance stories on every possible item of interest relevant to the event received notices in the press, frequently occupying choice location on page one.

As soon as the announcement was made that the State would premiere the picture, Governor Ralph E. Gates appointed a premiere committee and issued a proclamation establishing July 6 as Ernie Pyle Day throughout the state.

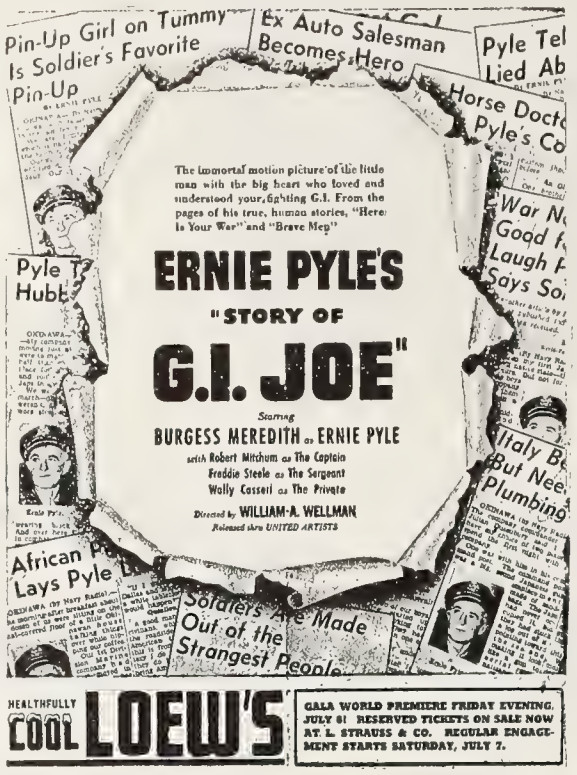
A unique promotion tied in with the Seventh War Loan Drive centered about the auction of Pyle's original manuscript of the story which was offered by the *Indianapolis Times* to the individual or corporation purchasing the greatest amount of Bonds during the Drive.

The newspapers gave an unprecedented amount of space to publicizing the advance sales of tickets and L. Strauss and Co., a local merchant, bought large display ads in the papers to promote the sale of tickets.

The Freedom of Opportunity radio program (Mutual) dramatized the life story of the journalist-author and many other nationally heard



Boyd Sparrow, Loew's, Indianapolis, plants tack cards on light poles to herald world premiere of "G.I. Joe".





Above and right are two of the eye-attracting newspaper ads utilized by Boyd Sparrow for the date on "G.I. Joe" at Loew's theatre, Indianapolis, Ind.

programs paid tribute to the famous war correspondent by dedicating special broadcasts.

A life-size bronze bust of Pyle by the sculptor, Jo Davidson, was presented to Indiana University from the theatre stage on opening night.

Through the cooperation of the Retail Merchants Association, buildings and streets were decorated. Unusual window tie-ups were obtained for the picture.

Boyd Sparrow, manager of the State, scored two important breaks by obtaining permission to post the 24-sheet billboard at Monument Circle with copy on the premiere and also for the use of a street banner across Pennsylvania Street in front of the theatre.

THE GREAT JOHN L

A newspaper editorial, stores and music tie-ups and civic cooperation were the highlights of the exploitation campaign in connection with the world premiere of "The Great John L." at the Majestic theatre in Boston.

Eddie Allen, manager of the Majestic, working in conjunction with United Artists field exploiteers under the direction of Martin Starr was also instrumental in arranging a radio hook-up with station WCOP. The radio tie-up was a series of interviews with patrons attending the opening performance, who were interviewed both before and immediately following the first showing.

News and book stands of the Union News Company in the three Boston railroad stations used book displays. An editorial was planted in the *Boston Post* and local news men and radio commentators who knew John L. Sullivan featured special articles on the former boxing champion.

Orchestrations of the songs heard in the film production were plugged by leading bands in hotels, night clubs and radio stations. Numerous window tie-ups featuring sheet music an record displays were used by all leading depar ment stores and music shops.

George Carens, sports editor, and Doc Alm feature writer for the *Post*, who grew up wit John L., and Si Cohen of the Hearst paper all broke special stories in the sports pages.

Outdoor billing included complete subwa coverage with two-sheets and sniping throughout the metropolitan district. Special jumb heralds were imprinted and distributed at th city's fight arenas. A sound truck was use throughout the business section and suburbs and two street banners were displayed, one op posite the theatre and one facing the railroa station.

Liggett's drug stores featured the book tieu at all local stores and bought newspaper dis play ads promoting the novel and the pictur with theatre credits. Adams hat stores als used window displays and newspaper ads.

Royal Crown Cola bannered twenty truck and provided retail outlets for the display c a thousand window cards with picture billin and theatre play dates.

Mayor John Kerrigan issued a proclamatio observing opening week as "The Great Joh L. Week" in honor of the premiere.



MATLACK SCORES AGAIN, WINS 2ND QUARTER QUIGLEY AWARD

econd Quarter Award Is Closely Contested by Leading Theatremen

Once again in the van of contention for uigley Awards consideration comes Jack latlack, publicity manager of the J. J. arker Broadway theatre, Portland, Ore., 943 Grand Awards winner and winner of ie Quigley War Showmanship Award for ie past three years.

The following contestants for the Quigley wards, listed alphabetically, were voted crolls of Honor by the Judges for the xcellence of their promotions in the econd Quarter.

ige Brien, Warner's Enright, Pittsburgh, Pa.
ames King, RKO Boston, Boston, Mass.
hil Katz, Kenyon theatre, Pittsburgh, Pa.
. E. McCoy, Miller theatre, Augusta, Ga.
. L. Sorkin, Keith's, Washington, D. C.
lollie Stickles, Palace, Meriden, Conn.
lathan Wise, RKO theatre, Cincinnati, Ohio

The material of these seven runners-up, ogether with that of Jack Matlack, will be mong those considered for the Grand wards competition. All of their material ubmitted for the balance of this year will e entered for the Grand Awards judging nd considered at that time.

Phil Katz at the Warner Kenyon, ittsburgh, Pa., and P. E. McCoy, Miller heatre, Augusta, Ga., figured closely in the udges' estimation for top honors. The exellent civic projects engaged in by McCoy ated bows from the judges. This Quarter nly one woman came to the fore as a croll of Honor winner, Mollie Stickles at oew's Poli Palace, Meriden, Conn., rated ows for her exceptionally fine showmanhip.

Lige Brien, Warner's Enright, Pittsburgh, Pa.; James King, RKO Boston, Boston, Mass.; S. L. Sorkin, Keith's, Washington, D. C., and Nathan Wise, RKO heatres, Cincinnati, were likewise voted crolls of Honor for their exceptional work.

Outstanding among the Citation Winners were the campaigns submitted by Walter H. Ahrens, RKO Orpheum, Des Moines, Ia.; Larry Levy, Loew's Colonial theatre, Reading, Pa.; Boyd Sparrow, Loew's, Indianapolis, Ind.; Charles B. Taylor, Shea's, Buffalo, N. Y., and Helen Wabbe, RKO Golden Gate, San Francisco, Cal.

The judges for the Second Quarter were: Charles Reed Jones, advertising manager, Republic Pictures; Murray Straussberg, vice president, Interboro Theatre Circuit and Albert Deane, director of publicity, Paramount International.



By Staff Photographer

The Second Quarter Quigley Awards Judges look over the campaigns. Left to right are Charles Reed Jones, advertising manager, Republic Pictures; Murray Straussberg, vice-president, Interboro Theatre Circuit, and Albert Deane, director of publicity, Paramount International.

Second Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation. The list includes some past Awards winners and many newcomers to the competition.

WALTER H. AHRENS
RKO Orpheum, Des Moines, Ia.

IRVING BLUMBERG
Warner's, Philadelphia, Pa.

JOSEPH BOYLE
Broadway, Norwich, Conn.

BILL BRERETON
Lafayette, Buffalo, N. Y.

WILLIAM BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

L. V. CAMPBELL
Strand, Trail, B. C., Canada

LOU COHEN
Poli, Hartford, Conn.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

MARLOWE CONNER
Capital, Madison, Wis.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

BOB COX
Kentucky, Lexington, Ky.

TOM DELBRIDGE
Loew's, Nashville, Tenn.

WILLIAM EAGEN
Princess, Sioux City, Ia.

JAMES ESHELMAN
Paramount, St. Paul, Minn.

DICK FELDMAN
Paramount, Syracuse, N. Y.

G. E. FREEMAN
Poli, Springfield, Mass.

ED FISHER
Loew's, Cleveland, Ohio

ARNOLD GATES
Stillman, Cleveland, Ohio

EDGAR GOTH
Colonial, Richmond, Va.

WILLIAM HOYLE
Lichtman, Washington, D. C.

LARRY LEVY
Colonial, Reading, Pa.

LESTER POLLOCK
Loew's, Rochester, N. Y.

HARRY A. ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JOE SAMARTANO
Loew's State, Providence, R. I.

MATT SAUNDERS
Poli, Bridgeport, Conn.

CHUCK SHANNON
Columbia, Sharon, Pa.

BOYD SPARROW
Loew's, Indianapolis, Ind.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

GERTRUDE TRACY
Loew's Ohio, Cleveland, Ohio

HELEN WABBE
RKO Golden Gate, San Francisco, Cal.

TED WAGGONER
Rose, Tahoka, Tex.

CHARLES A. ZINN
State, Minneapolis, Minn.

SHOWMEN PERSONALS

In New Posts: William Allen, city manager, Sterling Theatres, Seattle, Wash. Paul Morgan, Palace theatre, Peoria, Ill. F. A. Levitt, Capitol, Lethbridge, Can. Chris Hansen, operator, Graham theatre, Shelton, Wash. E. L. Ornstein has just taken over the Ace theatre, Marengo, Ind., Meredith Jones manages.

George Sexton, Glen theatre, Kansas City, Mo. Winfield Thompson, RKO Palace theatre, Rochester, N. Y., succeeding Gradon Hodges, who returns to the Drive In. Frank Ramsey, honorably discharged from the Army, is back at his old post as manager of Warner's Lenox, Hartford, Conn.

Clark Field, Cinderella theatre; William Ahrens, Annex theatre; C. E. O'Bryan, Palms State theatre, and Ray Ledel, relief manager, UDT, all in Detroit. Harold F. Murphy, art director for Phillips and Clark, Detroit.

Happy Birthday: H. E. Kelly, J. D. Johnstone, Harry Gray, Redick McC. Hamer, Leslie W. Pendleton, John T. Leverette, Byron McElligott, Harvey Kuhn, A. E. Post, Ed Church, John R. Scott, Louis A. Schaefer, Lloyd H. Bridgham, Edmond A. Zetschke, Edd J. Haas, Lester Booth, George Jonas, Lester MacWatters, Ed Kennelly.

Frank P. Collins, Charles K. Long, Joseph E. McGonagle, Richard M. Mills, Harold E. Elley, John Nahalka, Harry F. Karasik, Abe Wasserman, Andy M. Samuels, J. H. Ross, E. D. Ardavany, Bert Rhonheimer, G. O. Lea, Frank Lewis, C. J. Remington, Wallace J. Butler, Conrad Shunway, Frank Vesley, Jack Davis, Ray Wilder, Doug Avey.

Joseph Forster, Hamilton R. Kupper, Marty Finger, W. F. Harris, Russell W. Barrett, W. A. Johannsen, Kenneth K. King, William Goodman, Albert Kolagiovanni, Nat Rotshstein, Cyril Mee, J. J. McCarthy, Leon B. Sternberger, Sam L. Handler, William J. Tubbert, Ken Prickett, Jack Bright, Paul H. Butterfield, Dick Scaglione, Freeman Spalding.

Palace Theatre Sending Collies to French Orphans

Alex Sayles, managing director of Fabian's Palace theatre, Albany, tied up with the Lion's Club and the American Relief for France, an agency of the National War Fund, with the showing of "Son of Lassie."

Sayles promoted two champion bred collie pups, a male and a female, which he presented to Mademoiselle Sabine Wormser, a representative of American Relief for France, who spoke before the Lion's Club last week, when she decried the fact that no dogs were left in prostrated France. The two collie puppies will be brought back to France by Mademoiselle Wormser and will be presented to a French War Orphan Asylum. The children of Albany will name the dogs.

Kiddie Bond Premiere Promoted By Cowen at Troy

Commander Larry Cowen, managing director of Fabian's Proctor, Troy, tied up with the American Legion, the Fashion Fur Shop and the Four Orphan Asylums in Rennselaer County, for his Kiddie Bond Premiere, this past Saturday. The Fashion Fur Shop gave a white bunny fur coat and $100 in War Bonds to the children selling the most Bonds for the show. As admittance to this show is by Bond only, Cowen called merchants and influential people of the town to buy blocks of tickets, which are valued at $25 a Bond, for the orphans' admittance to the theatre, and the tickets were presented to the American Legion, who escorted the orphans to the theatre. The Bond Show was a complete sell-out and $75,445 worth of Bonds were sold.

Schenectady Theatres Break Record for War Bond Sales

Guy Graves, city manager of Fabian's Schenectady Theatres, the Proctor, Plaza, State and Strand, has broken all records for Bond sales in the capital district. The Bond Premiere held at the Proctor, Schenectady, netted $177,552, the midnight show at the Erie theatre, sponsored by the Schenectady Police and Firemen departments, sold $157,527, actual theatre sales. The Kiddie Bond Show at the State theatre was a complete sell-out and the theatre actually sold $42,225. Other box office theatre sales amounted to $72,125, making a grand total of $449,429. The managers participating under the direction of Graves are: L. Rapp, Plaza; P. Rapp, State, and Parker Sherwood of the Strand.



By Staff Photographer

ROUND TABLE VISITORS from San Francisco are pictured above: Harry Franklin (left), general manager, and L. J. Williams, managing editor of the Aaron Goldberg Newsreel Theatres.

The Quigley Awards Rules

Entries must be forwarded as soon as possib after exploitation is completed.

•

There are no classifications of population situation. Every entrant starts from scratch circuit or independent, first-run or subsequen downtown or neighborhood, big city or sma town.

•

Consistency of effort is a paramount consi eration in the Quigley Awards. One-shot can paigns or ideas are not eligible for conside ation.

•

Whole campaigns need necessarily not b submitted but are, of course, acceptable. Sing ideas or promotions are eligible for considera tion if the entrant is a consistent contributo

•

Entrants most often represented in eac Quarter will receive first consideration for th Quarterly Awards.

•

A single promotion may include more tha one slant, providing all slants relate to the orig inal idea. Thus, a single contest promotion ma be carried in newspapers, on the radio, in win dows, ads, lobby, etc.

•

No fancy entries are necessary. Costly an time-using "gingerbread" decorations are n encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—fea tures, shorts or serials—entries may be made o institutional promotion. Exploitation on stag shows, presentations, etc., are also definitel eligible for consideration.

•

A single idea may be confined to a windo contest, newspaper or program publicity, stree stunt, lobby display, ad or ad series, newspape section, radio tiein, etc.

•

Evidence proving authenticity of each entr must be submitted, such as photos, tear sheets programs, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor wil be awarded each Quarter. Those winning thes honors will be entered for the Grand Award competition. In addition, entries of merit wil be awarded Citations.

•

A War Showmanship Certificate is awarde annually to the theatreman whose activities an promotions of a patriotic nature are considered by the judges to have made the greatest materia contribution in the prosecution of the war.

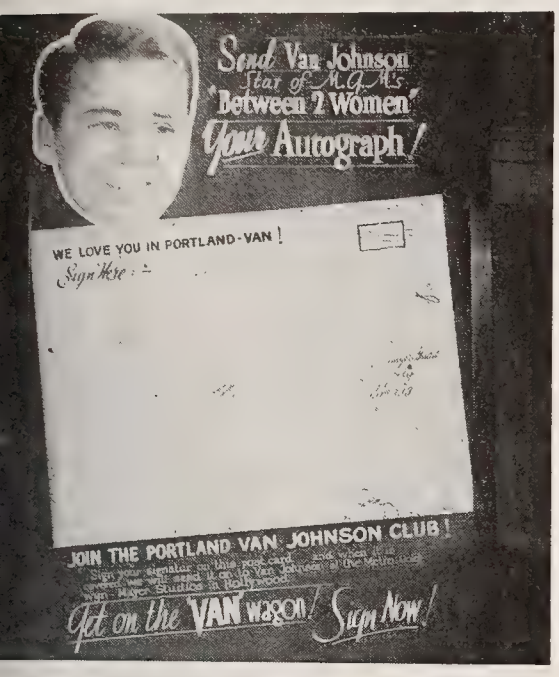
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Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Lofthus Mailed Teaser Cards

In advance of "Bride by Mistake" at the California, Santa Barbara, Norman Lofthus mailed government postcards to his theatre list attached to each of which was a bit of lace, Copy read: "A bit of lace from a 'Bride by Mistake. A bit of trouble for a 'Bride by Mistake.' A lot of fun for you. See" etc. etc.

latlack's Device ttracted Local obby Soxers



k Matlack at the Broadway theatre, Port-d, via this lobby setpiece invited girls to d their autograph to Van Johnson.

Concentrating on the "bobby-sockers" for his of "Between Two Women" at the Broad- theatre in Portland, Ore., Jack Matlack rked out a boys and girls date stunt, aimed the highschool. Numbered tinted cards with mb nail cuts of Van Johnson were distrib-d to the youngsters, the girls were invited find the boy's card with the corresponding nber, and vice versa. When both were pre-ted at the boxoffice, guest admissions were en. Corsages were promoted and given to cy holders.

For street attention, Matlack distributed 15,- paper bags in which candy kisses were in-ted. Copy on the bags read: "Here's a KISS m Van Johnson, star of 'Between Two omen,'" etc., etc. A giant setpiece was erect-for the lobby and girls were invited to send ir autographs.

Another street attention-attractor was a lad h blackened eye, who covered the downtown a with a sign on his back reading: "Take a l's advice. Don't get caught 'Between Two omen,' instead see," etc. An entire fleet of nsfer trucks was appropriately bannered with e, cast and playdates; window displays were moted from Tommy Luke, florist; Ray Bold-, men's wear; Unique and Adams Hats; orge Lowenson, men's wear and Olds & King partment store.

The first 5,000 women attending the opening eived color and autographed photos of the r and excellent coverage was accorded the e in the local dailies.

ampbell Uses Armchairs r Picture Plugs

Purchasing a package of 10-inch paper doilies m his local five and dime store, Les Camp- of the Strand theatre, Trail, B. C., typed y in the center of the doilies reading: "Tues- and Wednesday. Laird Cregar, Linda rnell and George Sanders in 'Hangover uare.' Don't miss this show of thrills." ese doilies were then placed on the arms of irs in the lobby and mezzanine.

Novel Contest Arranged by McCoy with Crown Cola

An interesting and effective contest was sponsored over WRDW by Royal Crown Cola and arranged by P. E. McCoy on behalf of the date of "Since You Went Away" at the Miller theatre, Augusta, Ga. The contest was "What have I done most to aid in the War effort Since You Went Away." The bottlers gave War Bonds to the first, second and third winners and a pair of tickets to the next ten best. The contest broke over the air seven days in advance and closed opening day.

A special kiddie matinee was held, children under 13 years old were admitted free with 25 bottle caps. This was played up heavily well in advance via radio and newspaper. An attractive lobby setpiece made up of cutout heads of stars' names, title, etc., set up in third, fourth and fifth dimensions, and illuminated; on the opening day the setpiece was moved out front.

Royal Crown distributed 1,600 lithos of Shirley; 400 three-foot standees were prominently placed in stores, bowling alleys, skating rinks, hospitals, mills and army camps in the vicinity, and an effective window display was placed in 40 different locations. The company's trucks were appropriately bannered and they also tied in the picture, title, etc., on their radio time on WRDW and WGAC, in which they had 10 spots per day. Fourteen illuminated 24-sheet boards carrying Shirley's endorsement of the beverage were sniped with theatre credits and play dates.

Wise's Clock Tieup Strikes

Since one of the local tearooms in Cincinnati has a large clock in the street out front, Nate Wise, when "The Clock" was playing at the RKO Albee, promoted the store for a three column ad. The copy read: "The Clock, a McAlpin Landmark for 50 years. Have luncheon at McAlpin's and then see 'The Clock' at" etc.

Kessler's "Guest" Herald Clicks

For his engagement of "Guest in the House" at the Roosevelt theatre, New York City, Nyman Kessler got out a two fold herald with sock copy. The inside spread featured cuts of Anne Baxter with notes on her daily diary.

Department Store Tieup Set by Charles Taylor

Expert showmanship by Charles E. Taylor, advertising-publicity director of the Shea circuit in Buffalo, helped break the boxoffice thermometer when "Billy Rose's Diamond Horseshoe" enjoyed a gala Buffalo premiere at Shea's Great Lakes theatre.

One of the promotions, with J. N. Adam, major Buffalo department store, assumed proportions of a special advertising campaign in itself, with the store taking a number of full-page ads in local papers.

The famous Grable legs were spotlighted in another department store tieup, Hengerer's, which took quarter-page newspaper ads featuring a photo of Betty Grable costumed for her dancing role to promote leg makeup.

Taylor next tackled the Jahraus-Braun Co., and effected a "Lucky 7th War Loan" tieup via a large ad in the Buffalo *Courier-Express,* with a photograph of Betty Grable and strong playdate credits.

Edwards Beauty Salon took a large display ad in local papers with a picture of pretty Betty Grable, emphasizing the attractive hair-do she wears in the picture. Further boxoffice bait was cast via Grable's catch-eye coiffure when Taylor captured the windows of beauty shops for Grable coiffure display cards.

One-sheet snipe space was secured when the theatre tied in with Silver Screen Magazine to herald that screen publication and the film.

Music, Window Tieups Arranged

Excellent advantage was taken of the radio tieups with Auto-Lite, sponsoring Dick Haymes in "Everything for the Boys," and Teel Dentifrice, sponsoring Beatrice Kay in "Gaslight Gayeties." Color display cards pointing up the radio program and the engagement were planted in hundreds of city store windows.

Coasters were distributed to bars and night clubs throughout the city. Special table cards were displayed in three leading restaurant chains.

ASSOCIATED BRITISH PICTURE CORPORATION LIMITED

NIGHT BOAT TO DUBLIN

JAMES MASON

On page 739 of the 1944/1945 Edition of International Motion Picture Almanac we advertised Mr. JAMES MASON as starring in the production of "NIGHT BOAT TO DUBLIN."

The use of Mr. Mason's name in this advertisement was without his knowledge and he had NOT consented to appear in the film.

That the public should have been misinformed in this manner has naturally occasioned to Mr. Mason considerable annoyance and he has required us to publish this correction.

We desire to express our regret to Mr. Mason and to the public in respect of this incident.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

DISCHARGED FROM ARMY. CITY MANAGER with top chain. Experienced film buyer. Booked thirty theatres for circuit. Handled exploitation from World Premiers to giveaways. Thirty years old with ten years experience film business. Married, with children. Can furnish finest references. Aggressive, resourceful, good organizer and can prove it. Familiar with tough competition. Connection wanted with good future. State salary. Who needs a good man for a good job? BOX 1878, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

BACKGROUND PROJECTION OUTFIT WORTH $10,000, now $4,990 latest RCA Photophone dry galvanometer Vibrators, $375; RCA ribbon Microphones, $54.50; complete Recording Truck for studio or location, $7,975; Recording Amplifier with condenser microphone, $125; Newman-Sinclair 35mm. Camera, lenses, magazines, tripod, motor, cases, accessories, $1,250; continuous contact 16mm. Printers, Picture, Track or both, $1,375. Send for Summer Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

VENTILATING EQUIPMENT

GOOD NEWS — IMMEDIATE SHIPMENT ON new mat type Air Washers—drop temperature 18°—Rotary Sprays work with any blower—easily installed. 5,000 cfm, $115; 7,000 cfm, $140; 10,000 cfm, $170; 15,000 cfm, $200; 20,000 cfm, $230. Recirculating pump slightly additional. New prewar Blowers, starting at $106.50 for 5,500 cfm; also diffuser grilles, from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

COMPLETE BOOTH EQUIPMENT TWO MAchines, A1 condition $600. In booth to try out. A. KELSO, Orland, Ind.

WANT TO OPEN A THEATRE? COMPLETE Simplex Booth outfits consisting rebuilt Projectors, Lamphouses, Lens, new Soundheads, Motors, Amplifier, new Speakers and Sound Screen. Guaranteed one year—$1,500. Why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

15,000 CHAIRS TO CHOOSE FROM—HERE ARE a few examples—800 rebuilt metal lined American ball bearing red velour fully upholstered padded back, reupholstered box spring cushions, $9.50; 202 Heywood Wakefield 7-ply panel back, squab cushions, $4.95; 900 Irwin rebuilt, reupholstered panel back, box spring cushions, $7.50; 242 American ball bearing (in two lots) heavy reupholstered panel back, reupholstered box spring cushion chairs, $6.50; 300 solid Oak Auditorium Chairs, refinished, $3.95. Wire now for stock list. 600 pieces heavy green Pullman Velour, 22" x 36," dry-cleaned, $1.25. S. O. S. CINEMA SUPPLY CORP., New York 18.

SERVICES

FIRE EXTINGUISHER AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

THEATRES

WANT TO LEASE OR BUY NEIGHBORHOOD or small town theatre in central states. BOX 1877, MOTION PICTURE HERALD.

WANTED TO LEASE THEATRE IN SMALL CITY or town within 200 miles New York City. BOX 1870, MOTION PICTURE HERALD.

NEW EQUIPMENT

NINE FOOT ADJUSTABLE PEDESTAL FANS, 24" blades, $75; Kollmorgen snaplite Oilsealed Series II coated Lenses, $65; electric bubbler water coolers, $220; Automaticket Registers, ceiling prices; 1500W Spotlights on stands, $36; Rear Shutters for Simplex, $69.75; Stage Drapery Settings, $95; Flextone washable Sound Screens, 30½c. ft., beaded, 44½c. Summer Catalog Ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

HELP WANTED

ASSISTANT MANAGER WANTED—SOUTHERN Indiana city. Draft exempt. State salary, age and references. BOX 1872, MOTION PICTURE HERALD.

WANTED: TWO MANAGERS. PERMANENT POsitions, small towns, rapid promotion to experienced, energetic and aggressive men. State draft status, qualifications, experience, references, salary expected. Drinkers, drifters, chasers and malcontents need not reply. CHEROKEE AMUSEMENTS, Inc., Erwin, Tenn.

MANAGER. DOWNTOWN THEATRE. STARTing salary $60. Advancement proper party. Permanent position with well known circuit. State age, references, send photograph. KENTUCKY THEATRE, Louisville, Ky.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

POPCORN

HYBRID YELLOW VARIETY FOR BEST POPPING volume. Yearly supply guaranteed. Immediate delivery. LOUIS D. HARRIS, Greenville, Ohio.

SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

Product Jam Hit UA in Chicago

United Artists product is in an acute jam i Chicago, it was learned this week when it was dicated there were 11 films on the exchange shel awaiting release dates, among them "Colo Blimp," "Blood on the Sun" and "Bedside M ner."

The situation shows no sign of clearing at p ent, since the six Balaban and Katz houses in Loop area, which have been releasing most of UA product, also have a backlog of new MC Paramount, Warner and 20th Century-Fox prod While UA is at liberty to contract with the in pendent Oriental theatres for playing time, t house has a policy of changing its programs e week, only occasionally holding a picture fo second week.

Distributors of "Story of G. I. Joe," "The Gr John L.," "Blood on the Sun," "Guest Wife" "Captain Kidd," among others, are demanding l runs in the Loop even at the expense of dela releasing schedules.

UA has played four of its five releases av from the Balaban and Katz houses. "Mr. E manuel" was sold to the World Playhouse, w "It's in the Bag," "Delightfully Dangerous" "Tomorrow the World" opened at the Orien David O. Selznick's "I'll Be Seeing You," an ception, played the Roosevelt theatre.

Theatres Fight Proposed San Francisco Tax

San Francisco's plan to finance the city's po war improvement, in part, from an amusem tax has been declared "unfair" and "discrimi tory" by the California Theatres Association wh charges that theatres have been singled out unfair taxation. The proposal, advanced recen by the Citizens' Post-war Planning Committ would tax theatre tickets an average of four ce raising an estimated $1,700,000 annually. The p posal is under consideration.

The association's statement said: "At pres theatres in San Francisco pay a license tax ra upon their business capacity which runs into th sands of dollars a year and this tax is not pas on to the public. The proposed tax is a le directed against the public.

"Theatre owners are agreeable to paying thr fair burden of the tax load in San Francisco, l they seriously object to singling out the theat going public as the only portion of our popu tion to pay taxes to effect improvements over next 30 years which will benefit all of the peo of this area."

Hickson Signs Contract With Hunt Stromberg

Daniel C. Hickson, former Western Elect executive, entered motion picture production J 3 when he signed a long term contract as g eral manager for Hunt Stromberg Productio He takes over the management reins on M Stromberg's current production, "Young Widow and three other pictures now in preparati "Dishonored Lady," "Glamour Girl" and Hedy Lamarr vehicle, "Strange Woman."

Legion of Decency Reviews Seven New Productions

The National Legion of Decency this week viewed seven new films, approving all. In Cl A-1, unobjectionable for general patronage, a "Nob Hill," "Rustlers of the Badlands," "Tho and and One Nights," "You Came Along" a "White Pongo." In Class A-2, unobjectionable adults, are: "A Bell for Adano" and "The Gr John L."

Ziehm Honorably Discharged

Technical Sergeant Arthur Ziehm, Jr., has be honorably discharged from the Army after years and three months of service, five of which served overseas. He is the son of Arthur Zieh of the Cosmopolitan Pictures Corporation.

Canada Expected to Drop Daylight Time

The Canadian Government may drop Daylight Saving Time in favor of Standard Time for the Dominion, it was reported this week. Daylight Saving Time was ordered more than five years ago as a war measure, despite many protests. The Government has now promised that reversion to Standard Time is "in prospect" commencing in September.

Hartford Corporation Formed

The Hartford, Conn., Theatre Operating Company, newly formed unit, took over the operation of five Hartford theatres July 1 when the leases, formerly held by Warner Brothers, expired. The theatres, which are the Lenox, Colonia, Lyric, Rialto and Central, will be remodeled, according to A. M. Schuman, principal of both the owner and the operating corporation. All present personnel was expected to remain, with Mr. Schuman as general manager.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Her Highness and the Bellboy

***MGM*—Graustark, U.S.A.**

As usual, the foreword to "Her Highness and he Bellboy" reads: "The events, characters and ims depicted in this photoplay are fictitious." Never intended, this holds the key to the film and hat it attempts.

Richard Connell and Gladys Lehman are offially credited with the original screenplay, which not very original and highly fictitious. They ave fallen back—and quite a distance, too—on ne of those archaic and highly romanticized cenral characters known as the royal princess who is lonely as she is beautiful and twice as unappy. In her native land, Hedy Lamarr fell for American newspaper man, only affairs of state ecreed she had better get hep. She has to let him nd a number of years slide by before she picks up ith him again in democratic America. This time, turns out for keeps even if a throne must be enounced, which it is.

Stardust gets in the way of Robert Walker, bellop in the hotel where the Princess Veronica—hat's Miss Lamarr—puts up while in the States. his close proximity to blue blood makes his ed blood excited and likewise makes him neglect ed-ridden June Allyson and those stories about rincess, princes, castles et al which he was acustomed to read her. In the middle is "Rags" agland, porter to Walker's bellhopping. He likes ose fairy tales also and has trouble believing e real thing when he eventually stumbles into its ath.

In any event, the poor little girl is well nigh orgotten while Walker serves the real princess yally and royally. He even mistakes her gentily for love, almost converts himself into the comlete sap, but pulls out of his dizzy spin in time. He marries Miss Allyson, all cured now, and the rincess goes morganatic by wedding her newsaper columnist.

Before this dreamy finish takes place, however, here is much incident loosely strung together in n effort at persuading the whole affair to hold up nder its paper-thin footage. This turns out to be ore of an undertaking than the material, as fabrited, can stand. The outcome is lame and halting nd the comedy, handed chiefly to Ragland to proct, more sorry than otherwise. "Her Highness nd the Bellboy," undoubtedly born of good intenons, simply fails to meet them. Had the decision een to hold down on footage, the results might ave created an entirely different impression. But s it stands, values are stretched to their breaking oint and, consequently, they emerge severely iluted.

Nevertheless, its principals represent marquee alues which is a point not to be overlooked. Where heir popularity rates high, their regulars perhaps may be relied upon to make an appearance.

Joe Pasternak produced. Richard Thorpe directed.

Seen in home office projection room. Reviewer's Rating: Average.—RED KANN.

Release date not set. Running time, 111 min. PCA No. 10873. General audience classification.
Princess Veronica.....Hedy Lamarr
Jimmy Dobson.....Robert Walker
June Allyson, Carl Esmond, Agnes Moorehead, "Rags" Ragland.

And Then There Were None

***20th Century-Fox-Popkin*—Multiple Murder Mystery**

Loaded with names that mean money on a marquee, and coming to an audience ready-made by its publication as a *Saturday Evening Post* serial and by its production as a stage play, Agatha Christie's "And Then There Were None" emerges from the camera a picture rich in those elements which make mystery melodramas popular, yet not in the precise pattern of any previously made. Produced and directed by Rene Clair for Harry Popkin's Popular Pictures Corporation, it is an auspicious introduction for Exhibitor Popkin into the field of production, and it is an exhibitors' picture.

Dudley Nichols' screenplay is a tightly drawn script, getting along for long stretches without dialogue. It opens with the arrival of eight weekend guests at an island where they are to be guests of a host they do not know. A palatial residence is the single edifice on the island, and shortly after the arrival of the guests a voice on a gramaphone accuses each of them of a murder and announces that justice is to be served during their stay here. It is, mysteriously, with death coming to each of them in sequence (plus two servants) until only two are left alive and in possession of the key to the mystery. It's fascinatingly done throughout and presents the single problem of how to keep customers from coming into the theatre in mid-picture, from which point it might be pretty hard to understand.

Barry Fitzgerald's performance is in his faultless manner, and he is closely matched by the others, Walter Huston, Roland Young, Judith Anderson, Louis Heyward and June Duprez having a shade the best of evenly weighted roles.

Previewed at studio. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 99 min. PCA No. 10876. General audience classification.
Judge Quincannon.....Barry Fitzgerald
Dr. Armstrong.....Walter Huston
Louis Hayward, Roland Young, June Duprez, C. Aubrey Smith, Judith Anderson, Mischa Auer, Richard Haydn, Queenie Leonard, Harry Thurston.

On Stage Everybody

***Universal*—Exploitation Musical**

Derived from the radio program of the same name, and neatly backgrounded by a story on the same theme, this co-starring piece for Jack Oakie, Peggy Ryan and Johnny Coy presents these principals in peak form and with plenty of supporting talent alongside. The radio exploitation possibilities are a plus value for an attraction that would rate with Universal's best in its kind on even terms.

Produced with Warren Wilson with Lou Goldberg (originator of the radio program) in association, and written by Wilson with Oscar Bradley collaborating, the story concerns a father-and-daughter vaudeville team who, faithful to their profession beyond its tenure, resent radio and fall upon lean days. After vicissitudes, the daughter persuades the father to undertake a radio program designed to air idle vaudeville talents and he does so, making a success of it and a fortune out of it. Much humor and some pathos are extracted from this story line by Oakie and Miss Ryan, although the principal content of the picture is singing and dancing by these and many others.

Miss Ryan, whose agility and verve have sparked many a lesser entertainment, sings, dances and acts above her previous bests, and Oakie, at home in this setting, turns in a sparkling performance. Coy's dancing is terrific.

Specialty acts which score individually are the King Sisters, Billy Usher, Georgiana Bannister, Ilene Woods, Bob Hopkins, June Grady, Cyril Smith, Ronnie Gibson, Jean Hamilton, Beatrice Fung Oye and Ed Russell.

Jean Yarborough's direction of a difficult type of picture is excellent.

Previewed at the Alex theatre, Glendale, Cal., where a Friday night audience applauded individual bits enthusiastically and enjoyed the whole. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, July 13. Running time, 75 min. PCA No. 1006. General audience classification.
Folly Sullivan.....Peggy Ryan
Michael Sullivan.....Jack Oakie
Danny Rogers.....Johnny Coy
Julie London, Otto Kruger, Esther Dale, Wally Ford, Millburn Stone, Stephen Wayne, Jimmy Clark, Jean Richey.

White Pongo

***PRC*—Safari Seeks Missing Link**

In search of a white gorilla, (the missing link) a safari invades the West African jungle.

The party includes Sir Harry Bragdon, an English scientiest, his daughter Pamela, his secretary, Carswell, Peter Van Doorn, an anthropologist, and his man Baxter. With a guide and three riflemen they locate a negroid village where they obtain further clues to the whereabouts of the white gorilla.

Pamela obviously prefers the attentions of Bishop, one of the riflemen, to Carswell. Carswell allies himself with the guide, a renegade murderer and two of the riflemen who seize the guns, food and safari to launch into a search for hidden gold.

Bishop reveals himself as a secret service man, produces guns and the party set out to hunt down the gang who have taken Pamela.

The white gorilla captures Pamela, kills the guide, fights a death battle with a black gorilla and is himself finally captured by the rescuing party. With the missing link safe within a cage Pamela goes with Bishop.

Characters do as well as can be expected under the circumstances. Familiar comedy is injected by George Lloyd. The picture should go well with the children especially.

Produced by Sigmund Neufeld, directed by Sam Newfield and based on an original story by Raymond L. Schrock.

Seen in the home office projection room. Revier's Rating: Fair.—C. F.

Release date, Aug. 20, 1945. Running time, 73 minutes. PCA No. 10869. General audience classification.
Bishop.....Richard Fraser
Pamela.....Marie Wrixon
Van Doorn.....Lionel Royce
Al Eben, Gordon Richards, Michael Dyne, George Lloyd, Larry Steers, Milton Kibbee, Egon Brecher, Joel Fluellen.

I Didn't Do It

***Columbia*—George Formby Again**

Quota-hungry provincial bookers will welcome this latest exhibition of the Formby talents; for Formby is still the favored clown of Britain's screens. Maybe the formula here and there appears a little threadbare, for Marcel Varnel and his co-concocters, playing for safety at the box office, have taken all the well-tried ingredients and shuffled them together as before. But any suggestion of undue straining after elusive effect is dissipated when the star is allowed his bent.

Formby this time is an aspirant vaudeville performer who comes to London in search of fortune; finds himself wrongfully accused of murder; goes after the real bad man; is vindicated and puts his act across in a cabaret climax. His bland simpleness, assured command of his medium, cheerful inconsequence, would redeem a much more slender theme. There are, in addition, competent contributions from some of Britain's well-known vaudeville turns like Caryl and Mundy and Gaston Palmer.

Formby fans will throng—and thrill——to it.

Seen in a London projection room. Reviewer's Rating: Average.—PETER BURNUP.

Release date, July 23, 1945. Running time, 97 min. Adult audience classification.
George Trotter.....George Formby
Pa Tubbs.....Billy Caryl
Ma Tubbs.....Hilda Mundy
Le Grand Gaston.....Gaston Palmer
Jack Daly, Carl Jaffe, Marjorie Browne, Wally Patch, Ian Fleming, Vincent Holman, Dennis Wyndham, Gordon McLeod, Merle Tottenham, Georgina Cookson, Jack Raine, The Boswell Twins.

Stagecoach Outlaws

***PRC*—Western with Humor**

This item in the string of Westerns produced by Sigmund Neufeld and directed by Sam Newfield betters the average of the series by reason of frequent resort to humor as an offset to action, and by reason of acceleration in those sequences where action is the requirement. Al St. John, in charge of comedy, has more and better to do than commonly, and Buster Crabbe, in charge of action, pours it on.

The script, by Fred Myton, concerns a plot to steal a stagecoach line, the same being thwarted in due course by Crabbe and St. John, the latter first palming himself off on the bad men as a desperado in his own right and thus learning their plans. There's nothing new about it, particularly, but it's adroitly done and doesn't take too long.

Previewed at the Hitching Post theatre, on Hollywood Boulevard, where people go to see precisely this kind of entertainment and nothing else. Reviewer's Rating: Average.—W. R. W.

Release date, not set. Running time, 58 min. PCA No. 10798. General audience classification.
Buster Crabbe, Al St. John, Frances Gladwin, Ed Cassidy, Kermit Maynard, Stanford Jolley, Robert Kortman, Steve Clark.

The Cisco Kid in Old New Mexico

***Monogram*—Western with Comedy**

This latest in the Cisco Kid series should find wide appeal among its fans. There is plenty of comedy in it, plus action, the leads competently acted by Duncan Renaldo in the title role, Martin Garralaga as Pancho, the Dr. Watson of the series, and Lee White as a harassed sheriff.

The story keeps the hero honest and a true admirer of feminine beauty. It is that admiration that casts him in the role of detective to prove pretty Gwen Kenyon innocent of the murder of an old lady. Fearlessly, and with a sense of ingenious humor, our hero brings the real murderer to justice. The Cisco Kid's pursuit this time brings him in contact with some flashy dance hall girls, and typical villainous characters of the old west.

Neighborhood kids and loyal Western followers will find no fault with this one. Producer Philip Krasne keeps the film's entertainment value up, and director Phil Rosen manages to keep the story moving. The series is still based on the O. Henry character, with this screenplay credited to Betty Burbridge.

Seen at the Rialto theatre, Chicago, where a predominantly male audience enjoyed it. Reviewer's Rating: Good.—SAM HONIGBERG.

Release date, May 19, 1945. Running time, 62 min. PCA No. 10413. General audience classification.
Cisco Kid.....Duncan Renaldo
Pancho.....Martin Garralaga
Gwen Kenyon, Pedro de Cordoba, Aurora Roche, Lee White, Norman Willis, Edward Earle, Donna Dax, John Laurence, Richard Gordon, Frank Jaquet, James Farley, Car-Bert Dancers.

UA SETS "OUTLAW" FOR AUGUST RELEASE

United Artists announced this week that "The Outlaw", the Howard Hughes Western shown in San Francisco in February, 1943, on a roadshow basis, will be released nationally on August 31. The film features Jane Russell, Walter Huston, Thomas Mitchell and Jack Buetel in a story of the legendary Billy the Kid and his exploits, romantic and otherwise. The review in *Motion Picture Herald*, issue of February 13, 1943, said in part: "This is a Western with sex appeal conceived in defiance of a number of principles and standards established by the industry as fundamentals. It violates with vigour the Hart-Mix-Jones-Autry tradition that sex has no place in a Western by dramatizing three interludes of passion with intensity and detail. It disregards the conventions of exploitation by co-starring unknowns. Critics evidenced admiration for the early passages, shock when the sex sequences came along, amusement in some of the wrong places as the picture wore on, and weariness toward the end."

The Last Hill

***Artkino*—Russian War Drama**

"The Last Hill," latest in the Soviet war dramas to be imported, is a stirring and well-made study of one small part of the defense of the city of Sevastopol. It depicts only a few days of that city's 250-day siege, but compressed into the picture are all the terrors of the city's destruction and all the bravery and valor of its defenders.

Alexander Zarkhi and Josef Heifitz, the directors, chose to base this film on dispatches written by Boris Voyetekhov, who was Pravda correspondent during the height of the battle for Sevastopol. These dispatches have been published in book form in America under the title "The Last Days of Sevastopol."

The story thread concerns a small group of survivors from the destroyer "Grozny," who salvage their ship's guns, mount them on the city's last hill and die in defense of the city. A slight romantic theme is interwoven in the story.

The picture is easily understandable without the English subtitles, but these are more than adequate. All roles have been well cast and are well acted with particular credit going to the five men who enact the roles of the Grozny survivors. The film is an absorbing study with a long and exciting climax that punches home the kind of courage it took to stand up under the Sevastapol siege.

The directors collaborated with Mr. Voyetekhov in writing the scenario.

Seen at the Stanley theatre, New York, where a large audience was attentive and responsive. Reviewer's Rating: Good.—RAY LANNING.

Release date, June 23, 1945. Running time, 84 min. General audience classification.
Commander Boris Likhachev.....Nikolai Kriuchkov
Maria Perventseva.....Marina Pastukhova
Major Zhukovsky.....Boris Andreyev
Anton Khorava, Nikolai Dorokhin, Feodor Ischenko, Nikolai Gorlov, Evegeni Preov, Yegor Tkachuk, Zurab Lezhava.

Road to Alcatraz

***Republic*—Suspense**

Here is a better than average did-he-or-didn't-he-kill-the-man film that has a goodly amount of menace and mood and a couple of nicely-done twists of suspense that will make your more susceptible patrons jump nervously in their seats.

It all looks black for the young attorney at the opening of the film. He's a sleepwalker and during one of his nights of wandering, his business partner is killed. Of course all the evidence points to the young attorney. In fact, the evidence is so overwhelming that the attorney gets to thinking that maybe he did do it. His gun has been fired recently; he was seen entering his partner's apartment and there is a lot of other evidence equally incriminating. That lump on his head, for instance, and the bookend in his partner's cold hand. The police start out after the attorney, but he, in order to save himself that trip on the road to Alcatraz, dodges the police until he uncovers the real murderer and proves his innocence.

With only a few lapses, Nick Grinde has directed this little formula tightly. Robert Lowery as the attorney, and June Storey as his wife, do all the right things in the way of acting out the story which was written by Dwight V. Babcock and Jerry Sackheim. Sidney Picker produced.

Previewed in the home office. Reviewer's Rating: Good.—R. L.

Release date, July 10, 1945. Running time, 60 min. PCA No. 10692. General audience classification.
John Norton.....Robert Lowery
Kit Norton.....June Storey
Inspector Craven.....Grant Withers
Philip Angreet.....Clarence Kolb
Charles Gordon, William Forrest, Iris Adrian, Lillian Bronson, Harry Depp, Kenne Duncan.

SHORT SUBJECTS

WHERE'S THE MEAT? (20th-Fox)

March of Time

Into the timely topic of meat scarcity, March of Time editors have probed gingerly, unearthing some revealing facts. With the nation producing more meat than ever before, the shortage is reaching critical proportions. The enormous need of the armed forces consumes most of the supply, with the awakened hunger of a war-prosperous populace accounting for a good deal more. Another, but less savory explanation for the shortage is the ravenous appetite of the black market. The subject, curiously enough, shows that in certain sections there actually is an over-supply of meat and that it can be bought legally without points. What Washington is doing to remedy the situation is shown, with statements from OPA's Chester Bowles and Secretary of Agriculture Anderson.

Like its predecessors, the subject is enhanced by forceful, informative narration and graphic photography. At this juncture when the question looms very important the film is sure to find great audience response. M. H.

Release date, July 13, 1945 *17 minutes*

CHINA LIFE-LINE (RKO-Pathe)

This Is America

One of the most pictorial and factually interesting of the "This Is America" series to be produced in recent months, "China Life-Line" clearly presents the incidents in the battle to supply gasoline and oil for the tanks of China. The story of how this necessity for war was shipped from a port in Texas to Calcutta and then to Kunming in China is an exciting one for the problems of the Army engineers were not simple, as this film demonstrates.

Combating rugged terrain, Jap snipers, monsoons, mud and illness, engineers laid the pine line that carried gas for the B-29's and jeeps. Drums of the precious fluid were flown regularly over "the Hump." Jeeps were transformed to locomotives to haul oil into the interior of China. The picture reveals and reflects American ingenuity and efficiency at its best—the kind of ingenuity that is winning the war.

Larry O'Reilly has done a splendid job with the photography and direction of the film while Ardis Smith has turned out a top-notch script.

Release date, July 6, 1945 *16 minutes*

ADVANCE SYNOPSES
and information

FOLLOW THAT WOMAN
(Paramount—Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: Lew Landers. PLAYERS: William Gargan, Nancy Kelly, Regis Toomey, Byron Barr, Edward Gargan, Audrey Young.

COMEDY-MELODRAMA. A private detective is drafted, and his wife determines to carry on his business in his absence. In attempting to solve a murder, she becomes so involved that her husband obtains a furlough in order to help her. In spite of many complications the two successfully solve the crime.

FIGHTING BILL CARSON
(PRC - Sigmund Neufeld Productions)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Lorraine Miller.

WESTERN. The two cowboys foil an attempted stage-coach holdup by a group of outlaws, and rescue the coach's feminine passenger. Later they discover that she is a member of the outlaw band. Through her, the cowboys are able to unearth sufficient evidence to put the band behind bars.

LAWLESS EMPIRE
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Vernon Keays. PLAYERS: Charles Starrett, Mildred Law, John Calvert, Bob Wills and Band.

WESTERN. A group of homesteaders in the old West become the target for powerful range racketeers who, fearing that progress will bring law and order and end their reign, spread death and destruction among the homesteaders. The racketeers are finally brought to book through the efforts of a fearless cowboy.

OREGON TRAIL
(Republic)

ASSOCIATE PRODUCER: Bennett Cohen. DIRECTOR: Thomas Carr. PLAYERS: Sunset Carson, Peggy Stewart, Frank Jacquet, John Morton.

WESTERN. Sunset is employed by the Union Pacific Railroad to round up a gang which has been robbing the railroad of shipments of gold bullion. He discovers that the depredations have been committed by the notorious Dawson Gang, and rounds the all up in a small western town.

TRAIL OF KIT CARSON
(Republic)

PRODUCER: Stephen Auer. DIRECTOR: Lesley Selander. PLAYERS: Allan Lane, Tom London, Helen Talbot, Twinkle Watts.

WESTERN. A group of outlaws, determined to wrest possession of a valuable mine from its rightful owners, kill one of the miners in such a fashion that the death is believed to be accidental. An inquisitive cowboy, not content with the apparent facts, investigates, exposes the murderers, and restores the mine to its owners.

FLAMING BULLETS
(PRC - Alexander-Stern)

PRODUCER: Arthur Alexander. DIRECTOR: Harry Fraser. PLAYERS: Tex Ritter, Dave O'Brien, Patricia Knox, Guy Wilkerson, Charles King, Jr., I. Stanford Jolley.

WESTERN. The Texas Rangers uncover a plot whereby a ring of outlaws is freeing convicted men from jail, only to kill them later, and collect the reward for their apprehension.

THE GAY SENORITA
(Columbia)

PRODUCER: Jay Gorney. DIRECTOR: Arthur Dreifuss. PLAYERS: Jinx Falkenburg, Jim Bannon, Steve Cochran, Thurston Hall, Marguerita Sylva.

MUSICAL COMEDY. A contractor wants to buy property in the Mexican quarter of Los Angeles, tear down the houses and build a warehouse. The property-owners, on the other hand, want to rebuild the street as a monument to the spirit of the early Mexican settlers. The contractor's nephew, having fallen in love with the granddaughter of one of the property-owners, aids the latter with their plans. When the rebuilding has been accomplished, the contractor becomes reconciled to it.

SHADOW OF A WOMAN
(Warner)

PRODUCER: William Jacobs. DIRECTOR: Joseph Santley. PLAYERS: Andrea King, William Prince, Helmut Dantine, Craig Stevens.

MYSTERY-DRAMA. A young bride, rushed into marriage after a whirlwind courtship by a man she barely knows, discovers that her husband is a murderer. After many complications, he is exposed and brought to book by another man whom the heroine meets at an opportune moment.

CRIME DOCTOR'S WARNING
(Columbia)

PRODUCER: Rudolph Flothow. DIRECTOR: William Castle. PLAYERS: Warner Baxter, Dusty Anderson, John Litel, John Abbott.

MELODRAMA. Several artists's models are killed under mysterious circumstances, and suspicion falls on the artist, who suffers from frequent lapses of memory. Dr. Ordway, the "Crime Doctor," is called in to investigate. He tracks down the killer, and turns the latter over to the police.

A GUY COULD CHANGE
(Republic)

ASSOCIATE PRODUCER AND DIRECTOR: William K. Howard. PLAYERS: Allan Lane, Jane Frazee, Twinkle Watts, Adele Mara, Kenne Duncan, Eddie Quillan.

ROMANTIC DRAMA. A man whose wife has died in childbirth takes an unreasonable dislike to his child, whom he holds responsible for his wife's death. Through the good offices of a waitress, he overcomes his aversion. He marries the waitress, and the three form a happy family.

FRONTIER FUGITIVES
(PRC - Alexander-Stern)

PRODUCER: Arthur Alexander. DIRECTOR: Harry Fraser. PLAYERS: Tex Ritter, Dave O'Brien, Guy Wilkerson, Lorraine Miller.

WESTERN. An old trader who has cached a stock of valuable furs is murdered by two outlaws. Some cowboys witness the murder, and immediately set to work to capture the murderers, which they eventually succeed in doing. They also find the hiding-place of the furs, and restore them to the trader's daughter.

ROARING RANGERS
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Jack Rickwell, Mickey Kuhn.

WESTERN. At a period in American history when the railroads were advancing westward, a band of crooks try to get hold of the land along the proposed right-of-way by fair means or foul. Their efforts are defeated by the "Durango Kid" and his associates.

SHADY LADY
(Universal)

PRODUCER-DIRECTOR: George Waggner. PLAYERS: Charles Coburn, Ginny Simms, Robert Paige, Martha O'Driscoll.

MELODRAMA. A deputy state's attorney falls in love with a singer whose uncle is a cardsharp. A night-club owner is blackmailing the attorney, using a damaging photograph for the purpose. The cardsharp wins the photograph in a poker-game, and happiness is restored.

BORDER BAD MEN
(PRC)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Lorraine Miller, Charles King, Ray Bennett.

WESTERN. "Fuzzy" learns that a millionaire cousin of his has recently died. With his cowboy friend, he goes to the small town where the cousin lived, in order to collect his inheritance. He finds that a gang of crooks has taken possession of his late cousin's land and property, but with the help of his friend, "Fuzzy" runs them out of town.

PARDON MY PAST
(Columbia - Mutual Productions)

PRODUCER-DIRECTOR: Leslie Fenton. PLAYERS: Fred MacMurray, Marguerite Chapman, William Demarest, Akim Tamiroff, Harry Davenport, Douglas Dumbrille, Charles Arnt, Dewey Robinson.

COMEDY-DRAMA. Two men, having been invalided out of the Merchant Marine, plan to use their savings to buy a mink farm. Upon their arrival in New York, one of them is mistaken for a notorious playboy. After many misadventures, during the course of which he resolves the tangled affairs of the playboy's family, and falls in love with the playboy's secretary, he establishes his identity, and continues on his way to the mink farm.

BLAZING THE WESTERN TRAIL
(Columbia)

DIRECTOR: Vernon Keayes. PLAYERS: Charles Starrett, Tex Harding, Carole Mathews.

WESTERN DRAMA. Two rival stagecoach companies are vying for the Government mail contract. It is finally agreed a stagecoach race will decide who is to have the contract. Owners of one of the companies tries to win by foul means, but the "Durango Kid" exposes them and they are brought to justice.

DETOUR
(PRC)

PRODUCER: Leon Fromkess. DIRECTOR: Edgar Ulmer. PLAYERS: Ann Savage, Tom Neal, Claudia Drake, Ed MacDonald.

MELODRAMA. When the driver of a car in which he is riding accidentally dies, a hitchhiker assumes the driver's identity, and drives on toward California, where he expects to meet and marry a waitress whom he loves. He picks up a girl hitchhiker who had previously been given a lift by the dead man. Knowing him to be an impostor, she blackmails the hitchhiker, and insists that he go with her to her apartment, where she somehow becomes entangled in a telephone cord and is accidentally strangled. The hitchhiker is apprehended by the police, just as the waitress he loves is marrying another man.

SHORT SUBJECTS CHART

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Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.

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E4-3	Tops in the Big Top (8)	3-16-45	....
E4-4	Shape Ahoy (8)	4-27-45	....
E4-5	For Better or Nurse (8)	6-8-45	....
E4-6	Mess Production (8)	8-24-45	....
	POPULAR SCIENCE (Color)		
J4-1	No. 1 (10)	10-20-44	2130
J4-2	No. 2 (10)	12-22-44	2182
J4-3	No. 3 (10)	2-16-45	2282
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	....
	SPEAKING OF ANIMALS		
Y4-1	As Babies (9)	11-24-44	2183
Y4-2	Who's Who in Animal Land (9)	1-19-45	2240
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	....
Y4-6	Ballet of Ostriches (9)	9-21-45	....

Prod. No.	Title	Rel. Date	P.D. Page
	SPORTLIGHTS		
R4-1	Rhythm on Wheels (9)	10-6-44	2122
R4-2	Brones and Brands (9½)	11-3-44	2183
R4-3	Long Shots or Favorites (9½)	12-8-44	2227
R4-4	—Out Fishin' (9½)	1-26-45	2298
R4-5	Blue Winners (9)	2-23-45	2282
R4-6	Game Bag (9½)	3-30-45	2363
R4-7	White Rhaspody (9)	5-4-45	2426
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	....
R4-10	What a Picnic (9)	9-7-45	....
	MUSICAL PARADE (Color)		
FF4-1	Bonnie Lassie (19)	10-6-44	2122
FF4-2	Star Bright (20)	12-15-44	2182
FF4-3	Bombalera (20)	2-9-45	2240
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	....	....
	LITTLE LULU (Color)		
D4-1	At the Zoo (8)	11-17-44	2258
D4-2	Birthday Party (7)	12-29-44	2338
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Snap Happy (8)	5-25-45	....
D4-6	Daffydilly Daddy (8)	5-25-45	....
D4-6	Snap Happy (8)	6-22-45	....
	NOVELTOON (Color)		
P4-1	Yankee Doodle Donkey (8)	10-27-44	2174
P4-2	Gabriel Churchkitten (8)	12-15-44	2338
P4-3	When G.I. Johnny Comes Home (8)	2-2-45	2402
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	....
P4-6	A Self-made Mongrel (7)	6-29-45	....
	COLOR CLASSICS CARTOONS (Color) (Reissues)		
C4-7	The Little Stranger (7)	....	2351
C4-8	Snubbed by a Snob (7)	....	2351
C4-9	Kids in the Shoe (7)	....	2351
C4-10	Hunky & Spunky (7)	....	2351

RKO

	WALT DISNEY CARTOONS (Color)		
54,101	Springtime for Pluto (7)	6-23-44	1959
54,102	Plastics Inventor (7)	7-21-44	2054
54,103	First Aiders (7)	9-22-44	2114
54,104	How to Play Football (8)	9-15-44	2114
54,105	Donald's Off Day (7)	12-8-44	2215
54,106	Tiger Trouble (7)	1-5-45	2258
54,107	Clock Watcher (8)	1-26-45	2258
54,108	Dog Watch (7)	3-6-45	2258
54,109	The Eyes Have It (7)	3-30-45	2394
54,110	African Diary (7)	4-13-45	2426
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (8)	....	....
	SPORTSCOPE		
54,301	Harness Racers (8)	9-8-44	2114
54,302	School for Dogs (8)	10-6-44	2183
54,303	Saddle Starlets (8)	11-3-44	2194
54,304	Parallel Skiing (8)	12-1-44	2240
54,305	Five Star Bowlers (8)	12-29-44	2319
54,306	Court Craft (8)	1-26-45	2362
54,307	Ski Gulls (8)	2-23-45	2382
54,308	Athlete of the Year (8)	3-23-45	2394
54,309	Timber Doodles (8)	4-20-45	2446
54,310	West Point Winners (8)	5-18-45	2511

Prod. No.	Title	Rel. Date	P.D. Page
	HEADLINER REVIVALS		
53,201	Songs of the Colleges (15)	9-8-44	2114
53,202	Swing It (16)	10-20-44	2188
53,203	Swing Vacation (19)	12-1-44	2240
53,204	Swing Fever (19)	3-16-45	2382
	EDGAR KENNEDY		
53,401	Feather Your Nest (18)	10-23-44	2183
53,402	Alibi Baby (18)	1-5-45	2358
53,403	Sleepless Tuesday (18)	2-23-45	2363
53,404	What, No Cigarettes? (18)	....	....
	LEON ERROL		
53,701	Triple Trouble (17)	9-1-44	2130
53,702	He Forgot to Remember (17)	10-27-44	2206
53,703	Birthday Blues (17)	2-16-45	2319
53,704	Let's Go Stepping (17)	5-4-45	2446
	FLICKER FLASH BACKS		
54,201	No. 1 (10)	9-15-44	2122
54,202	No. 2 (10)	10-27-44	2174
54,203	No. 3 (9)	12-8-44	2258
54,204	No. 4 (9)	1-26-45	2298
54,205	No. 5 (9)	3-2-45	2363
54,206	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	THIS IS AMERICA		
53,101	West Point (17)	11-17-44	2194
53,102	New Americana (19)	12-15-44	2227
53,103	Power Unlimited (17)	1-19-45	2298
53,104	On Guard (17)	2-9-45	2330
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
	Chine Life-Line (16)	7-6-45	2542

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
5251	Mexican Majesty (8)	8-4-44	2114
5252	Jewels of Iran (8)	8-25-44	2114
5253	Mystic India (8)	9-29-44	2114
5254	Black Gold and Cactus (8)	11-10-44	2183
5255	City of Paradox (8)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5257	Canyons of the Sun (8)	1-19-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (8)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	....
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	....
	SPORTS REVIEWS (Color)		
5351	Blue Grass Gentlemen (9)	9-15-44	2139
5352	Trolling for Strikes (8)	12-15-44	2282
5353	Nova Scotia (8)	2-9-45	2282
5354	Down the Fairways (8)	6-1-45	....
	(Black and White)		
5301	Girls Preferred (8)	....	2258
5302	Steppin' Pretty (8)	1-5-45	2426
	TERRYTOONS (Color)		
5501	The Cat Came Back (7)	8-18-44	2114
5502	The Two Barbers (7)	8-1-44	2114
5503	Ghost Town (7)	9-22-44	2122
5504	Sultan's Birthday (7)	10-13-44	2122
5505	A Wolf's Tale (7)	10-27-44	2206
5506	At the Circus (7)	11-17-44	2227
5507	Gandy's Dream Girl (7)	12-8-44	2240
5508	Dear Old Switzerland (7)	12-22-44	2240
5509	Mighty Mouse and the Pirate (7)	1-12-45	2258
5510	Port of Missing Mice (7)	2-2-45	2338
5511	Ants in Your Pantry (7)	2-16-45	2351
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	....
5516	Mother Goose Nightmare (7)	5-11-45	....
5517	Smoky Joe (7)	5-25-45	....
5518	The Silver Streak (7)	6-8-45	....
5519	Aesops Fable — The Mosquito (7)	6-29-45	....
5520	Mighty Mouse and the Wolf (7)	7-20-45	....
	MARCH OF TIME		
VII-1	Post-War Farms (17)	9-8-44	2083
VII-2	What to Do With Germany (18)	10-6-44	2122
VII-3	Uncle Sam, Mariner? (17)	11-3-44	2167
VII-4	Inside China Today (17)	12-1-44	2194
VII-5	The Unknown Battle (18)	12-28-44	2240
VII-6	Report on Italy (17)	1-26-45	2290
VII-7	The West Coast Question (17)	2-23-45	2330
VII-8	Memo from Britain (16)	3-23-45	2374
VII-9	The Returning Veteran (17)	4-20-45	2402
VII-10	Spotlight on Congress (16)	5-18-45	2453
VII-11	Teen-Age Girls (17)	6-15-45	2499
VII-12	Where's the Meat? (17)	7-13-45	2542
	DRIBBLE PUSS PARADE		
5901	Sea Food Mamas (8)	10-20-44	2183
5902	Do You Remember (8)	6-2-45	....
	2-REEL SPECIAL		
5601	Three Sisters of the Moors (20)	9-8-44	2114

UNIVERSAL

	LANTZ COLOR CARTUNES		
9232	The Beach Nut (7)	10-16-44	2139
9233	Ski for Two (7½)	11-13-44	2183
9235	Painter and Pointer (7)	12-18-44	2240
9236	Chew Chew Baby (7½)	2-5-45	2338
9238	Woody Dines Out (7½)	5-14-45	2446
9239	Crow Crazy (7)	7-9-45	....
	SWING SYMPHONIES		
9231	Abou Ben Boogie (7)	9-18-44	1970
9234	Pied Piper of Basin Street (7)	1-15-45	2258
9237	Sliphorn King of Polaroo (7)	3-19-45	2351
	PERSON — ODDITIES		
9371	Idol of the Crowd (9)	9-18-44	2114
9372	One Man Newspaper (9½)	12-18-44	2227
9373	ABC Pin-Up (9½)	1-15-45	2282
9374	Pigtail Pilot (9)	1-22-45	2282
9375	Author in Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	....
	VARIETY NEWS		
9351	From Spruce to Bomber (9)	9-25-44	2122
9352	Dogs for Show (9½)	11-6-44	2183
9353	Mr. Chimp at Coney Island (9)	12-11-44	2227
9354	White Treasure (9)	1-29-45	2282
9355	Your National Gallery (10½)	4-23-45	2258
9356	Wingman of Tomorrow (9)	6-4-45	2394
	NAME-BAND MUSICALS		
9121	Swingtime Holiday (15)	9-20-44	2122
9122	Harmony Highway (15)	11-22-44	2139
9123	On the Mellow Side (15)	12-6-44	2183
9124	Jive Busters (15)	1-17-45	2257
9125	Melody Parade (15)	2-14-45	2338
9126	Swing Serenade (15)	2-23-45	2363
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	....
	TWO-REEL SPECIAL		
9112	Lili Marlene (21½)	12-13-44	1946
8110	World Without Borders (2r)	1-17-45	2269

UNITED ARTISTS

	WORLD IN ACTION		
....	Zero Hour (22)	7-7-44	1970
....	Fortress Japan (18)	8-11-44	2042
....	Inside France (19)	10-15-44	2122
....	When Asia Speaks (18)	11-17-44	2182
....	Now the Peace (21)	5-18-45	2454
	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull (9)	....	2167
....	The Flying Jeep	....	....
....	The Lady Says No	....	....
....	Pepito's Serenade	....	....
....	Choo Choo Amigo	....	....

WARNER—VITAPHONE

	TECHNICOLOR SPECIALS		
1001	Let's Go Fishing (16½)	10-21-44	2167
1002	Beachhead to Berlin (21)	1-6-45	2227
1003	Pledge to Bataan (20)	2-3-45	2290
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful	....	....
	FEATURETTES		
1101	I Am an American (16)	12-26-44	2206
1102	Proudly We Serve (18)	9-23-44	2130
1103	Once Over Lightly (17)	10-14-44	2167
1104	I Won't Play (18)	11-11-44	2174
1105	Nautical but Nice (15½)	12-2-44	2227
1106	Congo (19½)	2-17-45	2338
1107	Navy Nurse (15½)	3-3-45	2351
1108	It Happened in Springfield (20½)	4-28-45	2382
1109	Are Animals Actors? (16½)	3-31-45	2363
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live	7-7-45	....
	SPORTS PARADE (Color)		
1501	California Here We Are (9½)	12-16-44	2227
1502	Birds and Beasts Were There (10)	12-30-44	2240
1503	Glamour in Sports (9)	1-13-45	2282
1504	Bikes and Skis (9)	2-10-45	2298
1505	Cuba Calling (9)	3-10-45	2351
1506	Swimcapades (10)	4-7-45	2394
1507	Water Babies (10½)	5-19-45	2426
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying	6-30-45	....
	MELODY MASTER BANDS		
1601	Bob Wills & His Texas Playboys (10½)	9-2-44	2122
1602	Listen to the Bands (8)	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians (9)	11-4-44	2174
1604	Sonny Dunham & Orchestra (9½)	11-25-44	2183
1605	Jammin' the Blues (10)	12-16-44	2167
1606	Rhythm of the Rhumba (9½)	1-27-45	2282
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
	BLUE RIBBON HIT PARADE (Color)		
1301	Let It Be Me (8)	9-16-44	2122
1302	September in the Rain (6)	9-30-44	2130
1303	Sunday Go to Meeting Time (7)	10-28-44	2167
1304	I Love to Singa (8)	11-18-44	2174
1305	Plenty of Money and You (7)	12-9-44	2183
1306	Fella With a Fiddle (7)	1-20-45	2183
1307	When I Yoo Hoo (7)	2-24-45	2298
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now	....	....
1311	Speakin' of the Weather	7-21-45	....
	MERRIE MELODIES CARTOONS (Color)		
1701	Draftee Daffy (7)	1-27-45	2282
1702	Trap Happy Porky (6½)	2-24-45	2208
1703	Life with Feathers (7½)	3-24-45	2363
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	6-9-45	2446
1707	Tale of Two Mice	6-30-45	2487
1708	Wagon Heels (7)	7-28-45	2533
	"BUGS BUNNY" SPECIALS (Color)		
1721	Herr Meets Hare (7)	1-13-45	2282
1722	Unruly Hare (7)	2-10-45	2298
1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned	....	....
	VITAPHONE VARIETIES		
1401	Their Dizzy Day (8½)	9-2-44	2114
1402	Ski Whizz (9½)	10-7-44	2167
1403	Outdoor Living (10)	11-4-44	2174
1404	Overseas Roundup (10½)	3-17-45	2363
1405	Overseas Roundup No. 2 (10)	5-26-45	2446
1406	Overseas Roundup No. 3	7-14-45	2466

OFFICIAL WAC FILMS

Target Japan (10)	....	2167
V-1 — Robot Bomb (9)	....	2183
Brought to Action (20)	....	2269
What's Your Name (9½)	....	2282
Seeing Them Through (8)	....	2351
A Story With Two Endings (9½)	....	2363
The Enemy Strikes (10)	....	2374
Fury in the Pacific (20)	....	2394
Watchtower Over Tomorrow (15)	....	2394
All-Star Bond Rally (19)	....	2415
San Pietro (30)	....	2351
Golden Glory (11)	....	2446
Target Tokyo (20)	....	2466
Two Down and One to Go (32)	....	2466
On to Tokyo (17)	....	2487
To the Shores of Iwo Jima (19)	....	2487

BRITISH MINISTRY OF INFORMATION

The Volunteer (20)	....	2258

MISCELLANEOUS

Labor Front (Brandon Films) (10)	....	2206
57,000 Nazis in Moscow (Artkino) (10)	....	2206
Jobs After the War (7½) (Newsreel Dist.)	....	2206
Stars of Tomorrow (Artkino) (9)	....	2351
Cap'n Cub (Film Classics) (10)	....	2415
Peace Builders (Brandon Films) (10)	....	2446
Marshal Stalin's Report (Artkino) (18)	....	2446

SERIALS

COLUMBIA

6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282
6160	The Monster and the Ape (15 episodes)	4-20-45	2415

REPUBLIC

481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-8-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....

UNIVERSAL

9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9881	The Master Key (13 episodes)	4-25-45	2415

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2512-2513, issue of June 23, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2524, issue of June 30, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Adventures of Rusty (formerly Rusty)	Col.	....	Ted Donaldson-Conrad Nagel	Not Set	....	.....	....	2467	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Came Jones (1945-46)	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2511	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	.....	....	2142	....
And Then There Were None	20th-Fox	....	Barry Fitzgerald-Walter Huston	Sept.,'45	99m	July 14,'45	2541	....	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	.....	....	2384	....
Animal Kingdom, The (1945-46)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	....	.....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	...	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Aug. 1,'45	....	.....	....	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	....
Back to Bataan (formerly Invisible Army)	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	....
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	.....	....	2434	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The (formerly It's Never Too Late)	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	....	.....	....	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2523
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	.....	....	2418	....
Belle of the Bowery (formerly Sunbonnet Sue)	Mono.	....	Gale Storm-Phil Reagan	Not Set	....	.....	....	2454	....
Bell for Adano, A (1945-46)	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2510	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The (1945-46)	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	.....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2455
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2523
Bewitched (formerly Alter Ego)	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	.....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The (1945-46)	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Blazing the Western Trail	Col.	....	Charles Starrett-Tex Harding	Not Set	....	.....	....	2543	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425		
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage (1945-46)	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	
Border Bad Men	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	....	.....	....	2543	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	....	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2523
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2523
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	...

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CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Canterbury Tale (British)	Eagle-Lion	..	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Captain Eddie (1945-46)	20th-Fox	....	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2509	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	....	.....	....	2353	....
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	.....	....	2403	....
Caribbean Mystery (1945-46)	20th-Fox	....	James Dunn-Sheila Ryan	Sept.,'45	....	.....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227		
Cheaters, The	Rep.	....	Joseph Schildkraut-Billie Burke	Not Set	87m	July 7,'45	2533	2454	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	.	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.		Harry Carey-Paul Kelly	July 14,'45	75m	May 5,'45	2433	1994	...
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	.....	....	2142	....
Cinderella Jones (1945-46)	WB	....	Joan Leslie-Robert Alda	Feb. 23,'45	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid in Old New Mexico	Mono	...	Duncan Renaldo-Martin Garralaga	May 19,'45	62m	July 14,'45	2542	....	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	64m	July 7,'45	2533	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2523
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	
Colonel Blimp (British) (color)	UA	..	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Col. Effingham's Raid ('45-'46)	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	..	.....	....	2259	....
Come Out Fighting	Mono.		Leo Gorcey-Huntz Hall	Sept. 14,'45				2366	
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	....
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy and the Lady (R.)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.		Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	..
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime Doctor's Warning	Col.	....	Warner Baxter-Dusty Anderson	Not Set	....	.....	....	2543	....
Crime, Inc.	PRC		Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The (1945-46)	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	...	.....	....	2467	....
Cross My Heart (1945-46)	Para.	....	Betty Hutton-Sonny Tufts	Not Set	...	.....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	.....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	...	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2523
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Detour	PRC	....	Ann Savage-Tom Neal	Aug. 29,'45	....	.....	....	2543	....
Devotion (1945-46)	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45		.....	....	2216	
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2523
Dillinger	Mono.	...	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	...	Kay Francis-Bruce Cabot	June 22,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color) (1945-46)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	....	.....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color) ('45-'46)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	.....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2366	....
Duffy's Tavern (1945-46)	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed (color)	MGM	....	Lucille Ball-Van Johnson	Not Set	....	.....	....	2366	....
East Side of Heaven (Reissue)	Univ.	..	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	....	.....	....	2418	....
1812 (Russian)	Artkino	...	War feature	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2523
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	... .	....	2279	....
Enchanted Voyage, The (color) (1945-46)	20th-Fox	....	John Payne-June Haver	Feb.,'46	....	.....	....	2499	...
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	.
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	...
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	.
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	.	
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	. . .	..	2366	.
Fallen Angel (1945-46)	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45	....	.. ..	....	2454	....

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Fanny by Gaslight (Br.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fatal Witness, The	Rep.	...	Evelyn Ankers-Richard Fraser	Not Set	....	.....	....	2467	...
Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	....	.....	....	2543	....
Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	84m	.....	....	2278	2523
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man Into Tokyo	RKO	..	Tom Neal-Barbara Hale	Not Set	.	.....	....	2366	.
Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	2523
Flame of the West	Mono.	...	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	....	.....	....	2543	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	2523
Follow That Woman	Para.	.	William Gargan-Nancy Kelly	.....	....	.....	....	2543	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	2523
For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frontier Fugitives	PRC	....	Tex Ritter-Dave O'Brien	Aug. 1,'45	....	.....	....	2543	....
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	....	.....	....	2384	....
Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	..	.....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gay Senorita, The	Col.	....	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	....	.....	....	2543	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
George White's Scandals	RKO	525	Joan Davis-Jack Haley	Block 5	....	.....	....	2366	....
Ghost Guns	Mono.	...	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
Girl on the Spot (1945-46)	Univ.	....	Lois Collier-Jess Barker	Not Set	....	.....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of the Big House	Rep.	....	Lynne Roberts-Richard Powers	Not Set	....	.....	....	2467	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2523
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Day (British)	RKO	..	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	..
Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2523
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	....	.....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Guy Could Change, A	Rep.	....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2523
Harvey Girls, The (color)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	...	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	111m	July 14,'45	2541	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	...	Edward Arnold-Frances Rafferty	Not Set	....	.....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC		Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	...	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (1945-46) (formerly Good Intentions)	Para.	...	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	....
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	2523
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2455
Hotel Reserve (British)	RKO		James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
House on 92nd St. ('45-'46) (formerly Now It Can Be Told)	20th-Fox	....	William Eythe-Lloyd Nolan	Oct.,'45	....	.....	....	2499	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
I Didn't Do It	Col.	...	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	....	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Live in Grosvenor Square (Br.)	ABC-Pathe	....	Anna Neagle-Rex Harrison	Not Set	114m	June 23,'45	2510	....	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA		Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2455
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
Imitation of Life (Reissue)	Univ.	....	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC		Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	....
In Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	.....	....	2354	....

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In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO		Boris Karloff-Ellen Drew	Not Set				?216	
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	2523
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	....	.....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	.....	....	2259	....
Jubilee (Russian)	Artkino	...	Comedy feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss (1945-46)	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2497	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2523
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	.....	....	2353	....
Kitten on the Keys (color) (1945-46)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Jan.,'46	....	.....	....	2499	....
Kitty (1945-46)	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	....	.....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
Last Hill, The (Russian)	Artkino	....	War feature	June 23,'45	84m	July 14,'45	2542	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
Lawless Empire	Col.	....	Charles Starrett-Vernon Keays	Not Set	....	.....	....	2543	....
Leave Her to Heaven (color) (1945-46)	20th-Fox	....	Gene Tierney-Cornel Wilde	Mar.,'46	....	.....	....	2499	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The (1945-46)	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	.....	....	2454	....
Love Letters (1945-46)	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	.....	....	2403	....
Man from Morocco, The (British)	ABPC-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	....	.....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	74m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Marthe Richard (Fr.)	Brill-Rosner	....	Erich von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2455
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary (1945-46)	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	.....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	.....	....	2499	....
Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce (1945-46)	WB	....	Joan Crawford-Jack Carson	Not Set	...	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	62m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's (1945-46)	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation (1945-46)	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
My Pal, Wolf	RKO	505	Jil! Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218

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NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color) (1945-46)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	...
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	....
Nobody Lives Forever ('45-'46)	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	...
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2523
Of Human Bondage (1945-46)	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream (1945-46)	Univ.	....	Franchot Tone-Susanna Foster	Not Set	....	.....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
On Stage, Everybody	Univ.	....	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	....	.....	....	2543	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	.....	....	2230	....
Outlaw, The	UA	....	Jane Russell-Walter Huston	Aug. 31,'45	121m	Feb. 13,'43	2542	....	....
Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	....
Over 21	Col.		Irene Dunne-Alexander Knox	Aug. 23,'45	....	.....	....	2279	...
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	2523
Pardon My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Not Set	....	.....	....	2543	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Sept. 14,'45	....	.....	....	2454	....
Party Girl (formerly Main Street Girl)	Mono.	....	Doris Merrick-Eddie Quillan	June 1,'45	....	.....	....	2418	....
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	.....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	2523
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	
Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2455
Pillow of Death (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
Place of One's Own, A (Br.)	Gains.	....	Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,45	2414	....	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (1945-46) (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Sept. 1,'45	....	.....	....	2250	..
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	...
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374		....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	...
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	....	.....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	..
Return of the Vikings (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111		....
Rhapsody in Blue (1944-45)	WB	....	Joan Leslie-Robert Alda	Sept. 29,'45	139m	June 30,'45	2521	1530	....
Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	....	.....	....	2434	...
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	...
River Gang (1945-46) (formerly Fairy Tale Murder)	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	...
Road to Utopia (1945-46)	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....			1715	
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2543	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m			2354	
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	..
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Aug. 16,'45		.....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	July 28,'45				2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color) (1945-46)	WB	....	Errol Flynn-Alexis Smith	Oct. 27,'45	....	.....	....	2216	...
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk (1945-46)	WB	....	Gary Cooper-Ingrid Bergman	Jan. 26,'46	....	.....	....	1431	...
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Date Page
Scarlet Clue, The	Mono.		Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	..
Scotland Yard Investigator	Rep.	.	Sir Aubrey Smith-Erich von Stroheim	Not Set		.....	....	2467	...
Secret Mission (British)	English		Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082		...
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West (1945-46)	Univ.	....	Allan Jones-Bonita Granville	Not Set		..		2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	
Seventh Cross The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Feb. 9,'46	....	.....	....	2543	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	..
Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Oct. 14,'45	....	.....	....	2467	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shady Lady	Univ.	....	Charles Coburn-Ginny Simms	Not Set	....	.....	....	2543	....
Shanghai Drama, The (French)	Brill		Louis Jouvet	Jan. 10,'45	78m	Jan. 20,'45	2277	..	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'41	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	.	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	.. ..	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	...	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	.
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	Not Set	....	.....	....	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	
Song to Remember, A (color)	Col.		Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2455
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2523
Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	..
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	...	Ingrid Bergman-Gregory Peck	Sept. 28,'45	....	.....	....	2093	....
Spell of Amy Nugent (British)	PRC	...	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Spider, The (1945-46)	20th-Fox	...	Richard Conte-Faye Marlowe	Mar.,'46	....	.....	....	2499	....
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	....	.....	....	2403	..
Springtime in Texas	Mono.	...	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	.
Stage Coach Outlaws	PRC	....	Buster Crabbe-Al St. John	Not Set	58m	July 14,'45	2542	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	
State Fair (color) (1945-46)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	....	.....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414	....	..
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	..
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	.....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	..
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tell It to a Star	Rep.	..	Robert Livingston-Ruth Terry	Not Set	....	.....	.	2403	.
Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Texas Manhunt	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	..	.....	....	2467	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	.....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	.	
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2523
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2523
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornell Wilde-Evelyn Keyes	Not Set	95m	June 16,'45	2499	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2455
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	June 29,'45	60m	June 23,'45	2511	2434	....
Three Strangers (1945-46)	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Oct. 13,'45		.....	....	2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	....
Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2523
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2523
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Tiger Woman, The	Rep.		Adele Mara-Kane Richmond	Not Set		.....	....	2467	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know (1945-46)	WB	....	Faye Emerson-Zachary Scott	Not Set	....	.....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	....	.....	....	2543	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	.....	....	2418	....
Twice Blessed	MGM	529	Lee & Lynn Wilde-James Craig	July,'45	77m	June 2,'45	2477	2354	....
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast (1945-46)	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNCLE Harry	Univ.	....	George Sanders-Ella Raines	Aug. 3,'45	....	.....	....	2499	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2523
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color) (1945-46)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	2523
Way to the Stars, The (Brit.)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	.....	....	2242	....
Welcome, Mr. Washington (Br.)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2523
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	.....	...	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	.
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color) (1945-46)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	2523
Woman in Green, The	Univ.	....	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2523
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief (color)	MGM	....	Fred Astaire-Lucille Bremer	Not Set		.....		2354	....
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	July 28,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	.....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2524.

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. . . THE TECHNICIANS AT ANACOSTIA

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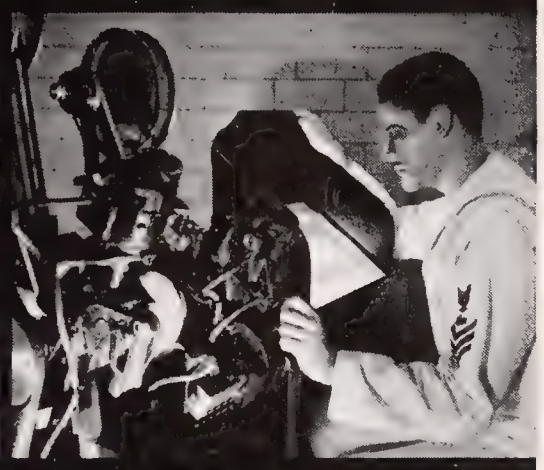
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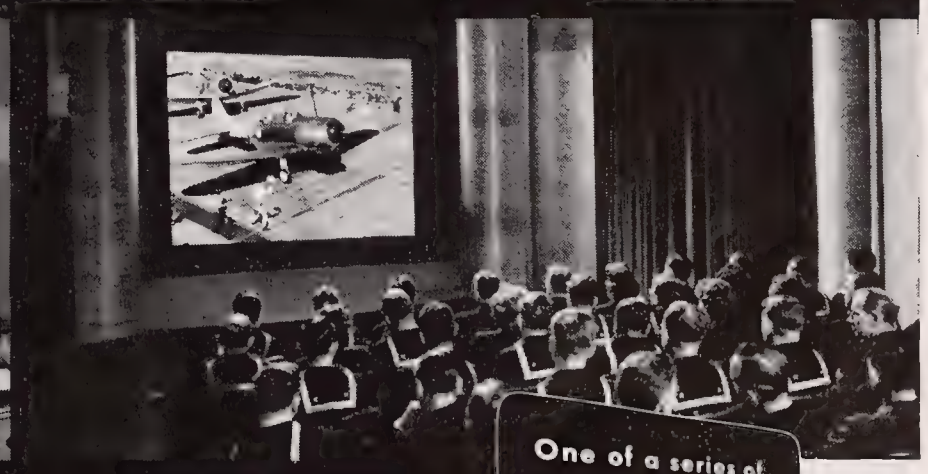
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PRIZE BABY does this one with PATRO
★★★ First you see them in his HAND
and then...in the flash-of-an EYE...they
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this trick for TWENTY-FIVE YEARS...a
he's got it down "pat"...Yep...TWENT
FIVE YEARS of...FIRST getting patro
into the palm of his hand...and th
getting them into YOUR THEAT
★★★ He can even prove that "the EYE
quicker than the HAND"...and *that's*
SECRET...because...it isn't "sleight-o
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(In Product Digest)

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Our Vines Have Tender Grapes
Christmas in Connecticut
The Beautiful Cheat
I'll Be Your Sweetheart
The Falcon in San Francisco
Caribbean Mystery
Oregon Trail
Frontier Fugitives
Arson Squad

(In News Section)

Weekend at the Waldorf

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HOLLAND OPEN FOR BUSINESS; HERALD WRITER REPORTS AFTER EVADING GESTAPO FOUR YEARS

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Making Obsolete Theatre meet Modern Standards

VOL. 160, NO. 3; JULY 21, 1945

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The artist gives his impression of Margaret O'Brien and Jackie "Butch" Jenkins from the M-G-M true-to-life drama "Our Vines Have Tender Grapes."

LIKE A DIAMOND IN THE SKY!

Something to sing about is M-G-M's "OUR VINES HAVE TENDER GRAPES."

We screened it this week with joy in our hearts!

Friendly customers! Watch for the Trade Show so that you will know how wonderful it is.

Thank you Edward G. Robinson for your stellar performance. Bless you little Margaret O'Brien for yours. And Butch, you are terrific!

Yes, the BIG ONES come from M-G-M!

EDWARD G. ROBINSON · MARGARET O'BRIEN in "OUR VINES HAVE TENDER GRAPES" with James Craig, Frances Gifford, Agnes Moorehead, Morris Carnovsky and Jackie "BUTCH" Jenkins · Screen Play by Dalton Trumbo · Based on the Book "For Our Vines Have Tender Grapes" by George Victor Martin
Directed by Roy Rowland · Produced by Robert Sisk · A Metro-Goldwyn-Mayer Picture

The Corn is Green!



BETTE DAVIS
TREMENDOUS IN
FIRST 30 DATES
OF NATIONAL
RELEASE! (AFTER
4 N.Y. WEEKS !)

Warner Picture!



Harvest!

WARNERS'

RHAPSODY IN BLUE

Hits all-time high at N. Y. Hollywood! Beats 'Yankee Doodle' and 'This is the Army'! Hail a new star—Robert Alda!

Harvest!

WARNERS'

CONFLICT

Brings highest gross ever registered at Strand N. Y.! Topping all previous Bogart receipts in practically 100% of engagements now reported!

(*Also stars Alexis Smith, Sydney Greenstreet*)



Harvest!

WARNERS'

PILLOW TO POST

Big laughs and big coin in key spots and small spots alike! A honey!

(Ida Lupino, Sydney Greenstreet, William Prince)

Harvest!

WARNERS'

GOD IS MY CO-PILOT

Easily ranks with the No. 1 money-shows on the boards this entire season!

(Dennis Morgan, Dane Clark, Raymond Massey, Andrea King)

Harvest!

WARNERS'

ESCAPE IN THE DESERT

Wild and furious six-gun action in the midwest — and a beautifully timed headline story!

(Philip Dorn, Helmut Dantine, Jean Sullivan, Alan Hale)

It's a bumper crop—

AND THERE'LL BE MORE COMING RIGHT UP!

Jack L. Warner, *Executive Producer*

John Hersey's

A Bell for Adano

NOB HILL

IN TECHNICOLOR

Junior Miss

DARRYL F. ZANUCK'S

WILSON

AT REGULAR PRICES · IN TECHNICOLOR

The Shining Lights on Every Main Stem are from 20th Century-Fox

30th ANNIVERSARY

MOTION PICTURE HERALD

MARTIN QUIGLEY, Publisher and Editor-in-Chief — *TERRY RAMSAYE, Editor*

Vol. 160, No. 3 — July 21, 1945

LOOKING ABROAD

NOW that he got misquoted, or at least misinterpreted, by a hit-and-run reporter and thereupon defensively decided to give press audience, Mr. Eric Johnston has given indication, somewhat incidentally, of a new patterning of function in the making for the industry's principal trade association. It tends to put a new high accent on external and world relations—meaning foreign trade.

Mr. Johnston is in the midst of a Hollywood sojourn in which he is presumed to be making up his mind about the proffered post of president of the Motion Picture Producers and Distributors of America, Inc., a move which would be accompanied by Mr. Will H. Hays becoming chairman of the board.

Mr. Johnston has for months surrounded the subject with a deal of tentativity, but as time wears on the probabilities of his acceptance of the post increase. As will be discovered in a news article from our Hollywood editor, Mr. William R. Weaver, in this issue, Mr. Johnston is looking at the world scene, from Hollywood.

For twenty-and-odd years the larger and most vital problems of the motion picture have been at home and internal. In that period the business has become an industry, and a world industry. With a new world forming, or an old world trying to reform, new problems loom ahead. In that field it would appear that Mr. Johnston has some special equipment and fitness as an industrial diplomat.

It is the apparent program of the MPPDA to retain and conserve in Mr. Hays the achievements of the long formative experience, and with the younger Mr. Johnston to arm for international commercial adventure in this era when politics and commerce will often be indistinguishable from each other.

■ ■ ■

INTERNATIONALIZATION

THIS weekend was to find Mr. J. Arthur Rank at home in Surrey with his first expedition to the States behind him and holding deals and connections of sorts with four principal American companies, perhaps a fifth yet to be disclosed, and with arrangements under way to use some American patents and designs in cinema equipment in British manufacture.

To the hour of his sailing for five days' rest at sea on the S.S. Queen Mary, Mr. Rank, in the face of much controversial questioning, maintained his suave equanimity and diplomatic assertion that he would share in the picture markets of America and the world by cooperation rather than competition. Progress appears.

The Rank-RKO arrangement for production in Britain in substantial partnership with Hollywood, and with RKO taking distribution for the United Kingdom and all of the Western Hemisphere except Canada—and maybe except Mexico—leaving most of the rest of the world to Mr. Rank, is of special interest and could be a pattern of precedent. A few regions are yet to be allocated. However, here is positive mapping of the world market for one line of product.

AMERICAN WAY

THE Brussels radio, overheard by the Federal Communications Commission, was on the air the other night with a complaint about the Hollywood pictures exhibited since the Belgian liberation, contending that there was an absence of a "spirit of renewal". It was set forth that developments in the art to be noted were "simply to suit box office and commercial interests".

There is a lot that is Red and Left in Belgium. Demands for "message" pabulum on printed page and stage and screen always come from articulate minorities who would work their will on the people.

In this America it is held a process of democracy to attune the entertainment product to the tastes of the common man. That is also known as suiting the box office, a commercial interest.

Commerce is a way of life, a process of service, even in Belgium. Business is ever a process ruled by the "spirit of renewal".

■ ■ ■

ALLA NAZIMOVA

THE passing of Alla Nazimova takes one of the truly great artists of this century, an actress of surpassing emotional capacity, demonstrated on both stage and screen. She was a poignant person of exotic grace and sensitivity.

Nazimova's beginnings were humble, obscure, remote. She was born at Yalta in the Crimea. She came to New York to appear at a theatre in the East Side. It was there that she was discovered for the Broadway stage by the Shuberts. She rose swiftly to fame. For the screen she came to high success under the attentions of Mr. Richard A. Rowland of Metro Pictures Corporation, in such productions as "Revelation", "An Eye for an Eye" and "Camille."

Nazimova, unique among the figures of the screen, made her success after the age of forty. She spent with elegance while it lasted. She was playing supporting parts at the end.

■ ■ ■

MISSION COMPLETED

MR. SAM PINANSKI of Boston, and his coordinators, can look with a certain satisfaction on the performance of the motion picture's Seventh War Loan campaign, in which he was the chairman. His report issued this week gives generous credits all across the industry for cooperative effort which really functioned. It becomes manifest that the drive for the Seventh achieved a high degree of exhibitor cooperation, especially notable in the face of the situation created by the fall of Germany and the resultant lightening of public tensions. It may be observed that in this campaign there was less whoopla and demonstration around the national headquarters and more activity out across the land where the box offices beckon the people. An indicative detail of the drive was the booking of "All-Star Bond Rally", a Twentieth Century-Fox promotional short, to a total of 15,723 theatres. Distribution had a large share, too, in the new record of 10,933 "Free Movie Days", waiving its share in admissions.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Not Without Honor

IN HOLLYWOOD an actress achieves success on her own merits, and under her own name, not her husband's. Witness Ruth Hussey, who ranked third in MOTION PICTURE HERALD'S "Stars of Tomorrow" Poll in 1941, and has since appeared in such films as "Tender Comrade" and "The Uninvited."

In Lititiz, Pa., Miss Hussey's home town, the citizens look at such matters in a different light. When one of Miss Hussey's pictures played at the local theatre, the billing ran as follows: "Bob Longnecker's wife in 'The Philadelphia Story'."

Rockettes to Europe

SIXTEEN of Radio City Music Hall's famed Rockettes and 16 dancers from the Music Hall Corps de Ballet left New York last Saturday bound for Europe on an entertainment mission arranged by USO-Camp Shows. A total of 212 performers, including concert and popular singers, a dance band, comedians, the casts of four plays and one revue, sailed aboard the Army Transport James Parker. This was the largest contingent of entertainers ever shipped overseas, according to USO. With their departure, the organization fulfilled its pledge to the Army Special Service Division to have 100 USO units in the European area by August 1. The troupes will entertain soldiers waiting to return home and occupation troops in Germany. While waiting to board the transport, the Rockettes, smartly costumed in Army regulation uniforms, staged a dance routine on Pier 84, Hudson River, for the benefit of the photographers.

No Ceramics

AN ORDER has been issued by J. R. Croft, Administrator of Service, Wartime Prices and Trade Board of Canada, permitting theatres there to use premiums as patronage boosters or to contract for Bank Night. One exception is that theatres are not allowed to use dishes or crockery for giveaways because of the short supply of ceramics for homes and restaurants.

Okinawa Action

WHAT tremendous reliance is placed by the heads of the armed services on film exposed in the fire of war, was stressed anew Wednesday morning by a naval officer fresh from Okinawa, and responsible for the Navy's record of that struggle, "The Fleet that Came to Stay." He is Lieutenant Collier Young, producer and writer of the film. He was interviewed in the New York office of the War Activities Committee, which will release the picture through Paramount, beginning next Tuesday.

The approximately 200,000 feet of Kodachrome, 16 and 35mm, exposed at Okinawa, was rushed to Washington, and run and re-run there in roughest form for "many, many interested parties, from all over Washington." The rushes were watched especially for scenes of ship damages, and for scenes of medical officers in action. In the latter instance, scenes were rushed to Bethesda Naval Hospital for intensive study. Aeronautics officers studied the scenes for closeups of arresting gear action on carriers and planes. Special officers found the shots useful for recognition charts. Scenes were rushed back to ships on which pictures were made, to aid captains in writing their voluminous reports. Other scenes were rushed to Hollywood studios turning out war pictures.

"Planes and carriers are constantly overloaded with all sorts of new devices which only the camera can show in action. I think the camera has helped, as no other device, ship captains in completing their reports," Lieutenant Young said.

Debate

ACCORDING to one of the numerous Congressmen who've been visiting Europe and the East, the Office of War Information, that busy expositor of American ways to the patient and suffering peoples of the world, finds its work possibly made harder by "erroneous" impressions of American life spread by American films. Representative Everett M. Dirksen, Illinois, maintains, for instance, that the people of Ceylon, seeing the Tarzan films, believe "we are still flitting from tree to tree." The remark was made in House debate on OWI funds.

"F. D. R."

OFFICIAL FILMS, New York, will release a home motion picture on the life of Franklin D. Roosevelt August 1. Titled "F. D. R.," the film will picture the late President from 1910, when he was in the New York State Senate, through his years in the White House. The two-reel film will be available in eight and 16mm silent and 16mm sound. In the sound version, selections from Mr. Roosevelt's speeches will be synchronized with the action.

Marines Prefer

AFTER three years of war in the Pacific, the entertainment tastes of Marines have not changed, according to Lt. Everett G. Force, motion picture officer of the Third Marine Division. A recent survey of the Leathernecks who were in the battle of Iwo Jima, revealed the following preferences in types of films: first, music (with girls); second, comedies (with girls); third, mysteries (with girls), and fourth, dramas (with girls). At the top of the list detailing what the Marines don't want to see on the screen are "flag wavers," or war films. Out-of-date newsreels "are strictly from hunger," as well as second-rate "quickie" Westerns.

Bob Hope and Bing Crosby are the men's first choice in film stars. Betty Grable, Judy Garland and Gene Tierney are their feminine favorites. Technicolor films, especially musicals, are in great demand among the Leathernecks and reissues of former years, such as "It Happened One Night," "Lost Horizon" and "100 Men and a Girl" remain popular with the boys.

Philippine Market

THE PROSPECTS for American films in the post-war Philippine market look good, according to Cliff Almy, Warner Bros. general manager for the Islands, who has recently returned to this country following liberation from three years' internment in the Jap prison camp of Santo Tomas. Mr. Almy, in an interview in New York Tuesday said that before the war 300 theatres were operated in the Philippines but most of those were dingy. Now 44 theatres are opened. The Filipinos who understand English are those who most frequently attend American films, according to Mr. Almy.

UNITED STATES goes to bat and scores for screen in two countries Page 13

MAJORS disturbed over conditions in French and Spanish markets Page 13

WPB allocates raw stock for year to independent producers Page 14

MGM retains sliding scale on rentals; to abandon reissue releases Page 15

POPE sees picture chiefs; commends responsibility Page 18

DUTCH industry goes back to work under its own power Page 23

RANK returns home with full briefcase and some film deals Page 24

PINANSKI reports on Seventh War Loan, and cites record Bond sales Page 26

JOHNSTON looks Hollywood over—"If I can fit, I want to do it" Page 27

EDIT Allied armies' top documentary on the war in Europe Page 30

SERVICE DEPARTMENTS

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Release Chart by Companies Page 2556

The Release Chart Page 2558

ESTA SEMANA

DEPTO. DE ESTADO de la Unión Americana, celebra nuevos acuerdos de cine con Inglaterra e Italia, siendo este el primer paso de su nueva política de coordinación comercial. Página 13

s PRODUCTORES INDEPENDIENTES obtienen de la Junta de Producción de Guerra, una cuota de 166 millones de pies de película virgen para el período que finaliza el 1° de Abril de 1946. Página 14

METRO, según declaraciones del Sr. Rodgers en asamblea de ventas, seguirá rentando películas, en la temporada venidera, a precios progresivos. También abandonará todos los reestrenos, y de acuerdo con su flamante "plan educativo", intercambiará su personal de ventas con los de sus oficinas Latino Americanas. Página 15

gremio HOLANDES está listo para el negocio, escribe un reporter del Herald después de 4 años de eludir a la Gestapo. Página 23

ARTHUR RANK retorna a Londres portando nuevos arreglos, unos ya firmados y otros por firmar, de distribución de películas inglesas. Página 24

IC JOHNSTON ojea a Hollywood; dice que aceptará el puesto de la Oficina de Hays siempre "que esté disponible y lo pueda hacer". Página 27

ilm Salesman Goering

ERMAN GOERING, Reich leader, may ve succeeded in temporarily building up the ver of his Luftwaffe, but when he attempted do that for the German film industry, he ed. No one wanted his sales talk or his tures.

Goering kept a record of his conversations th film executives in a leather bound notek, parts of which currently are being pubied in a series of copyrighted articles in the w York *Herald Tribune*. The book reveals t in 1938, before the outbreak of the war, ering was particularly interested in the ext of films made by UFA. Always anxious obtain foreign currency which would aid rmany in buying goods abroad, the Nazi ef hoped to obtain such funds by show- his films in foreign countries.

But there were two reasons why he did not ceed and Goering, as a film critic, put his ger on one of the reasons. The party oriization was concerned only with the propaida the films contained and was not conned either with the cost or the commercial sibilities of the films. Paul Joseph Goebs, Nazi Propaganda Minister, believed in this icy. The second reason for the failure of the films was simple, few countries were interested in buying.

Goering's notes revealed that films made for Italy cost Germany more than she made, but that for political purposes—Fascist international solidarity—Germany had to continue.

There was no business in Poland. Films made jointly by France and Germany under Goebbels' auspices, were failures. Yugoslavia did not want the films. Only in Scandinavia was there a little business.

Goering's notes pose an interesting question. Were the Balkans invaded only to create a market for German films? In Goering's notebook was found this memoranda:

"Great deficit in Italy.

"Foreign organization of party working too meanly as it does not work from business but only from party angle. Yugoslavia refusal. Neuhausen must help. Balkans must be conquered."

Weather Report

FOLLOWING a record Fourth of July holiday week at Broadway box offices, New York's first run downtown theatres reaped the benefit this week of rainy and cloudy weather, particularly over the weekend, which kept thousands of New Yorkers away from the city's beaches and sent them to Broadway in search of film entertainment.

Large numbers of vacationing tourists also helped Broadway receipts to soar, according to theatre managers. Strong holdover records were made at the Radio City Music Hall, Roxy and Strand. The Criterion's new bill this week, "A Thousand and One Nights," drew the largest receipts among new film arrivals. It scored $34,000 for its first week.

"A Bell for Adano," at the Music Hall, was expected to hit $124,000 during its second week, following $130,000 in its initial week. "Nob Hill" at the Roxy, grossed nearly $100,000 for the week. "Conflict" at the Strand was expected to reach more than $72,000.

For Morale

HOLLYWOOD stars and players scored a record month in June in overseas and home front appearances in behalf of servicemen. According to a report received Tuesday in New York by War Activities Committee from the Hollywood Victory Committee, 32 players were overseas during the month and 26 played a total of 259 days in hospitals in the U. S. During June, 383 stars and players made 1,704 appearances in 188 events. In addition to the overseas and hospital tours, 45 appearances were made on four extended Bond shows; 337 appearances in 48 shows at California embarkation points and hospitals; 247 appearances on 76 recorded programs, 64 of which were for entertainment of the armed forces overseas. WAC reported the marked increase in the number of stars who served during June resulted from an intensive effort to meet the War Department request asking USO-Camp Shows and the HVC to fill the critical entertainment need in the European area after V-E Day.

Director Bradley

A NEW Library of Congress motion picture project to be directed by John G. Bradley, chief of the National Archives division of motion pictures and sound recordings, was announced this week by Luther Evans, Librarian of Congress.

"In a broader sense, our plans and the appointment of Mr. Bradley represent the continuation of a movement for a national film collection set in motion many years ago by Will Hays, Terry Ramsaye, Representative Sol Bloom, and others, and which the Library is now trying to implement," Mr. Evans said.

Legislation for the project is now before Congress in the Lanham Bill, H.R. 1275, authorizing construction of a film library building. The project crystallized in 1942 when producers agreed to deposit certain copyrighted films with the Library. Then in 1943 President Roosevelt directed the Librarian and the Archivist to draw plans for a film servicing building and vaults, for present and future photographic acquisitions.

In drawing the plans, Mr. Bradley was consultant, qualified by more than 10 years at the Archives, during which he coordinated research on the stability of film, also aiding many foreign film institutes in this type of research and developing a Government-patented film storage cabinet.

Mr. Bradley before his entry into Government service, was a sales executive, a research director, a college instructor in English, speech, and journalism; and he was a captain in the Fifth Texas Cavalry. He has written monographs on the film as archive, and is privately interested in primitive folk lore of this continent.

Award for Penicillin

VARIETY CLUBS of America will bestow its Humanitarin Award for 1944 upon Sir Alexander Fleming, the discoverer of penicillin, next Wednesday, July 25, at the Mayflower Hotel in Washington. R. J. O'Donnell, national chief barker of the organization, announced this week that the award to Sir Alexander was to be made for his "unusual and unselfish service rendered in behalf of world-wide humanity." Among those who have received the Variety Clubs' award are: Father Flanagan, Martha Berry, George Washington Carver, Sister Elizabeth Kenny and Cordell Hull. Albert Kennedy Rowswell, chairman of the awards committee and John H. Harris of Pittsburgh, one of the founders of the Variety Clubs, will make the presentation.

Special

SAM MYERS' exclusive theatres in Chicago's exclusive suburbs are suffering a special type of depression. The patrons aren't coming in the way they once did. It's because they're not around any more. They've been unable to hire household help for their mansions, and they've moved into the city's hotels, Mr. Myers explains to his own bitter satisfaction.

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THIS WEEK the Camera reports

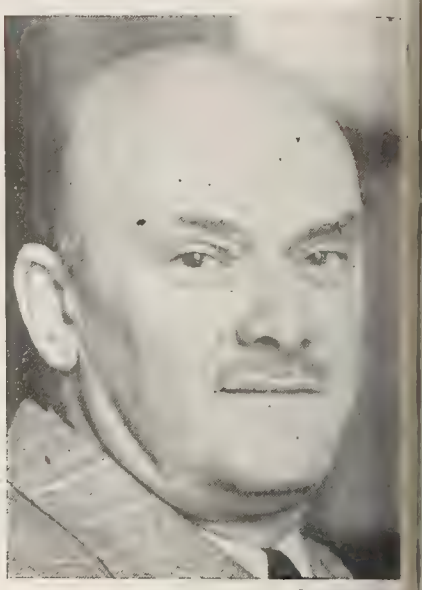


FOR "maintenance of a high standard of discipline, and outstanding devotion to duty", the Army Service Forces' Meritorious Service Unit Plaque was awarded last week to the Signal Corps Photographic Center, Astoria, New York. Above, Brigadier General E. L. Munson, Jr., chief of the Army Pictorial Service, presents the plaque to Colonel R. C. Barrett, right, Center commanding officer. The Center's officers and men may now wear the award wreath insignia on their uniforms.



By The Herald

HARRY KOSINER, Edward Small's eastern representative, who will leave New York August 15 for approximately six weeks' study of European film business. He will visit London and Paris, and hopes to visit Italy and Belgium.



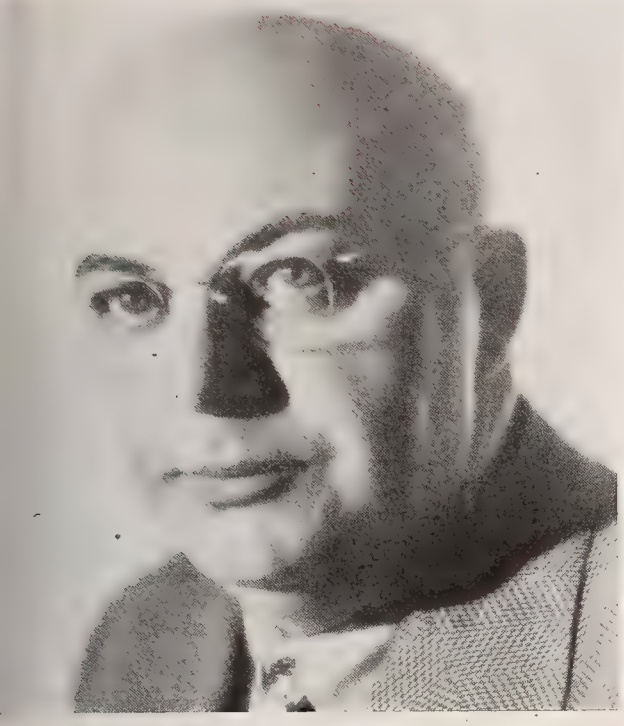
By The Herald

LACY KASTNER, Columbia Continental sales manager, left New York this week for Paris, his headquarters. Mr. Kastner, once a produce and until the war European manager for United Artists, has served with the OWI.





PARAMOUNT'S "ONE-THIRD OF A CENTURY" celebrations continue. Above, Betty Hutton, star of the company's incendia feature, "Incendiary Blonde", gives a sort of incendiary greeting to Sam Abrahams of the Crest theatre, Chicago, one of 44 showmen there who have played Paramount pictures more than 20 years. A participant is actor William Demarest; a spectator, showman Gus Kerasotes of the Kerasotes circuit, Springfield, Ill.
At the left, in Milwaukee, Mr. Demarest, seated, second from rig was the guest star at a similar celebration at the Hotel Schroeder. Seated with Mr. Demarest are Max Krofta, Crown theatre, Racin Norma Puhlmann, and Jack Yeo of the Plaza theatre, Burlington, Wis. Standing are Harold Wirthwein, Milwaukee branch manager; Duke Clark, Milwaukee district manager; J. J. Donahue, central division manager, and John R. Freuler, Whitehouse theatre, Milwaukee.



WALTER IMMERMAN, general manager and vice-president of the Balaban & Katz circuit, this week celebrated 20 years with that company. He began as assistant theatre manager.



"LADY ON A TRAIN". Deanna Durbin, the lady, reads to a seemingly uninterested David Bruce, in a scene from the Universal feature scheduled for release August 17.



RUDOLPH BERGER, new MGM southern division sales manager, meets Fox Midwest chiefs at Kansas City's Hotel Muehlebach. Left to right are Sam Lawler, Fox advertising-publicity head; Burtus Bishop, MGM; Mr. Berger; Lon Cox, Fox film buyer; James Long and Leon Robertson, Fox district managers; Frank Hensler, MGM, and Ed Haas, Fox district manager.

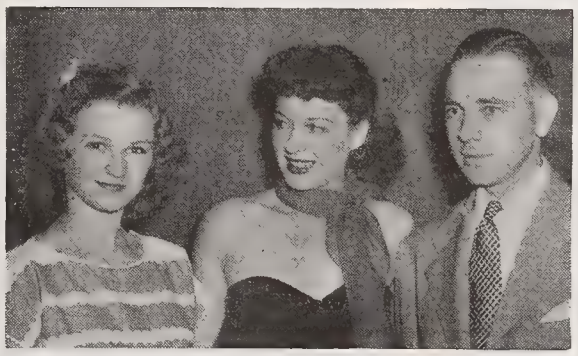


AT THE LONDON opening of "I'll Be Your Sweetheart", a film about the city's music halls of 50 years back, Margaret Lockwood, star, poses with 93-year-old Charles Coburn, one of the music hall favorites, known best for his version of "The Man Who Broke the Bank at Monte Carlo".



By The Herald

MARTHA ANN BURT of St. Louis, chairman of the motion picture committee of the General Federation of Women's Clubs and honorary president of the Better Films Council of her city. Mrs. Burt has been in New York in connection with the Federation's film programs.



AS RKO'S "China Sky" opened at the Riviera theatre, Tonawanda, New York: Jeannine Johns, radio singer; Ellen Drew, star on personal appearance tour, and Carl Cobernus, theatre manager.



IN NEW YORK, comedian Lou Costello receives the Abbott and Costello pay check from A. J. Balaban, right, Roxy theatre manager, while talent director Sam Rauch watches. The check went to the Lou Costello, Jr., Youth Foundation, honoring Lou's boy who died in an accident last year.



HE WON HIS lieutenant's bars. Charles Moscovitz, right, formerly of the Warner New York publicity department, receives his bars in Czechoslovakia field of action from Lt. General Pierce, 16th Armored Division.



SIDNEY ALBRIGHT, who has been appointed managing director for Twentieth Century-Fox in Australia. Mr. Albright assumes the post in October. He was formerly with United Artists, from which he recently resigned.



By The Herald

EUGENE ARNEEL has returned from the Army to the editorial staff of the *Motion Picture Daily* in New York. He is the first of a number in the armed services to return to the Quigley Publications. Wounded, he received a discharge.



ERNIE PYLE'S Aunt Mary meets Lester Cowan, right, producer of "Story of G.I. Joe", and guests at the Indianapolis premiere. Watching are Hal Boyle, correspondent, Betty French, *Akron Beacon-Journal*, and Pyle family friends. The opening was at the Loew's theatre. It is a United Artists release.



SOMETHING TO REMEMBER, and recognize, when it is on a lapel: it is the honorable discharge button issued to veterans of this war. With some millions of our service men and women returning to civilian life, it is of importance to them that their service, the highest one renders to the country, be deemed of some value in the hearts of civilians.



AT THE "STORY OF G.I. JOE" Pittsburgh premiere: front, William R. Wheat, Bert M. Stearn, I. Roth; rear, William Shartin, and Harry and Isaac Browarsky. It was a trade showing at the Shadyside theatre.



AS INTERNATIONAL'S "Along Came Jones" opened in Dallas: Walter Baroff, Gary Cooper, James O. Cherry, Robert Kelley. Mr. Cooper is star and producer of the film, released by RKO. The opening was at the Majestic theatre.

U. S. GOES TO BAT, SCORES FOR FILMS IN ENGLAND AND ITALY

Wins Settlement of British Raw Stock Problem and Aids Italian Accord

U. S. State Department attention last week to film matters abroad affecting American distributors presaged a new era of official Government support and aid to the industry in settlement of complicated problems deriving from foreign trade relations.

Specifically, the State Department intervened in the raw stock situation in England which until last week threatened to prevent American companies from obtaining sufficient stock for prints for the European market.

Additionally, State Department vigilance in Italy helped to reach an accord with that country in the matter of post-war film trade.

According to reports, the State Department informed the British Board of Trade that America would cease to make available base cellulose to England, thereby preventing the British from completing raw stock manufacture, if the board did not revoke its original order limiting raw stock allowed American companies in England.

In France, where the political situation is more unstable, American distributors are attempting to reach satisfactory agreement with the French Government for release of Hollywood product. It is reported that American Embassy officials in Paris have been apprised of the industry's position with regard to the situation and are endeavoring to intervene with French Government officials.

In Washington, State Department experts are making exhaustive studies of film situations in various foreign countries to gather information in the negotiation of new reciprocal trade agreements.

Film trade in Yugoslavia is practically a Government monopoly. Other European countries are tending toward similar monopolistic policies, it is indicated, and the State Department is anxious to reverse the trend before it is too late.

Original Order Cut Raw Stock 15%

Under the original British Board of Trade order, now rescinded, the exportation of motion pictures from England was made subject to permit and, at the same time, a cut of 15 per cent was made in the allocations to foreign companies for the making of prints from negatives imported into England, for use in other European markets. The film stock so saved would have been used to provide J. Arthur Rank with sufficient stock for pictures he desires to release in the U. S.

Under the agreement reached last week, all restrictions on the American companies have been lifted and assurance has been given that if any cuts in raw stock allocations are required in the future, they will be imposed equally upon British and American companies.

From London, the American Embassy reported last Friday that English officials had admitted their action against the American companies was due to a misunderstanding of our own raw stock allocation theory. The English officials had contended that their allocation cut did not constitute discrimination against American companies because it was based on the same considerations as are the allocations of the War Production Board.

In Washington Mr. Rank recently conferred with Stanley B. Adams, chief of the consumers' durable goods division of WPB, who explained the workings of the allocation system. Mr. Adams pointed out that the quota for England, like that for other countries, was based on past operations in the United States market, and that it was non-discriminatary in that all countries were cut proportionately and the domestic industry itself was working on very short rations.

Mr. Adams' forthright presentation of the matter is held in some quarters to have gone far toward clarifying the English viewpoint and laying the basis for the agreement to recall the cut order.

New Deal Set Up for Industry in Italy

In Italy, State Department representatives, heading a United Nations committee, succeeded in eliminating all vestiges of the Fascist regulations which were so onerous as to drive the American companies out of that market.

Italian officials were reported to Washington to be 100 percent cooperative, and anxious to meet our concept of free competitive enterprise in new regulations governing the film trade.

A final draft of a proposed decree is now under study, it was reported, with expectations that it would be adopted in the near future. Under it, none of the disadvantages imposed by the Mussolini regime will be retained.

In some quarters, the view is held that the Italian accord will provide a springboard for an effort to secure similar arrangements with other European countries, some of which already are showing signs of continuing and even intensifying the barriers which they raised against American pictures before the war.

President Truman's signature last week to legislation extending authority for another three years to make reciprocal trade agreements has encouraged State Department experts interested in film trade abroad.

From Washington last Wednesday came the report that among the first countries to be invited to negotiate treaties will be Czechoslovakia and Canada.

Czech Agreement Will Be First Test of Program

The former country will offer the first test of the Department's determination to protect the American industry abroad. The original agreement with Czechoslovakia included special provisions for films, developed through an interchange of notes and appended to the treaty after it had been signed.

Russia is expected to be the unknown factor in the making of new treaties with Czechoslovakia and other nations within the huge sphere of USSR influence since the war with Germany ended.

Observers in Washington indicated the expectation that the Soviet Government would watch closely any negotiations between the United States and the countries of Eastern Europe and that suggestions from Moscow as to the content of trade agreements would carry considerable weight.

Majors Disturbed Over French and Spanish Release

Concern for the film situation in France and Spain was expressed this week by home office foreign department managers.

At the New York headquarters of the Motion Picture Producers and Distributors of America, Carl E. Milliken, secretary and head of the foreign department, said Monday that American companies were attempting to reach agreement with the French Government concerning future film distribution of American product in that country.

According to a report Monday, it was said that unless the French Government agreed to the new trade deal suggested by the distributors, American companies would withdraw operations in France by August 1. Mr. Milliken, however, expressed the view that this action would be unlikely and added that every effort was being made by distributor representatives working closely with American Embassy officials to effect a satisfactory agreement with the French. Several foreign department executives agreed with Mr. Milliken.

Made New Minimum Demand

Recently, American companies, through their representatives, made a new minimum demand in which they asked for the admission of 108 pictures a year into France, subject to the Franco-American trade agreement. The eight major companies asked that each be permitted to release 12 pictures a year, and the same number was asked by a ninth unit consisting of three established independent companies.

Although conferences have been held in Paris with French officials, they have made no promises and have insisted upon a screen quota system to which the American distributors object. Company presidents who made the recent tour of Europe also conferred on the subject with Embassy and French Government authorities.

Currently, only those Hollywood films originally made available to the film division of the Office of War Information for showing to liberated countries are being distributed in France, plus several pictures secreted from the Nazis by French representatives of the distributors at the time Germany invaded France.

In Spain, cessation of film production during the past month due to a raw stock shortage, was viewed by foreign departments here as causing a stoppage of U. S. imports by the end of 1946.

According to Robert C. Alexander, executive manager of Paramount Films de Espana, S. A., and Peter Couret of Paramount-Mercurio Films, S.A., who arrived in New York from Madrid last Tuesday, cessation of Spanish production affects American product in Spain because producers of Spanish features are the only individuals who can obtain legal import permits.

American Product Affected

American companies, thereby, are unable to buy permits from producers who are not making pictures. The sale of import permits is legal, Mr. Alexander said, but the buyer is required to obtain the signature of the Minister of Industry and Commerce before importation based on ownership of the permit is allowed.

Last year 150 U. S. films were imported into Spain and this year, to date, 85 have been imported, with another 90 waiting to go through the free port of Bilboa. During the war, 40 per cent of the Spanish industry's raw stock, Mr. Alexander explained, was obtained from Germany, with the rest from the U. S. and Great Britain.

WPB ASSIGNS FILM TO INDEPENDENTS

166,027,000 Feet for Year Allocated; Producers Divided in Three Groups

by FRANCIS L. BURT
in Washington

The War Production Board this week made known the definite allocations of 35mm raw stock to independent producers for the 12 months ending April 1, 1946, covering a total of 166,027,000 feet of film.

The figures were released by Stanley B. Adams as he was moved up from director of the consumers' durable goods division to chief of a new consumers' hard goods bureau which was created by merging the safety and technical equipment division with his former unit.

The allocations for independents, which ranged from 848,000 feet for Morey and Sutherland Productions to 15,000,000 feet each for International Pictures, Inc., and David Selznick, included 5,200,000 feet for Eagle Lion Films, Inc., the J. Arthur Rank company.

Divided Into Three Groups

The independents' allocations were broken down into three groups to provide a priority system in the event of a film shortage. Group I, which would have a priority over the other groups in such a situation, consists of producers who have been in continual operation from 1941 to 1944, inclusive; Group II, which would have a preference over Group III, is made up of producers who have produced more than one picture during the four-year period but not one every year, and Group III consists of producers who have made at least one picture since 1941 or have produced intermittently during the past 10 years, who can qualify on their activities within the definition of an independent producer.

The need for a priority arrangement was explained by Mr. Adams as due to the fact that while the allocations call for more than 166,000,000 linear feet, actual stock available for independents is approximately 110,000,000 feet.

"This means, therefore," he explained in a letter to each independent, "that if all others qualifying require film for production or distribution within the next 12 months, those independent producers who were qualified as producers of more than two pictures a year will be required to take a reduction in their allotments in order to keep within the allotment made for the independent group."

Streamlining WPB Setup

Mr. Adams' promotion to be director of a bureau was made in the course of another streamlining of the War Production Board designed to conform to the lessening responsibilities that the individual sections have as the various wartime controls are lifted.

While his bureau, for the time being, will consist of only two divisions, others are expected to be added from time to time.

Mr. Adams will be succeeded as director of the consumers durable goods division by Frederick M. Mitchell, previously chief of its electric goods branch, but is expected to continue to supervise the motion picture allocations.

Meanwhile, Mr. Adams made it known this week that the board's decision on dropping allocations at the close of this quarter would not be made known until September.

He explained that while the several interested industry advisory committees would meet next month to discuss the situation—the film manufactuers August 13, the advertising an industrial producers the following day and th motion picture companies August 15—ther was no intention of attempting to reach a de cision by that time, nor until final figures o future requirements had been submitted an checked.

Army requirements for the final quarter c the year are due to be submitted in prelimi nary form before the end of the month, bu there will be constant revisions during th discussions which will follow.

All chances that Army surplus 35mm fil will be returned from Europe to be dumped o the domestic market were set at rest by Mr Adams' report that the War Department ha accepted his suggestion that all such surplus b disposed of in Europe, where the Foreign Eco nomic Administration is expected to arrang for its distribution, largely throughout the lib erated countries. Little of the film would b of value here, he said, since it is predominantl negative stock.

The WPB has made arrangements to provid all supplies necessary to operate the film man ufacturing plant in Paris, and that at Antwer also is producing, but the German plant a Leipsic was damaged in the final days of th fighting and it is not known when it will b able to get into quantity production.

Coast Strike Causing Waste

Strike difficulties in Hollywood, which hav slowed operations at the Technicolor labora tories, have increased wastage materially, fo which the board will not be able to compensat producers, it was announced to the industry last week.

In a letter to all producers and to others interested, Mr. Adams warned that no addi tional film could be made available to take care of current increased wastage for regula theatrical releases, but that wastage incurre in the case of pictures for the Army and Navy which are on a 100 percent credit basis woul be covered.

The board's position was made known in re sponse to appeals from producers for additional grants to cover the unanticipated wastage.

"In the case of Army and Navy credits for all pictures that are on a 100 per cent basis we will make available out of the reserve that is set up for this purpose, sufficient raw stock to take care of the increased wastage on any Technicolor print," Mr. Adams explained. "It is also anticipated that during this quarter the Navy Motion Picture Exchange will shift from nitrate to acetate raw stock which again involve an increased wastage both in Technicolor and black and white. We will also take care of this increased wastage out of the Army and Navy reserve."

Mr. Adams said that credits for the Antilles Department would remain unchanged at 75 per cent but that credits for the Army Motion Picture Service would be reduced from 50 to 45 per cent "because of the increased demand put upon the reserve by the increased wastage in color prints."

STOCK ALLOCATIONS FOR INDEPENDENTS

Washington Bureau

Raw stock quotas for independent producers, as allocated this week by the War Production Board, for the 12 months ending April 1, 1946, are as follows:

	Linear Feet
GROUP I	
Walt Disney Productions	12,000,000
Samuel Goldwyn	12,500,000
Sol Lesser	7,000,000
Edward Small	10,650,000
Harry Sherman	11,150,000
Eagle-Lion Films, Inc. (Rank)	5,200,000
GROUP II	
Edward A. Golden	3,000,000
Charles R. Rogers	6,000,000
Benedict Bogeaus	3,450,000
Walter Colmes	3,200,000
International Pictures, Inc.	15,000,000
Andrew Stone	3,000,000
Lester Cowan	4,000,000
Cagney Productions, Inc.	4,000,000
David Selznick (Vanguard Films)	15,000,000
Hunt Stromberg	5,150,000
Seymour Nebenzal	3,500,000
Jack Skirball	7,600,000
Arnold Pressburger (Arnold Productions, Inc.)	4,150,000
GROUP III	
Constance Bennett	2,575,000
Charles House	920,000
Howard Hughes (Hughes Productions and California Pictures Corp.)	5,787,000
Jules Levey	4,000,000
David Loew	4,000,000
Morey & Sutherland Productions (Plastic Cartoons)	848,000
Mary Pickford	5,000,000
Producers Corporation of America (Sig. Schlager)	3,400,000
Ripley Monter Productions	1,375,000
William Rowland Productions	1,432,000
William Wilder	1,140,000
	166,027,000

Colvin Brown Resigns from Quigley Publications Post

Colvin W. Brown has resigned as vice-president and treasurer and director of Quigley Publishing Company, Inc., effective July 17. A ten per cent stock interest which he held has been acquired by the company.

Mr. Brown joined the company in 1931 and has been active in the financial and business management of the company since that time. Previous to this association he was a film company executive.

During wartime he has served as special consultant to the Publishing Division of the War Department and to the War Production Board. In 1932 he was assistant secretary of the Executive Council, established by President Roosevelt as an emergency agency. He is a director of the General Aniline and Film Corp. He plans to devote his time to other interests.

Dual Albuquerque Premiere Is Held for "G.I. Joe"

A dual premiere of Lester Cowan's "The Story of G.I. Joe," United Artists release, was held July 12 at the Kimo and Sunshine theatres in Albuquerque, N. M. This Pyle Memorial Premiere followed the showing sponsored by the National Press Club in Washington as well as the premiere at Indianapolis, where Mr. Pyle was born. At the Indianapolis opening, audiences contributed $22,000 toward the Pyle Fund for Journalism at the University of Indiana. Governor John J. Dempsey of New Mexico attended the Albuquerque premiere.

Radio tieups with at least 25 top network programs have been arranged for the film.

MGM HOLDS SLIDING SCALE; TO DROP REISSUE RELEASES

Rodgers Tells Sales Staff Films To Be Reclassified Wherever Warranted

William F. Rodgers, MGM vice-president in charge of distribution, told company sales executives at a general sales meeting in Chicago last Saturday that MGM would abandon the release of reissues and would retain its sliding scale policy on rentals.

Mr. Rodgers, talking at a session in the Blackstone Hotel which preceded a series of five regional sales meetings, said that MGM intended to continue the sliding scale of prices because it was a method which the company and "thousands of its customers believes to be fair. There is no other means we know of to price our merchandise intelligently," he said.

The sales chief told the delegates the company would reclassify pictures whenever supporting facts showing the reclassification to be warranted were brought to its attention.

He emphatically cautioned sales executives to do everything possible to resolve exhibitor complaints and grievances by independent action, not permitting them to progress to arbitration.

He stressed that proposed new accounts are not to be given assurance of any specific availability and runs or accounts are not to be changed, nor applications signed, without authorization from the general sales manager.

Reissues will not be included in any of the company's forthcoming releases, Mr. Rodgers announced, pointing out that while the two MGM reissues, "Naughty Marietta" and "Waterloo Bridge," this season were not "disappointing" on the sales charts, they conflicted with new product and with MGM's star-grooming plans.

No Release Dates Set Beyond 12th Block

No definite release dates of any MGM product beyond the 12th block would be announced at any of the company's forthcoming divisional meetings, he said, indicating that the company intends to do a thorough selling job on each block before the next one is announced.

Mr. Rodgers also said that no other two-a-day road show dates would be set for "Ziegfeld Follies" for the time being, with the exception of the previously announced two-week engagements in Boston and Pittsburgh next month. He added that "Week-End at the Waldorf" and "Anchors Aweigh" would be sold as specials, away from the block.

Discussion of MGM's sales policies, post-war plans and advertising and exploitation campaigns of forthcoming product was begun at the general three-day sales conference which closed in Chicago last Saturday. It was attended by division and district managers as well as key home office personnel.

The first of the MGM two-day regional meetings was held in Chicago at the Blackstone Hotel Tuesday and Wednesday.

At the preliminary conference, Mr. Rodgers announced the promotion of George A. Hickey, West Coast district manager, to West Coast division manager, supervising Los Angeles, Seattle, Portland and San Francisco. Mr. Hickey will appoint a district manager in the near future. The promotion brings Mr. Hickey into the MGM sales cabinet which lists four other division managers: E. K. (Ted) O'Shea, Eastern; John J. Maloney, Central; John E. Flynn, Western, and Rudolph Berger, Southern.



Loop Photo Service

Metro's sales cabinet was augmented at the Chicago sales conference last week with the appointment of George A. Hickey, West Coast district manager, to the post of West Coast division manager. Above are the five Metro division managers with the company's circuit sales head. Left to right, Edwin W. Aaron, circuit head; E. K. O'Shea, Eastern; Mr. Hickey; Rudolph Berger, Southern; John J. Maloney, Central, and John E. Flynn, Western.

Mr. Hickey has been in the distribution field for 27 years, having been associated with Lewis J. Selznick, and the Fox Film Company in Boston. He has been identified with the Sam Goldwyn Company and MGM for 17 years.

Mr. Rodgers, who presided at all the Chicago sales sessions, was also host to a group of leading Chicago exhibitors at a luncheon last Friday. Among those who attended are Jack Kirsch, Harry and Elmer Balaban, Walter Immerman, William Hollander, Sam Myers, Lou Reinheimer, S. J. Gregory, Alex Halperin, Arthur and Reuben Schoenstadt, J. P. Dromey, Jules J. and Maurice M. Rubens, Henry Sticklemaier, Alex Manta, Eddie Brunell, and Eddie Zorn.

Howard Dietz, vice-president and director of advertising, was one of the principal speakers in one of the meetings, discussing some of the campaigns being mapped for forthcoming product. William R. Ferguson, director of exploitation, and Silas Seadler, director of advertising, analyzed those campaigns from the standpoint of their respective departments.

A large advertising budget will be set aside for "Ziegfeld Follies," which will be tested as a two-a-day road show for two-week runs at the Colonial Theatre, Boston, August 13, and at the Nixon Theatre, Pittsburgh, August 26. Other films discussed included "Her Highness and the Bellboy," scheduled as one of the pictures in the 13th block; "Week-End at the Waldorf," "Our Vines Have Tender Grapes," "Hold High the Torch," "Anchors Aweigh," "The Sailor Takes a Wife," "They Were Expendable," "Yolanda and the Thief," "Early to Wed," "The Harvey Girls," "The Great Morgan," "The Hidden Eye," "The Postman Always Rings Twice," "The Yearling," and "Two Sisters from Boston."

Exhibitor Contact Is Stressed by Richey

The importance of close contact with the exhibitor was stressed by Henderson M. Richey, assistant to Mr. Rodgers in charge of exhibitor relations.

Locally, where an acute product shortage exists, MGM will prolong the life of its releases, it was decided at the meeting. John E. Flynn, western sales manager, who presided at the regional session, said the shortage of product for subsequent theatres in Chicago forced him to keep MGM pictures on the market an additional six months.

The second regional meeting was to be held in New York July 19 and 20 at the Astor Hotel with E. K. O'Shea presiding. Meetings in Cleveland, New Orleans and San Francisco are to follow.

U. S. SALES PERSONNEL TO VISIT SOUTH AMERICA

In a plan to promote interchange of distribution methods and better understanding of international problems, MGM will select personnel from its domestic field sales staff to visit South America and thereafter select South American men from the company's distribution organization to visit the United States. The project was outlined Monday by William F. Rodgers, vice-president and general sales manager of MGM, at the company's district sales meeting at the Blackstone Hotel, Chicago. Invitations to field men in the U. S. and Latin America are to be extended by Mr. Rodgers and Arthur M. Loew, president of Loew's International.

Selznick Sells Rights on Three To RKO Radio

Following months of varied reports concerning new distribution tieups between David O. Selznick, Samuel Goldwyn and RKO Radio Pictures, Vanguard Films, the Selznick organization, announced in Hollywood last Thursday that RKO would release three Vanguard films originally scheduled for distribution through United Artists.

The three film properties in the deal negotiated by Vanguard with Charles W. Koerner, vice-president in charge of production for RKO, are: "Some Must Watch," "They Dream of Home" and "Notorious." Alfred Hitchcock is producing and directing "Notorious" and Dore Schary is producing the other two pictures.

Mr. Selznick comes into full possession of his United Artists' stock upon delivery of his fifth production under his UA deal of 10 pictures. The stock, representing a one-third interest, has been held in escrow pending delivery of the fifth production under his UA contract, which also provides for an escape after delivery of the five.

Thus far Mr. Selznick delivered to UA "Since You Went Away" and "I'll Be Seeing You." "Spellbound," completed, is still to be delivered to UA for release and "Duel in the Sun," the fourth picture, is still in production. The fifth film may be "The Scarlet Lily," Technicolor film of Father Edward Murphy's novel.

Vanguard representatives in Hollywood said last week that the RKO deal with Mr. Selznick did not bear on his relationship with UA. They pointed out that his contract with UA always has provided a "breathing space" between pictures and also referred to his deal with Twentieth Century-Fox, to whom he sold "Keys of the Kingdom" and "Jane Eyre" two years ago.

In New York, observers linked the Selznick-RKO deal with repeated rumors that Mr. Selznick and Samuel Goldwyn would form with RKO a new distribution organization which also would include J. Arthur Rank. Mr. Rank's joint production-distribution agreement with RKO is reported on page 24.

Under terms of the Vanguard-RKO agreement, the Selznick players previously scheduled to appear in the three pictures acquired by RKO also become RKO property by "purchase."

PRC Schedules Sales Meet In Chicago, August 4-5

PRC Pictures will hold a sales meeting in Chicago at the Blackstone Hotel, August 4 and 5, the company announced this week. Because of travel restrictions, attendance will be limited to key home office personnel, exchange managers and franchise owners. Leon Fromkess, president of PRC, is expected to announce additional exchange purchases at the meeting.

Open Atlantic City House

The Gay Nineties, a new 150-seat theatre on Hamid's Million Dollar Pier, with a separate entrance to the Boardwalk, brings old-time films for the first time to Atlantic City, N. J. Jack Stern, who has a similar operation in Coney Island, New York, opened the playhouse, specializing in Charlie Chaplin and Rudolph Valentino pictures of the "silent" days.

New London Theatre Sold

The 1117-seat Empire theatre in New London, Conn., operated for the past 20 years by Charles Morse, has been sold to Henry R. Tobin of Providence, R. I. Mr. Tobin is the operator of the Keith theatre, Fair Haven, Mass., and also is city manager for E. M. Loew in Providence.

Saints Reelect Neilson

Rutgers Neilson, RKO Radio publicity manager, has been reelected to the board of governors of the Circus Saints and Sinners Club of America.

RKO Radio Announces Four Regional Sales Meetings

Complying with the Government's request for limitation of travel, RKO Radio Pictures this year will forego its annual sales convention in favor of four small regional sales meetings, Ned E. Depinet, president, announced at the home office in New York Tuesday.

The meetings will be held between August 6 and 22 in New York, Cincinnati, Chicago and Los Angeles. Robert Mochrie, general sales manager, will head the small home office delegation attending the meetings.

The first of the three-day sessions will be held at the Waldorf Astoria Hotel, New York, August 6th, 7th and 8th. The others will be: Cincinnati, at the Netherland Plaza, August 10th, 11th and 12th; Chicago, Blackstone Hotel, August 14th, 15th and 16th, and Los Angeles, Ambassador, August 20th, 21st and 22nd.

The company's extensive advertising campaigns for the new RKO Radio product will be outlined by S. Barret McCormick, director of advertising and publicity, who will be among the executives attending the meetings.

U. A. Is Holding Sales Meetings

United Artists has been holding regional sales conventions. Sales meetings for members in the eastern territories will be held this month in Boston, Cleveland and Philadelphia. Western meetings occurred last week in St. Louis, this week in Chicago.

The first of the three eastern meetings, in Boston, was held Saturday and Sunday at the Hotel Statler, attended by salesmen from Boston, New Haven and Buffalo. A Cleveland meeting is set for Saturday and Sunday, with men attending from Cincinnati, Cleveland, Detroit and Pitsburgh. A Philadelphia convention will be held July 28-29, with men from that city, New York and Washington.

The St. Louis meeting, first of the western meetings, was held Friday, July 13, at the Park Plaza Hotel. The delegates were from that city, Omaha and Kansas City. The Chicago conference was held at the Hotel Blackstone Monday and Tuesday.

J. J. Unger, western sales manager, presided at the latter meetings; and Harry L. Gold, eastern sales manager, at the eastern meetings.

Newsreel Editors Leave August 4 for Europe

Newsreel editors will leave Washington August 4 for an approximately one month's study of European social and business condiitons. Like heads of the major distributing companies, returned this week, they will be guests of the Army. The editors are Walton Ament, Pathe News; A. J. Richard, Paramount; M. D. Clofine, News of the Day; Thomas Mead, Universal; Edmund Reek, Movietone. Richard de Rochemont, producer of the March of Time, will also go.

Goodman Quits Foreign Post At Republic Pictures

Morris Goodman has resigned as foreign general manager of Republic Pictures, James R. Grainger, president and general sales manager, announced Wednesday in Chicago. Mr. Goodman's resignation will be effective July 31. Mr. Grainger, who recently assumed control of world-wide sales, will announce the names of his assistants in the company's foreign organization at a later date.

Take New Haven Houses

Joseph and Ted Markoff, Philip Eisenberg and Sidney Cohen have acquired the stock of the Lakeville Theatre Company and the Millerton Amusement Corporation, operators of the Stuart, Lakeville and Millerton theatres, New Haven, and have taken over operation from Arthur Lockwood and Sam Rosen. The Millerton, closed for several years, will be renovated and reopened this summer.

Monogram Sets Schedule of 41 For New Season

A Monogram 1945-46 schedule of 41 features was outlined by Samuel Broidy, vice-president and general sales manager, Tuesday, at Del Mar, Calif., at the company's two-day regional sales meeting. George D. Burrows, vice-president and treasurer, told the west coast delegates that a new agreement had been made assuring $1,600,00 credit facilities for loans direct to Monogram or covered by company guarantee.

Mr. Broidy discussed the company's top-budget films on the forthcoming program, including "Hunted," a mystery; Jack London's "North of Nome," "Old New York," musical, and "Swing Parade," musical.

In New York, at the Warwick Hotel, last weekend, the company concluded its eastern regional meeting.

On Saturday Monogram's product and sales policy for the coming season were outlined and discussions were held concerning the balance of this year's schedule.

Individual meetings of the various branch managers with their own personnel were held last Sunday, to decide a definite plan of procedure, with direct relation to the previous day's activities.

M. Edward Morey, assistant sales manager, and Morey Goldstein, eastern sales manager, presided at the New York meeting. Mr. Morey presented to the delegates the proposed lineup of next season's program and Mr. Goldstein spoke about Monogram's sales policy regarding it.

Arthur Greenblatt, central district manager, presented his views concerning selling angles for the remainder of the current season's product. Si Borus, in charge of Monogram's contract department, outlined the new system he has set up for handling contracts since joining the company recently.

Mr. Morey, Mr. Goldstein and Mr. Greenblatt were scheduled to leave New York Thursday to attend the Monogram regional meeting at the Blackstone Hotel, Chicago, this Saturday and Sunday, July 21-22.

Grainger Discusses Plans For High Budget Films

Republic's plans for added concentration on larger budget pictures were discussed with the midwestern sales staff by the company president, James R. Grainger, at a two-day meeting, Tuesday and Wednesday, at the Hotel Blackstone, Chicago. The company's complete 1945-46 lineup is expected to be announced shortly. Mr. Grainger and his executive assistant, Edward L. Walton, assistant general sales manager, met with district sales managers Will Baker, Midwestern; Sam Seplowin, Central; Nat E. Steinberg, Prairie; and branch managers E. H. Brauer, Indianapolis; Jack Frackman, Milwaukee; William M. Grant, Minneapolis; Harry Lefholtz, Omaha; Dave Nelson, Des Moines; Robert Withers, Kansas City; and Chicago branch sales manager William Feld.

Republic Closes Deal with M. & P. New England Circuit

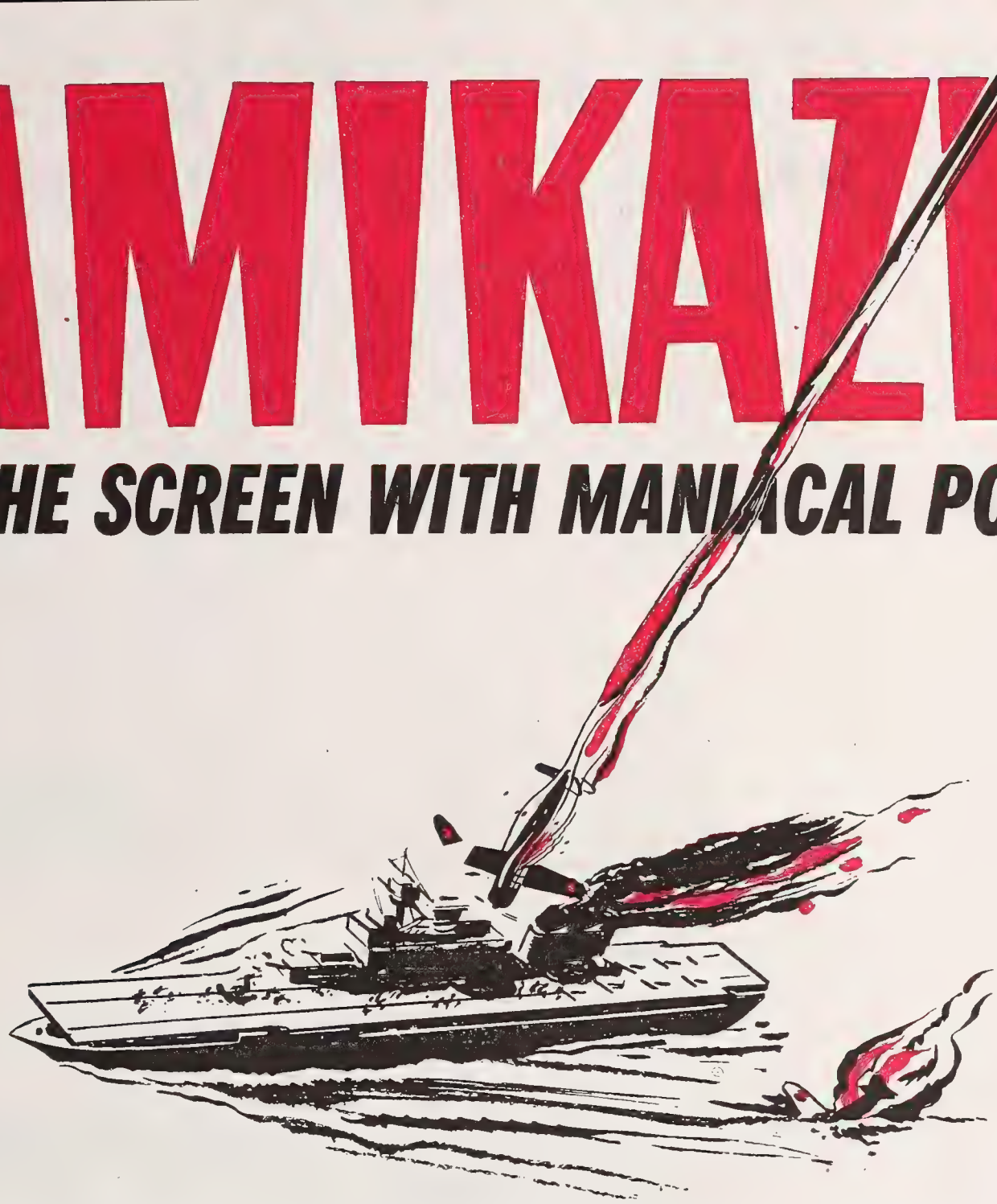
James R. Grainger, president and general sales manager of Republic Pictures, this week announced the closing of the company's first major circuit deal for its 1945-46 product, with M and P Theatres in New England. Chester Stoddard, chief film buyer, represented the circuit, while Mr. Grainger and Jack Davis, New England district sales manager, represented Republic.

Navy Promotes Finch

Comdr. W. G. H. Finch, radio and facsimile expert, has been promoted to captain in the Navy. Captain Finch formerly was assistant chief engineer of the Federal Communications Commission. He is on the staff of Commodore J. B. Dow, U. S. N., in the research and design branch of the electronics division of the Bureau of Ships.

KAMIKAZES

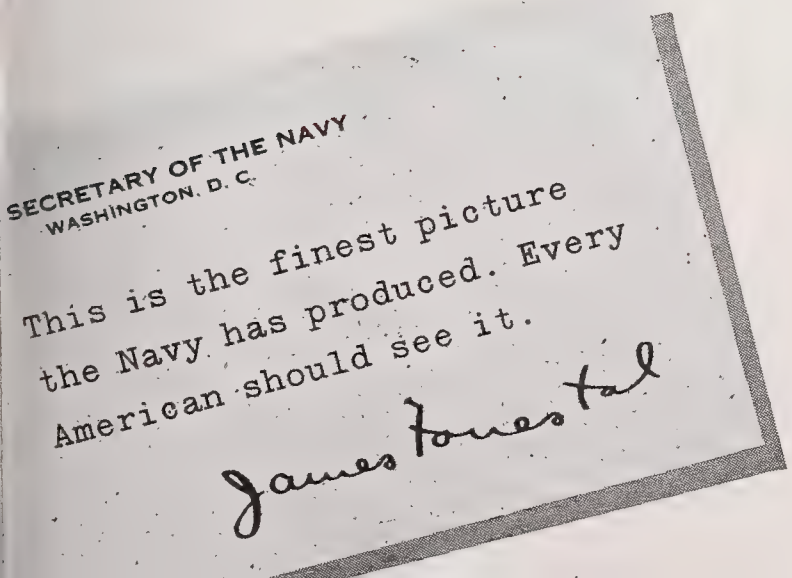
BLAST THE SCREEN WITH MANIACAL POWER!



How the Navy Met the Threat of Japan's Suicidal "Secret Weapon" Off Okinawa! . . . 4,232 Sons of Heaven Blown to Hades—Man by Man and Plane by Plane—Scores of Them Before Your Very Eyes—In

"THE FLEET THAT CAME TO STAY"

Presented by the U. S. Navy



BOOK THIS MOST SENSATIONALLY THRILLING OF ALL NAVY SHORTS FREE AT YOUR PARAMOUNT EXCHANGE. RELEASED JULY 26, ONLY ONE MONTH AFTER OKINAWA WAS CAPTURED!

2 Reels—20 Minutes
Released by Paramount For the Office of War Information,
Through the War Activities Committee,
Motion Picture Industry

SPACE CONTRIBUTED BY MOTION PICTURE HERALD

POPE SEES PICTURE CHIEFS; COMMENDS RESPONSIBILITY

Executives Home After Tour of War Areas of Europe as Guests of Army

Filled with impressions of an all but ruined Europe, guests of the Army on a month-long survey taking them from London through Rome and an audience with Pope Pius XII, who addressed them on the responsibilities of the film industry, leaders of the American film business stepped from a transatlantic plane Wednesday morning at LaGuardia Airport, New York.

Pope Pius' statement to the group, at their audience with him July 14, follows:

"We see, gentlemen, that you are members of the motion picture industry, and in receiving you most cordially We cannot repress the thought that comes at once to Our mind: the thought of the special responsibility that office places upon you in your country, and in fact in the world. For Hollywood is known outside America.

"One wonders at times if the leaders of the motion picture industries fully appreciate the vast power they wield in affecting social life, whether in the family or the larger civic groups. The eyes and ears are like broad avenues that lead directly to the soul of man; and they are opened wide, most often without challenge, by the spectators of your films.

"What is it that enters from the screen into the inner recesses of the mind, where youth's fund of knowledge is growing and norms and motives of conduct which will mould the definite character are being shaped and sharpened? Is it something that will make for a better citizen, industrious, law-abiding, God-fearing, who finds his joy and recreation in wholesome pleasure and fun?

"St. Paul was quoting Menander, an ancient Greek poet, when he wrote to the faithful of his church in Corinth, that 'bad conversation corrupts good manners.' 1 Cor. 15,33. What was true then, is no less true today; because human nature changes little with the centuries.

"And if it is true, as it is, that bad conversation corrupts morals, how much more effectively are they corrupted by bad conversation when accompanied by conduct, vividly depicted, which flouts the laws of God and civilized decency? Oh, the immense amount of good that the motion picture can effect! That is why the evil spirit, always so active in this world, wishes to pervert this instrument for his own impious purposes; and it is encouraging to know that your committee is aware of the danger, and more and more conscious of its grave responsibility before society and God. It is for public opinion to sustain wholeheartedly and effectively every legitimate effort made by men of integrity and honor to purify the films and keep them clean, to improve them and increase their usefulness.

"It has been a pleasure for Us to welcome you here this morning and to give you this assurance of Our keen interest in your work. We pray that God may prosper it for the greater good of young and old everywhere, while We beg Him to grant you and your dear ones at home an abundance of heavenly blessings."



AT VATICAN CITY: Left to right, seated: Cliff Work, Barney Balaban, H. C. Gowen, assistant to Myron C. Taylor; N. Peter Rathvon, R. B. Wilby. Standing, left to right: Swiss Guard, Vatican functionary, Capt. Albritton, Lt. Komer, Lt. LaBozetta, Capt. Charles W. Hoffman, Flight Surgeon who accompanied the motion picture group; Lt. Jackson, Russell Holman, Francis S. Harmon, S. H. Fabian, Major Stuart Palmer, representative of War Department Bureau of Public Relations, who accompanied the group; Taylor M. Mills of the OWI, Capt. Nowikowski, representative of the Bureau of Public Relations, Mediterranean Theatre, under whose auspices the visiting motion picture group toured Italy, and Swiss guard.



At La Guardia Airport: left to right, Francis S. Harmon, Barney Balaban, S. H. Fabian, R. B. Wilby, Clifford Work, Russell Holman, N. Peter Rathvon. Officers in background.

The men who arrived Wednesday were Barney Balaban, N. Peter Rathvon, Clifford Work, Russell Holman, S. H. Fabian and Francis Harmon.

Other executives in the group which toured Europe returned to this country last week, cutting short their tour because of business commitments at home. They are Jack L. Warner, vice-president of Warner Brothers, in charge of production; Harry Cohn, president of Columbia Pictures; Sidney Buchman, Columbia, and Darryl F. Zanuck, 20th-Fox vice-president.



RING IN THE RECORDS!



THE BEST NOVEL OF 1944 BECOMES THE GREATEST PICTURE OF 1945...

from 20th Century-Fox

30th ANNIVERSARY

.....The company that makes best-selling books into top-grossing pictures!



John Hersey's "A BELL FOR ADANO" Starring GENE TIERNEY JOHN HODIAK • WILLIAM BENDIX with Glenn Langan Richard Conte • Stanley Prager • Henry Morgan • Montague Banks • Reed Hadley • Roy Roberts • Hugo Haas • Marcel Dalio • Fortunio Bononova • Henry Armetta • Roman Bohnen Luis Alberni • Eduardo Ciannelli • Directed by HENRY KING Produced by LOUIS D. LIGHTON and LAMAR TROTTI Screen Play by Lamar Trotti and Norman Reilly Raine

Produced by
LOUIS D. LIGHT

John Hersey's

A BELL FOR ADANO

GENE TIERNEY · JOHN HODIAK · WILLIAM BENDIX



Directed by
HENRY KING

Screen Play by
LAMAR TROTTI AND NORMAN REILLY RAINE











No other company rings the bell like



KEEP
SELLING
BONDS!

DUTCH INDUSTRY GOES BACK TO WORK UNDER OWN STEAM

U. S. Offices Reopening as Public Clamors for Film Fare in Revived Nation

by PHILIP DE SCHAAP
in Amsterdam

Emerging from five years of oppression under the Nazi boot, the film industry of Holland has begun to function again under its own power.

At least five film companies have partially resumed their activities, or have personnel in Holland ready to begin operations. RKO Radio's office in Amsterdam is now ready for distribution. This company can start as soon as the theatres are supplied with electricity. Picture stock, as well as office furniture, was undamaged.

MGM has opened a new office in the former Tobis office under the management of Fritz Strengholt.

Representatives of Warner Brothers and Twentieth Century-Fox are in Amsterdam and will reopen their exchanges within a short time. A representative of Universal Pictures is in southern Holland.

American Product Should Be Sold Readily Now

It is apparent that now, more than ever, American product will be sold here easily. It is likely that German pictures will disappear from the Dutch market for a long time despite the fact that German is the foreign language most widely understood. Future competitors will be only France, England and Italy, together with domestic production.

However, the American companies will meet with many difficulties in re-establishing themselves. The Germans have plundered everything. There is no paper, coal, gas or electricity. There is little office space and all types of building materials are scarce.

Although it is to be expected that the Bioscoop Bond, which has been the combined organization for both exhibitors and distributors in Holland before the war, will be re-established in accordance with its former principles, it is possible that film business in the future will be more and more under direct control of the Government. During the war the underground newspapers insisted that the future Dutch government exert more influence upon the industry in connection with the social, cultural and educational importance of pictures.

Censorship Situation Is Expected To Be Easier

As regards censorship, the situation will probably be easier than before the war. In pre-war times, two boards of censorship existed: The Government Board for the whole country and a Roman Catholic one for the two special provinces of Brabant and Limburg. The Germans eliminated the Catholic board, however, and it is a question whether it will return. During the war the Board of Censorship was replaced by a "Rijksfilmkeuring," Governmental Censorship, by order of the Germans.

A problem for the future concerns the settlement of pre-war contracts between distributors and exhibitors. The total amount of these contracts has been estimated at 2,500,000 florins, approximately $950,000 at the current rate of exchange. This figure includes contracts with both American and non-American firms.

American film companies, I believe, will find that our five years of war were more or less responsible for an increased interest in motion pictures. Today there is a much larger market than there was before the war, for despite the bad quality of the German-controlled releases, theatre attendance was remarkably high during those years.

Immediately after the occupation, of course, theatre attendance dropped to a new low and remained there until the beginning of 1941. But since then, however, and until the Dutch theatres were forced to close in September, 1944, due to the lack of electric power, attendance soared above the pre-war level. Net profits were excellent. Many exhibitors, in fact, saved enough money to make improvements in their theatres after the war.

Interest was aroused to such an extent that succesful theatres were established in small towns which never before had been able to support them. I would estimate that Holland's 350 theatres were increased by 70 during the war. Theatres provided about the only form of amusement in those weary years.

However, since the exhibition of American films has been banned for so long it will be necessary for the American companies to develop an exceptionally strong publicity campaign in order that they may revive public interest.

It is impossible to estimate at this time how many theatres were destroyed during the war.

Holland's film trade was one of the first to be controlled by the arbitrary order of the invaders. Shortly after the Nazis came the Dutch Motion Picture Federation, the Nederlandsche Bioscoop Bond, was replaced by the so-called "Filmgilde" under Nazi management and the exhibition of all non-German product was gradually forbidden. Then it was that the Jews were first forbidden to visit the theatres under the pretext that they created disturbances during the screening of newsreels. Jews were also forbidden to continue either in exhibition or distribution.

By the end of 1942, the Dutch market was dominated by UFA and Tobis, which merged in Germany in 1943; the Nazi Odeon-Film, distributing Czech, Norwegian, Finnish and Hungarian pictures, and Centra-Film with pictures for children and 16mm pictures. Aafa-Film got authorization to release Belgian pictures. Some German-language French pictures, produced by UFA-Tobis appeared on the Dutch market at the beginning of 1944.

Some German Films Were Made in Dutch Studios

Since German production centers were limited, some having been bombed, some German pictures were produced in Dutch studios in Amsterdam.

Although a resumption of normal distribution practice is still a matter of speculation, nine Amsterdam theatres reopened June 1, using generators supplied by the Allied armies. Public interest in the reopenings was enormous, with people lining up before the box office as early as six o'clock in the morning to see such films as "Action in the North Atlantic," "The Human Comedy," "I Married a Witch" and "Pride and Prejudice." The two newsreel theatres were overcrowded.

Herald Correspondent Evaded Nazi Gestapo in Ancient Cellar Room



PHILIP DE SCHAAP, for many years prior to the Nazi invasion MOTION PICTURE HERALD *correspondent in Amsterdam, this week returned to duty. He and his wife lived a dangerous, Gestapo-ridden life from May, 1940, until the liberation of his country:*

"After a year of many emotions, during which I saw many of my friends disappear, our misery started in April, 1942. I broke my heel and had to be brought to the hospital. After four months of serious illness, hardly able to walk, I left the hospital and my wife and I were concealed by friends.

"We stayed home from August 11 until September 10, 1942, the last moment to make a decision. My mother, 69, and unable to walk, was carried away on a stretcher by the Germans. I don't know what happened to my brother, who lives with her. We saw with our own eyes how the parents of my wife, living in the same street as we did, were arrested by the 'green police' and taken away. We were powerless. The fate of our whole family is unknown. We have seen how babies were taken away from their mothers. Neighbors turned traitors. We still don't understand how our nerves have survived it.

"Having had secret warning that our arrest was a question of time, we narrowly escaped and found shelter with the same people who helped us in 1941. From September, 1942, until the end of the war, we lived in a cellar fitted up as a small room. The house was built in 1630 and the cellar room was well concealed. I could not stand upright, and we got fresh air through a very small window. We spoke only in whispers. In that cellar we passed our lives until the conclusion of the war.

"We should never have believed that it could happen to us. That we survived it is as a dream for us. Now we start all over again."

RANK GOES HOME WITH FULL BRIEFCASE AND SOME DEALS

Closes Producing - Release Pact with RKO; Has Bell & Howell Plan on Fire

J. Arthur Rank sailed for England Tuesday on the *Queen Mary* with new arrangements made and several pending to supplement his present distribution arrangements with American companies and to consolidate his position in the American and world markets.

The results:

A joint production-distribution deal with RKO Radio for two pictures which may develop into "something bigger than that."

Preliminary negotiations with Bell & Howell for an agreement to manufacture their equipment in England and for Bell & Howell to acquire 16mm rights to Rank pictures.

A report, left in the air as the Queen Mary sailed, that conversations were had with David O. Selznick and Neil Agnew, his distribution chief, regarding the release of top Rank productions in America, specifically "Caesar and Cleopatra."

Mr. Rank's prior release arrangements and connections with American companies are:

A seven-picture deal with United Artists with options for the release of three more.

A joint production-distribution agreement with Twentieth Century-Fox, currently dormant.

Mr. Rank owns 25 per cent of the stock of Universal Pictures.

Additionally, Mr. Rank announced Monday at a farewell press conference in the Sherry-Netherlands, New York, his intention to use Hollywood methods of publicizing stars to build up international interest in British screen players.

Bell & Howell Company manufactures cameras and other equipment and distributes 16mm pictures. John H. McNabb is president of the company. When Mr. Rank first visited Chicago several weeks ago, he conferred with Mr. McNabb. Last week, during his return trip to New York from Hollywood, Mr. Rank stopped over in Chicago briefly and met with Mr. McNabb again. Bell and Howell representatives are to continue the negotiations in England.

Denies Intention to Buy An Interest in RKO

At the press interview Monday Mr. Rank discussed the RKO affiliation in particular and emphatically denied persistent reports that he was buying into RKO or that he would increase his 25 per cent stock interest in Universal.

Mr. Rank said the RKO agreement was the only one he made during his visit.

Under terms of the deal, pictures will be produced jointly in the United Kingdom with RKO handling all distribution in the United States, United Kingdom, Central and South America and "other countries to be determined." Mr. Rank, through Eagle-Lion Films, Ltd., his own distribution organization, will distribute throughout Europe, Australia, Canada and "other countries to be determined."

The jointly-produced and financed films will be high budget productions and in no sense



By the Herald

J. ARTHUR RANK — the home town paper

the usual quota pictures, Mr. Rank emphasized. They will be attractions aimed primarily at American and world markets.

The deal has long been in the making, initiated last year by Phil Reisman, vice-president in charge of foreign distribution for RKO, when he visited England. Recent conferences between Mr. Rank and N. Peter Rathvon, president of Radio-Keith-Orpheum, Ned E. Depinet, president of RKO Radio, and Charles W. Koerner, vice-president in charge of production for RKO, completed details of the agreement.

Sought Help from Aides In Answering Queries

During the interview, Mr. Rank frequently sought help in replying to the barrage of reporters' questions from members of his inner cabinet who had journeyed to America with him, including Barrington Gain, John Davis and G. I. Woodham-Smith. Jock Lawrence, who heads his public relations organization in the U. S.; Robert Montgomery, of the Lawrence unit, who returned to England with the Rank party; S. Barret McCormick, director of advertising and publicity for RKO, and Rutgers Neilson, director of publicity for RKO, also were present.

The British executive told the press he intended to launch worldwide publicity campaigns, utilizing Hollywood methods, for several important British players so that in "two or three years we shall have some big international stars who are properly publicized."

He indicated his organization now had 20 young men and women British players under long term contract, this for the first time, and that he now could offer British stars salaries and contracts to equal any from Hollywood.

Under contract are two men players who, he believes, are the British equivalent of Clark Gable or James Cagney.

Mr. Rank clarified the seven-picture deal with United Artists, explaining that in addition, the American company had three films on option. In reply to a query, he said that Twentieth Century-Fox, currently releasing "The Way Ahead" for Mr. Rank, had no deal to distribute any more pictures. There are four completed British productions for which he had not yet arranged American distribution, he announced.

He said that the British industry always would be able to make quality films cheaper than Hollywood because labor and material costs were cheaper in England. Hollywood, however, had certain "other advantages to offset this," he added.

Production Costs To Be Lowered, Says Rank

"Nevertheless, our pictures are costing too much. We are going to make them for much less than we do now. Production under wartime conditions, of course, increased costs tremendously," he said.

Both "Henry V" and "Caesar and Cleopatra," two high-budget Technicolor productions, would be released in the United States by United Artists on a roadshow basis, Mr. Rank said, denying reports that any other distribution plans for these two pictures were in the making.

Regarding "Henry V," Mr. Rank said he believed the film would do well in America. "Your film people here haven't got a very high view of the intelligence of the American people," he said. "I believe if Shakespeare is done properly they will like it."

Asked to estimate how much he thought "Caesar and Cleopatra" would gross in the U. S., he replied, "We are very modest people. I really don't know. But one of your experts on distribution told me last week that it would gross $10,000,000." The film reportedly has cost to date $4,500,000.

In reply to queries concerning the broad, general aspects of his trip to America, Mr. Rank said he had learned "something about the tastes of the American public" and would be guided by this knowledge. He indicated he intended to move slowly and had no plans to flood the American market with his pictures.

Between now and the end of the year, only one Rank production, "Blithe Spirit," would be released here, by United Artists, he announced.

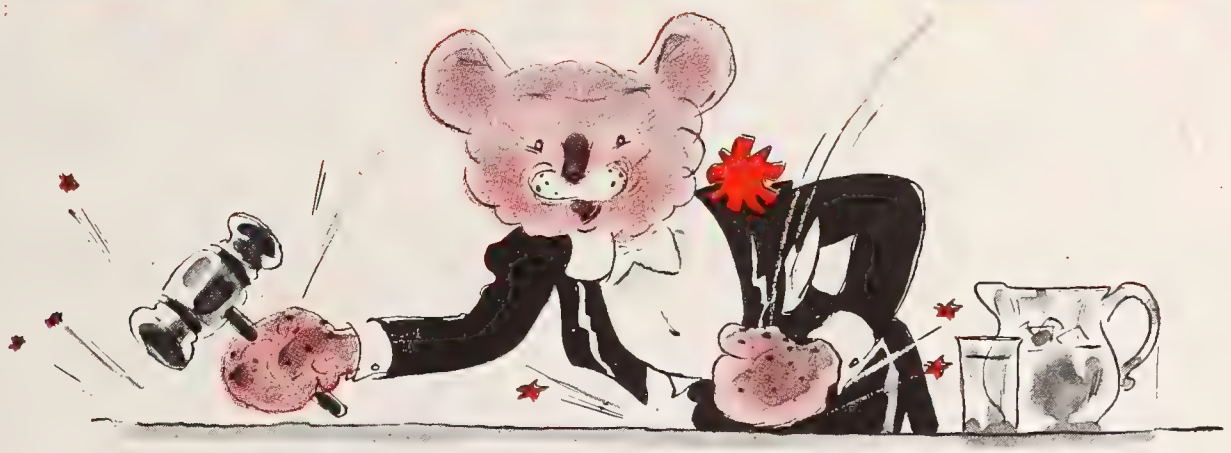
Compliments Hollywood on Its Technical Skill

Discussing his tour of Hollywood studios, Mr. Rank observed that after "seeing what Hollywood has in the way of equipment, I believe our boys deserve a very great pat on the back for the technical job they have done during the war with the meagre tools they had."

In the opinion of the British leader, American producers who go to England to make pictures eventually will be able to join the British Producers Association. He predicted that the objections raised by Americans to the by-laws of the association, principally those touching on quotas, probably would be altered. He added that several Hollywood producers expressed desire to make films in London.

Mr. Rank said he expected to return to this country in 12 or 14 months.

UNANIMOUS DECISION!



WHEREAS M-G-M's "VALLEY OF DECISION" HAS BEEN HELD OVER IN 25 OUT OF ITS FIRST 25 ENGAGEMENTS–

THEREFORE M-G-M's "VALLEY OF DECISION" WINS THE VERDICT AS THE CHAMPION HOLD-OVER ATTRACTION OF 1945!

GO THOU AND DO LIKEWISE!

21st YEAR OF LEADERSHIP MGM

PINANSKI PRAISES RECORD 7TH LOAN BOND SALES

The American motion picture industry, welded into an effective Bond sales unit by the experience of five previous drives, by patriotism, and by leaders now become accustomed to public service, scored results in the Seventh War Loan far ahead of those in other campaigns, Samuel Pinanski, national campaign head, reported Monday.



Sam Pinanski

"I am convinced that the results of the drive are a tribute to the fundamental scheme and idea of handling such a campaign on a 'grass roots' basis," Mr. Pinanski reported to the industry, and especially to exhibitors on whom the drive depended.

Mr. Pinanski also cited the cooperation among all branches of the industry, a cooperation born of practice. "The entire industry worked as a team," he said, "and I am grateful to every man and woman in the business for their loyal and inspiring efforts."

To the trade press, donor of thousands of dollars worth of free advertising space, and of columns of inspirational editorial space, Mr. Pinanski paid special tribute. "As magnificent as have been the results obtained, they could not have been accomplished without the wonderful cooperation of the trade press—the backbone of the campaign," he said.

And he added: "The men in the field were particularly impressed by the trade paper emphasis on the theatre managers' Bond selling activities as against the glorification of the national committee. This was truly 'grass roots,' and has, I believe, brought about much good will, which will carry on to future drives."

Treasury Lauds Industry

Mr. Pinanski cited evidence of Treasury appreciation of industry aid in letters from Ted R. Gamble, director of the Treasury's War Finance Division, and J. Edward Shugrue, motion pictures and special events director for the War Finance Division.

Mr. Gamble wrote Mr. Pinanski last week, "It would require pages for me to express all of my sentiments to the men and women in the show business—who have given so generously of their time, showmanship and resources to the Seventh War Loan."

Mr. Shugrue's testimonial observed, in part: "Never has the Treasury received greater cooperation. No request was too great, and none too small. We of the Treasury are deeply grateful to you, and those of us who have been connected with the motion picture industry have a new and greater reason for taking pride in the wonderful job that you, your committee, and the motion picture industry have rendered to the nation."

Some statistical aspects of the industry participation were recited by Mr. Pinanski, in his report.

5,159 Premieres Held

"There were 5,159 Bond Premieres held throughout the country, with the expenses of film distribution involved in providing new pictures for these premieres being absorbed by the film companies," he said. "This is a new all-time high for Bond Premieres. A new record was also established in the 1,888 Children's Shows held. Free Movie Days had likewise established a new record, with 10,933, in which the distributors waived their share of admissions, made for Bond purchase, and which otherwise, normally, they might have had from the theatres.

"'All-Star Bond Rally,' special campaign short subject produced by 20th Century-Fox, in the eight weeks preceding July 1, played approximately 14,600 theatres and after that date was booked into 1,123 spots," Mr. Pinanski said.

After praising the efforts of Tom Connors, national distributor chairman, and other members of the national committee, Mr. Pinanski said: "Great credit is due to the coordinators who worked with me in supervising the national committee's work regionally. These men are Charles M. Thall of Fox West Coast Theatres, San Francisco; Dave Wallerstein of Balaban & Katz Theatres, San Francisco; Eugene W. Street of Wilby-Kincey Theatres, Knoxville; Ted O'Shea, of Loew's; Harry Ballance of 20th Century-Fox; J. E. Flynn, of Loew's; Herman Wobber, of 20th Century-Fox; also Charles P. Skouras, national honorary chairman and supervisor of 11 Western states, and all state exhibitor, distributor and publicity chairmen."

New York Houses Set New Records In Bond Sales

New records for War Bond sales have been tablished for New York theatres and circuits, cording to figures released this week.

More than $60,000,000 worth of Seventh W Loan Bonds were sold by the 700 film theatres the Greater New York area, according to p liminary reports furnished to Irving Lesser, g eral chairman of the New York area for Seventh War Loan drive. This is the largest tal of sales ever reported in any of the war l drives and is 64 per cent greater than the rec sales of the Sixth War Loan.

Five of New York's leading circuits, Loev RKO, Skouras, Century and Randforce, represe ing 265 theatres, or 40 per cent of the total nu ber participating in the drive, have reported sale of $42,018,227 in Bonds. The individual cuits reports are as follows: Loew's, $11,426,8 Skouras, $11,523,575; RKO, $7,076,925; Centu $9,000,000; Randforce, $2,990,925.

Two of the Skouras theatres sold more th $1,000,000 each in Bonds. The Academy of Mu in Manhattan, managed by Nate Simons, sold $ 256,650 worth of Bonds to 8,330 purchasers, wh the Ogden theatre in the Bronx, managed by Jacobs, sold $1,019,425 worth of Bonds to 9,4 patrons.

A record almost 300 per cent better than t set in the Sixth War Loan was established in t Seventh War Loan by the 16 Broadway first r houses, which sold $10,414,173 in Bonds for t drive, as compared to $3,663,000 worth in the p vious campaign, according to Mr. Lesser. W a cumulative sale of 75,214 individual Bonds, th theatres set a record of having sold almost t Bonds for every theatre seat. Accounting in gr measure for the successful results were the fo War Bond premieres staged by the Roxy, Par mount, Rivoli, and Palace theatres.

Government Not to Act On Rosewelt Appeal

No action will be taken by the Department Justice on the appeal of the Rosewelt Realty Co pany, operators of the Orient theatre, Jersey Ci to have Paramount, Loew's and RKO Radio he in contempt of the New York Consent Decree, was reported from Washington this week. The co pany had petitioned the New York Federal Distri Court to hold the companies in contempt becau of alleged violation of an arbitration decree. Ho ever, their motion was dismissed by Judge Hen W. Goddard on the ground that a private par could not seek to enforce a decree in a Governme suit. A Department of Justice spokesman report that the Rosewelt appeal had been "exhaustive studied" by Robert L. Wright, chief of the fil unit, who decided that the distributors' action d not constitute contempt.

Griffis Receives Award for Meritorious Service

Stanton Griffis, chairman of the Paramount Pictures executive committee, has been given an award for meritorious service as Pacific Ocean area Red Cross commissioner. He relinquished this post July 15 to Vice-Admiral Adolphus Andrews. The award was made by Lt. Gen. Robert C. Richardson, who instituted the award to honor civilians who have made outstanding contributions to the war effort in the Pacific area. Mr. Griffis had had his headquarters in Honolulu.

New Murray Case Trial Date To Be October 23

October 23 has been set as the date for the new Chicago trial granted to the remaining defendants in the Thomas A. Murray conspiracy case. Federal Court Judge William H. Campbell will preside. Mr. Murray, former operator of the Thalia theatre, claims he was forced out of business by conspiracy on the part of the operators of the Milo, a competitive Chicago house, and by others, who deprived him of playable product. The defendants are: Henri Elman, independent distributor; Capitol Film Exchange, Milo Theatre Corporation, Van Nomikos, Milo Booker, and John L. Manta, owner of the Milo. In April, Judge William H. Holly reversed a jury's verdict which granted Mr. Murray $105,000 damages and dismissed the major distributors as defendants. Lester Murray, attorney, and son of the plaintiff, reported that he would hold his notice of appeal to the U. S. District Court of Appeals until after the new trial.

20th-Fox Acquires New Book

Twentieth Century-Fox has purchased the film rights to "Those Two Hands" by the Rev. Edward J. Edwards, S. V. D., according to an announcement by the Bruce Publishing Company, Milwaukee. Father Edwards has served as a missionary in the Philippine Islands and China.

20th-Fox Seeks Channel For Television Station

Twentieth Century-Fox Film Corporation seeking permission to erect a commercial televisi station to operate in New York City. The co pany has filed the necessary papers with the Fe eral Communications Commission and has ask for a permit to operate on Channel Five. Twent eth-Fox also has an application on file to erect experimental television station in Boston.

Captain Rickenbacker To Get University Degree

Captain Eddie Rickenbacker will be awarded t honorary degree of Doctor of Humanities fro Capital University in Columbus, Ohio, July 31, t day before the Eureka Pictures production, "Ca tain Eddie," has its world premiere at the Ohi theatre, Columbus. The degree will be conferre on the university's campus and the ceremonies wi be broadcast.



m not trying to be evasive"



"I'm just a babe in the woods"



"No agency . . . has so much influence"

Johnston Looks Hollywood Over—f I Can Fit, I Want to Do It"

WILLIAM R. WEAVER
ollywood Editor

RESIDENT Eric A. Johnston of the U. S. amber of Commerce said last week he would decide about accepting a post with the Mo- n Picture Producers and Distributors of nerica until he had "looked over" the matter m many angles in the course of a 10-day it in Hollywood during which he would talk h a large number of individuals and groups. He did not say he would decide immediately er completing his Hollywood visit, and he say it was much more likely that he would decide until autumn, a word he used inter- ngeably with October in recurrent refer- es to the matter.

There was no reason why he should decide once, he said, and no likelihood that the of- of the post would be withdrawn. And yes, was the presidency which had been offered , but no, it wasn't "Will Hays' job," as had n reported locally, he sought to make clear reporters who asked many questions about differentiation, so many questions that he d finally, "Look here, I'm not trying to be sive. The job offered me is the presidency, the job I would do if I undertook to do any uld be a job which has not been done and 't being done—a job which simply doesn't st at this time."

rst 24 Hours on Scene ad Not Been Serene

That which most of his listeners interpreted evasiveness was not what it appeared to be. s first 24 hours on the scene had not been ene. He had come to Los Angeles and Hol- ood, in that order, July 11 to address the s Angeles Chamber of Commerce July 12. had registered at the Ambassador Hotel at n and had taken his family immediately reafter to the Pacific off Bel-Air for a bit of imming, which turned out unpleasantly be- se the wind was high, the waves unhospita- and the bottom overly stony.

He returned to the hotel a little before dinner time and answered some questions put to him by a reporter for the Los Angeles *Times* who didn't know much about the background of the MPPDA offer and sprinted into print, despite some efforts made by journalistic colleagues to fill him in, with a blunt quote to the effect that he was not going to accept "Will Hays' job." Exactly what followed in that connection was a matter between the interviewer and the interviewee, but the upshot of it was that Mr. Johnston authorized Arch Reve, of the Public Information Committee, to set up a trade press conference for three o'clock the following afternoon. (The Los Angeles *Daily News,* which had missed out the night before, also attended.)

Invited to Conference to Dispel False Impression

The president of the Chamber of Commerce, slim, cool and correct in a slate-gray suit atop white Oxfords that traced geometrical patterns as he talked easily in a straight-backed chair backgrounded by a floral piece which may have been the Ambassador Hotel's token of welcome, referred indirectly to all this in his opening remarks to the trade press representatives.

"I had not intended to hold this conference this soon," he said, "because there really isn't much I can say as yet. But I answered a newspaperman's question last evening, directly and frankly, and the report of what I said got pretty well garbled, so I wanted to invite you here to dispel that false impression."

With that preface, he continued, "I am not interested in a job. I have too many jobs now, and would like to get rid of a few of them. But no industry has more influence than the motion picture, and if I can be of service to the American people and the world I want to do so. No agency of communication has so much influence as the screen. I observed this in Russia, China, all of Asia, everywhere I went. It is an instrument of great force and power, greater force and power than has always been recognized by the industry itself, and it will have a greater influence than ever in the post-war world. The industry has a great foreign market to cultivate —I'm told virtually all its profits come from there—but there are obstacles, serious obstacles, to be overcome, and I think it requires a united industry to overcome them."

When he was asked what it was he might do for the industry in these directions that is not now being done, he said, "I don't know. I am here to find out, if I can. Maybe there is nothing further I can do, or that the industry wants done, and in that case I will not take the job. I don't know this industry, except as Joe Doaks knows it when he goes to the movies. I don't know its workings, how it functions, what its problems are, its objectives. I do know the importance of the industry, which I think has only just now come of age, and if I find there's a job to be done that I can do—if I can fit into the picture—I want to do it."

Because he had been speaking in over-all terms, he was asked whether he had in mind bringing the MPPDA, the Society of Independent Motion Picture Producers and the Independent Motion Picture Producers Association together in one organization. He said it was too early but did not rule out the possibility.

"Coordinator" Might Be the Word—with Qualifications

Questioning kept roving back to the matter of the seeming differentiation between "Will Hays' job" and the presidency of the MPPDA and his description of the work he had in mind as "a job which simply doesn't exist at this time." He replied to questions about each of these separately, but did not wrap up the three of them in a blanket response. There was partial agreement with one of the questioners who asked if "co-ordinator" might not be the proper term for the undertaking he had in mind, but he added several qualifications.

While in Hollywood, Mr. Johnston said, he would talk with craftsmen as well as executives, with writers, actors and directors as well as producers, in order to find out the viewpoints of all. "It's like the situation when a business calls in an efficiency expert—he can't tell you, the first day, what he's going to do with it."

The Screen's Two Happiest Hits Return!

Bing's Happiest

Sing Fling!





Bing CROSBY

in

Pennies from Heaven

MADGE EVANS · EDITH FELLOWS

LOUIS ARMSTRONG *and*

His Famous Swing Band

REMEMBER THESE

Song Hits?

Let's Call a Heart a Heart

Pennies from Heaven

So Do I

One Two, Button Your Shoe

COLUMBIA PICTURES

KEEP SELLING WAR BONDS!

From the Story by
KATHARINE LESLIE MOORE
Directed by NORMAN Z. McLEOD
An EMANUEL COHEN Production

A COLUMBIA RE-RELEASE



A Double-Bill of Memorable Hits

To Thrill Everyone's Heart All Over Again!

Gary's Greatest Laughterpiece!



Gary COOPER

in FRANK CAPRA'S

Mr. Deeds Goes to Town

Jean ARTHUR

GEORGE BANCROFT • LIONEL STANDER
DOUGLASS DUMBRILLE • H. B. WARNER



Screen Play by
Robert Riskin
Story by Clarence
Budington Kelland

A COLUMBIA RE-RELEASE

Millions Want to See Again!

EDIT ALLIED ARMIES' TOP DOCUMENTARY

Reed and Kanin Directed; Cutting in Britain from Six Million to 8,000 Feet

by PETER BURNUP

in London

At Pinewood, they're completing what is claimed to be one of the world's biggest film editing jobs. It's in connection with the Allied Armies' hush-hush documentary "The True Glory," and entails cutting down six and a half million feet to eight thousand.

Conceived in secrecy and nurtured therein, there's been an unconscionable amount of diffidence about the picture's making.

So that a nice Anglo-American balance might be preserved, Englishman Carol Reed (director of "The Way Ahead"), and American Garson Kanin were assigned joint directorial responsibility for the piece. The two Armies laid on everything they had so that the film should faithfully depict the glorious adventure which led to the ultimate capitulation of the Nazis. But Reed and Kanin let the common soldier—Tommy Atkins and G.I. Joe—tell the story. There's no mock heroic about it. "Men who want to take their anti-seasick pills should take them now. . . ." Thus, prosaically, nevertheless eloquently, starts the picture.

Made Heroic Contributions

But the Film Units of the two armies made their own heroic contribution. In all, some 1,400 cameramen were engaged in the filming; 32 of that number were killed, 16 reported missing, 101 wounded.

General of the Army Eisenhower insists that he should see the finished picture before its public viewing. There has been talk of Reed and Kanin flying a print to America for the Supreme Commander's inspection, but the task of editing and dubbing being so protracted, it now seems likely that General Eisenhower will be back in Europe first.

Present plans are for a joint New York-London premiere about the beginning of August.

Then, ever incorrigible optimists, the British Government may release its hold on more of Pinewood's avidly sought space. Or maybe not. For under discussion with higher-ups at the Ministry of Information are other considerable officially-sponsored projects which will require, in the event of their being sanctioned, to be made at Pinewood.

Considerable part of "The True Glory's" script was written by Gerald Kersh, ex-private in the Grenadier Guards. Mr. Kersh is commonly regarded as Britain's wartime novelist Number One. He has left for America.

Optimistic on Raw Stock

There's no official news to hand on the raw stock situation; but discernible in many quarters is a feeling of optimism that a happy issue is imminent of the present Anglo-American discussions aimed at finding stock for the American release of Britain's films.

A Board of Trade official, when questioned in regard to the matter, said: "We hope to be able to make a statement very shortly."

Pleasant if not plentiful supplies of stock are arriving from the Gevaert Antwerp plant. There are hopes also of early assistance from Munich, which organization was lately looked over by John A. Ojerholm of Paramount's Olympic laboratories.

Mr. Rank will be gratified to learn that his G-B Instructional outfit are pursuing vigorously their job of making propaganda pictures for public and private businesses.

Here are details of their latest contracted films and the amount of negative raw stock allotted thereto:

For N.A.A.F.I.—British equivalent of American P.X., 146,000 feet to a four-reeler; for the British Gillette Razor firm, 85,000 feet to a two-reeler; for the Iron & Steel Trades Federation, 85,000 feet to a two-reeler.

Through Sir William Crawford's well-known advertising agency, G.B. Instructional have even obtained the order for a film extolling the virtues of beer. The picture will be sponsored by the Brewers' Society; will ostensibly show one of those Olde Englishe Inns through the eyes of a G.I. Joe.

Propaganda Films Increase

Propaganda pictures are very much on the up-and-up. There's a quasi-official body here known portentously as the Travel and Industry Development Association of Great Britain and Ireland. The Associaiton believes—as do many persons—that there's a future in Britain as a tourist travel center; has hired James A. Fitzpatrick, Travelogue producer, to make a series of Technicolor transformations of Britain's countryside.

Mr. Fitzpatrick, who has been vouchsafed all kinds of priorities by the Ministry of Information, has to date occupied his time by running to and from the Savoy Hotel roof, where his cameras are installed, at every rumor of the sun breaking through the inevitable summer rain clouds.

It's a pity for Mr. Fitzpatrick's sake, but we had this year's English summer a week or so ago.

Universal Sets Exploitation Plans

Advertising budgets and exploitation plans for three Universal pictures, "Uncle Harry," "Lady on a Train" and "Night in Paradise," were concluded during the past week in a series of conferences conducted by John Joseph, national director of advertising and publicity, who left for the west coast immediately after the conferences.

Comprehensive plans were made with relation to the new season's product. Extra appropriations will be allotted for all media, including an augmented budget for the trade press advertising. If transportation permits, special section previews for the newspaper critics will be held for "Uncle Harry."

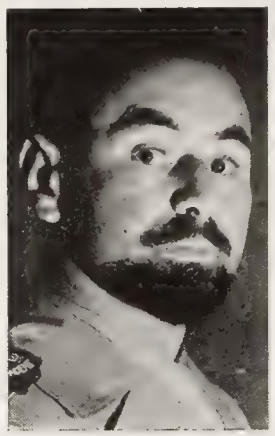
During the conferences, changes in personnel were made for the home office publicity department. Mr. Joseph said that Charles Simonelli had been appointed radio contact man; Harry Keller would be field contact man and Robert Ungerfeld had been transferred from the exploitation office in Cincinnati to Boston territory. Additionally, Jerome Evans has been employed to contact collegiate papers through the country.

O'Gara Joins Republic

James V. O'Gara has joined the home office staff of Republic Pictures International Corporation.

Best Documentary On War Yet to Be Done, Says Kersh

The good film document of the war has not been made, and will not be made now because we are too close to the war. Many of our documentarians are new, insincere, inexperienced and incompetent.



Gerald Kersh

So says Gerald Kersh, ex-theatre manager, ex-soldier in His Majesty's Coldstream Guards, ex-British Army film specialist, and now a war correspondent, a novelist, a writer under part-time contract to MGM, and part author of the script of that creation of the British and American armies, "The True Glory," a film documentation of the battle across France.

Mr. Kersh arrived last week in New York on the liner *Queen Mary*. He is in this country under auspices of the British Ministry of Information. He will lecture in and around New York, in Chicago, San Francisco and Los Angeles, and will visit Hollywood on personal business. He will be here two months.

Mr. Kersh, who has been war correspondent for *The Sunday People*, a London newspaper with a circulation of 5,000,000, said of the making of war films:

"One needs the emotion remembered in tranquillity, as it were, before one can do a good job. We are all too close to the war now. Our pictures of the war have been hurried, immature. Many of the people who have been making them only entered the field since the war began. They don't have the popular approach. They are somewhat overloaded with the small potatoes of their own conceptions of war and politics.

"The sort of pictures they have been making are the sort people have to sit through in order to see the big picture. These documentarians have too much self-conscious artistry; too much importance, and not enough foresight.

"If you want to do a good job of propaganda," Mr. Kersh continued, "you must remember that propaganda is a sort of medicine. So you must wrap it up in sugar."

Mr. Kersh, who went through the African campaign and then was wounded in the London blitz, is lecturing in this country on the general subject "What Makes the Average Fighting Man?"

His books have been of war, and not of war, he said. "An Ape, a Dog, and a Serpent," published three months ago in England, is of the screen industry there, in comic vein. "Clean, Bright, and Slightly Oiled," his memoirs, he is writing now. "Sergeant Nelson and the Guards," published in England, is about the war, and is a book about which some film companies are dickering, he said. "The Weak and the Strong" is a novel he's finished, one which, in his words, "is going to be a world beater," and one on which MGM, he believes, will exercise its option on his writings.

The MGM contract is for five years, and provides that three months of every year be given to the company exclusively, and that the company have an option on all other writings of Mr. Kersh. Mr. Kersh worked briefly with Sir Alexander Korda and the MGM company in England.

Riskin Is OWI Consultant

Robert Riskin has accepted the ex-officio post of special consultant to the Office of War Information in Hollywood. He recently resigned as director of OWI's overseas film bureau to enter independent production.

Weiner Joins PRC

Abe Weiner, formerly with Republic Pictures, was appointed district manager for PRC, Harry H. Thomas, vice-president and general sales manager, announced this week.

ritish Building loating Theatres or War Service

wo former around-the-world luxury liners are ng transformed into floating theatres for the itish Admiralty. Now being remodeled in Brit- Columbia shipyards, the ships will be anchored tropical isles and Asiatic shores for the use British servicemen fighting in the Pacific and the Burma-India front.

oth of the ships, the *Agememnon* and the *Menheus,* will feature theatres fully equipped to han- stage and screen shows.

he theatres, 57 by 90 feet over-all, will seat 363 sons each in tubular steel chairs. There will be tandard motion picture projection unit, now be- manufactured by Northern Electric Company Montreal. The theatre screen will be 16 feet by feet, six inches. The projection machine will be automatic fireproofed Simplex model, complete h film splicer and monitor speaker and a micro- ne unit for the stage.

olor scheme for the theatres will be a light tone ink beige, picked out in bright hues. There will long windows looking out over the sea.

tage lighting will be elaborate, costing more n $5,000. There will be the most modern in tlights and spotlights and overhead lighting various colors. Flanking the stage will be dress- rooms and wardrobes. The orchestra pit will large enough for a score of musicians

hese sea-going theatres will be convertible and occasion will be used as ballrooms, with hard- od maple floors. When the servicemen are tching pictures, however, the floors will be cov- d with thick pile rugs.

n addition to the theatres, both ships will have es and lounges, libraries, barber shops, cocktail s and taverns, veranda restaurants and other ilities.

epartment of Commerce eorganization Studied

Methods and means of reorganizing the Depart- nt of Commerce are being studied, it was re- ted from Washington this week. The studies being made, it was stated, in order to prepare Department for the increased responsibilities it l carry after the war.

he possible reorganization indicates a probable ansion of the motion picture unit, headed by than D. Golden, which has been short on help ing the war emergency. It was indicated that activities of all department agencies, particular- those of the commodity units of the Bureau of reign and Domestic Commerce, are being died.

he Department officials refused to disclose any nges they had in mind, reporting that no plans l reached the paper stage as yet. However, it s admitted that it was planned to bring the de- tment closer to business and industrial interests.

ermont Heads 20th-Fox's oreign Versions Unit

he appointment of Boris Vermont as head of foreign versions department of 20th Century- x was announced this week by Murray Silver- ne, vice-president in charge of foreign distribu- n. The department will be in complete charge dubbed versions, superimposed versions and ing and translating. Prior to accepting his new t, Mr. Vermont was associated with the Of- of War Information, also in the foreign ver- ns department. Previously he was an indepen- t producer in Europe.

air Gets AMPA Post

Harry N. Blair has been appointed chairman of publicity committee for the Associated Motion ture Advertisers, David Bader, president, has nounced. Members of the committee are: nche Livingston, Sam Zimbalist, Sally Perle l Jerry Pickman.

LATE REVIEW

Weekend at the Waldorf

***MGM*—Modern edition of "Grand Hotel"**

The combined followings of the top quartet in this all-star, modernized and Americanized edition of "Grand Hotel" include just about everybody who goes to picture shows, and showmen can invite all these to inspect the production with complete confidence that none will be let down. Like its antecedent, this film tells several stories inside the master narrative about life in a metropolitan hostelry, balancing each against the other with nicety of judgment, but this version is as much better as the cinema of today is better than that of 1932. For anybody's theatre, any place or time, it's top level merchandise.

As written by Sam and Bela Spewack, directed by Robert Z. Leonard and produced by Arthur Hornblow, Jr., Vicki Baum's play, adapted by Guy Bolton, makes utmost use of the personalities employed without penalizing any of them in behalf of the others. This was no small undertaking, nor was it a simple matter to keep three principal stories rolling simultaneously in a pattern which links them only coincidentally. On all these off-screen artisans the picture bestows distinction.

Two love stories make the principal claim upon interest, and either of them would have sufficed independently for a Grade-A attraction. They are presented here on even terms.

In one, Ginger Rogers and Walter Pidgeon, as actress and war correspondent, meet under unique circumstances and work out their romantic equation largely in humorous terms.

In the other story Lana Turner and Van Johnson meet under equally novel circumstances and work out their romance in terms of complete and sometimes touching seriousness.

In a third story Edward Arnold attempts to bilk a visiting potentate in an oil swindle which fails, and in still another Phyllis Thaxter weds the right man after doubting him somewhat.

Shuttling between these stories, Robert Benchley and Keenan Wynn supply spot humor which sparks the proceedings at appropriate intervals, the former serving also as off-screen narrator now and again.

An extremely useful extra factor is Xavier Cugat who plays not only his violin but also a part, and whose orchestra and entertainers figure in the single musical production number.

In breadth of appeal, the picture excels most top attractions from this or any studio, and in craftsmanship, polish and "know how" it's got everything in the book.

Previewed at the Village theatre, Westwood, where an audience present to see "Valley of Decision" manifested solid satisfaction. Reviewers' Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 130 min. PCA No. 108000. General audience classification.

Irene Malvern.....Ginger Rogers
Bunny Smith.....Lana Turner
Chip Collyer.....Walter Pidgeon
Capt. James Hollis.....Van Johnson
Martin X. Edley.....Edward Arnold
Phyllis Thaxter, Keenan Wynn, Robert Benchley, Leon Ames. Lina Romay, Samuel S. Hinds, George Zucco, Xavier Cugat and his orchestra.

Eagle-Lion Is Reorganized After Kelly Resignation

Following the resignation last week of Arthur W. Kelly, president of Eagle-Lion Films, Inc., Mr. Rank's American distribution organization, reorganization of the company was announced Monday in New York.

Mr. Rank became president of Eagle-Lion and chairman of the board. Captain Harold Auten was elected vice-president and vice-chairman of the board. Jock Lawrence was elected a vice-president and a member of the board, and other board members are Hugh N. W. Ronalds and Ralph E. Reynolds, the latter also serving as secretary of Eagle-Lion.

According to the announcement, an amicable settlement of Mr. Kelly's contract has been made. It is understood that Mr. Kelly had a five-year contract with Mr. Rank at $1,600 per week. The contract still had three and a half years to run.

Mr. Kelly was expected to leave for Hollywood this week in connection with a production-distribution plan in which he is interested. He will make his headquarters in New York.

Paramount Films In All Houses in Celebration Week

Practically all of the theatres in the United States will screen Paramount product during the "One Third of a Century" celebration, according to Charles M. Reagan, vice-president in charge of distribution. Several thousand theatres already have booked Paramount product for playing during during Paramount Week, September 2-8, while several thousand other theatres will screen the product during Paramount Month, August 26 to September 29.

Indicative of exhibitor cooperation, the Loew circuit has pledged that a Paramount feature, short subject or newsreel will play in every Loew theatre during Paramount Week.

With emphasis on the "One Third of a Century" release, "Incendiary Blonde," indications are that the entire anniversary program of features, including the two reissues, "Northwest Mounted Police" and "This Gun for Hire," will be played to the limit of print capacity.

As a preliminary to Paramount Week, celebration meetings were held in six cities this week, Kansas City, St. Louis, Pittsburgh, Des Moines, Washington and Minneapolis.

Zukor Addresses Meeting

Adolph Zukor, founder of Paramount, and chairman of the company's board, addressed a meeting of Washington exchange personnel July 10, introducing Margaret Hannan, film inspector, who has been employed at the Washington exchange for 30 years. Sonny Tufts, Paramount star, was a guest speaker, and talks also were made by Claude F. Lee, director of public relations, who told of the reception of Paramount pictures at the United Nations theatre in San Francisco; William Erbb, eastern division manager, who presided; and Allen Usher, Paramount Month co-captain, who discussed "Incendiary Blonde."

In Minneapolis, a two-day meeting was climaxed by a reception for northwest exhibitors in the Radisson Hotel's One Third of a Century Room, which was named in honor of the event. The meetings were conducted by James J. Donohue, central division manager; Duke Clark, Paramount Month co-captain, and William Demarest, star.

Participation by Paramount stars, veteran employees and pioneer exhibitors highlighted the celebration meeting held July 11 in Des Moines. George Smith, western division manager, opened the exchange meeting. Harry Hamburg, branch manager, was host at a cocktail reception honoring exhibitors, some of whom have played Paramount pictures for 30 years or more.

Honor Veteran Showmen

Veteran showmen were honored by Paramount during its Pittsburgh meeting on July 13. Dave Kimelman, branch manager, was host. The oldest Pittsburgh employee in service honored was Edward M. Stuve, city salesman, with Paramount for 28 years. Mr. Erbb, Mr. Usher and Mr. Tufts also attended the meeting.

Exhibitors of St. Louis, eastern Missouri and southern Illinois were guests at a reception in St. Louis July 12, when Mr. Clark introduced John Koenig, chief accountant, oldest employee in service at the St. Louis exchange, with a record of 30 years.

Arthur H. Cole, Paramount office manager in Kansas City and "dean of the local industry, was paid a tribute when a celebration meeting was held in Kansas City July 13. Mr. Cole, one of the oldest employees in service in the entire Paramount organization, has been with the company since it established its Kansas City office in 1914. Paramount executives in the "One Third of a Century" touring group attended, including Mr. Smith, Mr. Clark and R. C. LiBeau, district manager.

Reopen Millerton House

The Millerton theatre, Millerton, N. Y., recently acquired by Markoff Bros., has been reopened after complete redecoration and renovation.

In Every Opening Engagement It's

THE GREAT JOHN L.

A BING CROSBY PRODUCTION

starring

LINDA DARNELL · BARBARA BRITTON

and introducing GREG McCLURE *as "John L. Sullivan"*

OTTO KRUGER · WALLACE FORD · GEORGE MATHEWS · ROBERT BARRAT

LEE SULLIVAN *as "Mickey"*

Original Screen Play by James Edward Grant · Produced by FRANK R. MASTROLY *and* JAMES EDWARD GRANT · *Directed by* FRANK TUTTLE

BIG CITIES, SMALL TOWNS, EVERYWHERE ...the reports are the same, record-making business! In San Francisco, Variety hails it as "HUGE, SENSATIONAL" and in Buffalo it is acclaimed the "BEST BET" and a "STALWART GROSSER"! From New York, Charleston, Boston and Pittsfield come enthusiastic reports of holdovers and top boxoffice grosses proving that "THE GREAT JOHN L." is GREAT for any theatre!



IT'S GREAT FROM U.A.

Union Quits NLRB Hearing; Action On Walsh Blocked

Last week's developments in the Hollywood studio strike were highlighted by the withdrawal of the Set Decorators Local 1421 from a National Labor Relations Board hearing and by the news that action against Richard F. Walsh, IATSE president, had been blocked by the cancellation of the American Federation of Labor convention.

Local 1421, key unit in the strike, withdrew July 12 from the NLRB hearing on the eligibility of voters in the recent decorator's election. The action came after Robert Denham, trial examiner, had admonished Frank Pestana, attorney for the Conference of Studio Unions, for his persistence in introducing evidence which Mr. Denham had ruled irrelevant. After withdrawing, the local requested the NLRB to replace Mr. Denham as trial examiner. This request resulted in a recess in the hearing July 13. Mr. Denham was to have received further advice from Washington.

Acting on orders from the Office of Defense Transportation, the AFL has called off its annual convention, scheduled for Chicago in October. This action makes it unlikely that any action can be taken in the near future against Mr. Walsh, who had defied the AFL executive council's order that he dissolve several newly-chartered IATSE locals in Hollywood. Mr. Walsh, who formed the coast organizations to help keep production going during the strike, has pointed out that the council's action is subject to approval at the general convention.

Contracts Approved Between SOPEG and Home Offices

New contracts between the Screen Office and Professional Employes Guild of the United Office and Professional Workers of America and five major film companies have been approved by the SOPEG members employed at Loew's, 20th Century-Fox, Paramount, RKO Radio and Columbia.

The contracts will go to the War Labor Board for approval while issues still in dispute on job classifications and rates are due to be submitted to arbitration. Approximately 2,000 workers are affected.

Provisions of the new contracts include: A five per cent wage increase retroactive to July 28, 1944; job classifications with minimum and maximum wage scales established at minimums of $2 per week above standard minimums of the War Labor Board in this area for workers in the lowest classifications, $3 a week in middle classifications and $4 a week in higher classifications; 65 per cent maintenance of membership; grievance and arbitration machinery and severance pay provisions of up to 12 weeks are continued.

Navy to Show Films of Jap Suicide Planes

The first official motion picture of the Navy's fight against Japanese suicide planes will be released July 26, the War Activities Committee has announced. The 21-minute film, titled "The Fleet That Came to Stay," will be distributed by Paramount Pictures. The film reveals the new pattern of Pacific warfare that will become more intense as we strike closer to Japan. It was produced by Navy Photographic Services, headed by Captain Gene Markey, USNR. The footage was taken by 103 fleet photographers and some of the scenes were filmed under direct fire of the Kamikazas.

RKO Protests WLB Decision

Monroe Goldwater, counsel for RKO, last week filed a brief with the War Labor Board of the Second Region protesting against the recent recommendations of the panel to which the board had referred to the dispute between the company and the Managers and Assistant Managers Guild. The guild recently won a decision which granted wage increases and certain other benefits.

IN NEWSREELS

MOVIETONE NEWS — Vol. 27, No. 91 — Invasion of Borneo: pre-invasion bombing, landing in Brunei Bay, PT boats attack. . . . Victory flag raised on Okinawa. . . . Eisenhower places wreath on Roosevelt's grave. . . . Soldier father of 13 is Army champ. . . . Son of daredevil rides dad's barrel in Niagara Rapids. . . . 35,000 troops arrive in New York in one day.

MOVIETONE NEWS—Vol. 27, No. 92—Navy heroism saves Bunker Hill from destruction. . . . Floating drydock repairs damaged ship in Pacific. . . . Air weapons in war: Jap Baka bomb, British and American jet planes. . . . Women in the war: Col. Westray Battle Boyce succeeds Col. Hobby, Cpl. Margaret Hastings rescued from New Guinea jungle. . . . PGA golf finals. . . . Women's swimming meet.

NEWS OF THE DAY—Vol. 16, No. 289—Native Pacific war film. . . . Yank torpedo boats blast Borneo as Aussies advance. . . . Speeding wounded home. . . . Gasoline jelly bombing. . . . Official flag raising on Okinawa. . . . Tomorrow's sky jalopies. . . . Redeployment in full swing as G.I. tide turns to Pacific. . . . Troop ship brings Japs. . . . Daredevil rides Niagara. . . . Personalities in the news: Churchill winds up election; Eisenhower pays F.D.R. tribute.

NEWS OF THE DAY—Vol. 16, No. 290—Secrets of Jap suicide plane. . . . WAC returns from Shangri-La. . . . King George and Queen Elizabeth visit the islands of Guernsey and Jersey. . . . Industrial miracle, American built nickle plant on Cuban land. . . . Hot spell release. . . . Hula dancers against snow-capped Mount Ranier. . . . Nelson wins U. S. golf crown.

PARAMOUNT NEWS — No. 92 — Veterans' homecoming hits peak. . . . England votes. . . . London gains Hope. . . . Behind Pacific headlines, Battle for oil on Borneo, battle for supply in China, and battle for final victory near the Japanese mainland.

PARAMOUNT NEWS—No. 93—Salute to Paratroopers. . . . Tomorrow's hairdo's. . . . New TVA dam speeds war power. . . . Reptile rites test faith. . . . Latest weapons reveal Baka battle.

RKO PATHE NEWS — Vol. 16, No. 94 — Victory on Okinawa. . . . MacArthur forces drive into Borneo. . . . Campaigns under way in England election. . . . Eisenhower at Roosevelt's grave. . . . Red Hill shoots Niagara rapids.

RKO PATHE NEWS—Vol. 16, No. 95—U. S. Destroyer survives suicide hits. . . . Huge floating drydocks for war damaged ships. . . . UNRRA relief for Czechoslovakia. . . . Demonstrate first civilian jeep. . . . New Allied jet propelled plane. . . . Biggest camp show goes overseas.

UNIVERSAL NEWS—Vol. 18, No. 415—PT's raid Borneo. . . . Georgia peaches help harvest record peach crop. . . . Chinese baby beauty contest. . . . Barrel over Niagara. . . . Jap captives in New York. . . . Lehigh on rampage. . . . 35,000 troops home. . . . Eisenhower at F.D.R.'s grave.

UNIVERSAL NEWS—Vol. 18, No. 416—Destroyer survives Jap bomb attack. . . . Huge floating drydock at Pacific base. . . . Kickless army gun. . . . Jet planes in action. . . . Post-war jeep for civilians. . . . PGA Golf tournament. . . . Arlington classic.

China Relief Releases "Report on China"

The new United China Relief film for 1945-46, "Report on China," is ready for national release this month. The film tells the story of American collaboration with China in its fight for freedom and contains an historical review of China's struggle for democracy since the days of Sun Yat-sen. Raymond Massey is the narrator. Footage was obtained from the Army Air Forces, Army Signal Corps and from captured Japanese film. Produced by Frank Capra, the picture emphasizes the peacetime side of Chinese life while telling some of the story of the work among the orphans, the refugees and the students which are supported by funds reaching United China Relief through the National War Fund.

Poor Richard Club Sees "Story of G.I. Joe"

A special screening of the Lester Cowan-United Artists production of "Story of G.I. Joe" was held July 11 for members of the Poor Richard Club, meeting in Philadelphia. More than 300 newspaper publishers, editors and business men attended. Following the screening the guests were addressed by three war correspondents who knew Ernie Pyle: George Lait, Hal Boyle and Lee Carson.

Irene Kuhn Assigned to China

Irene Kuhn is to leave New York soon for an overseas assignment with NBC in China. She is assistant director of NBC's information department.

Eastman Planning 16mm Professional Film Equipment

The Eastman Kodak Company in Rochester is planning to manufacture professional 16mm equipment as soon as material is available, it was learned this week in New York. The equipment will include cameras and sound projectors. Plans are in the discussion stage at present. Before the war Eastman manufactured only amateur equipment for home use. Its Cine Kodak camera was the nearest to a professional model.

It was reported that the 16mm sound projectors would be built according to American War Standards specifications drafted last year.

Whether professional interests will demand 16mm sound projectors and cameras in the postwar period is a matter for speculation. Some television interests already have used 16mm cameras to record newsworthy events. Yet while there have been some proposals to use 16mm film instead of 35mm to make films for television, some companies have objected that its use posed many production difficulties.

Few manufacturers anticipate any competition from the sale of 16mm projectors which have been in use by the armed forces.

Rankin Inquiry Gets New Head

A new head has been named for the House Committee on Un-American Affairs, the committee has voted to send an investigator to Hollywood and a California legislative committee will cooperate with the committee's study.

New head of the Congressional committee, concerned with the alleged Hollywood plot to overthrow the Government, is 60-year-old Representative John S. Wood, who has won the approval of Representative John Rankin.

Pledging himself to a policy of "fearless but fair" investigation of subversive elements, Representative Wood has given assurance that he will not engage in "witch hunting."

"In my book all Americans are good ones until they are proved otherwise," he said. "But I believe any person who engages in activities detrimental to the Government or subversive to its principles is an enemy and should be dealt with as such."

With the new chairman set, the committee has voted to send an investigator to Hollywood to see whether it will be necessary for any committee members to do their own investigating.

The committee was criticized in the House Tuesday when Jerry Voorhis, California, warned Mr. Rankin to be careful the study did not become the "tool of axe grinders." Samuel Dickstein, New York, called the investigation "ballyhoo" and said the industry's volutary censorship prevents the use of films for subversive purposes. In reply, Mr. Rankin said he resented any attempt of House members "to interfere" with the committee plans. "We are going through with this investigation as planned," he said.

State Senator Jack B. Tenney, chairman of the California legislative committee on un-American activities, announced this week that records of his committee were being offered to the Congressional committee.

Warners Promotes Two On Canadian Staff

Two branch promotions in the Canadian territory have been announced by Ben Kalmenson, general sales manager for Warner Brothers, following the recent appointment of Haskell M. Masters as district manager for the Dominion. Sam Pearlman, formerly branch manager in Calgary, has succeeded Joseph Plottel as Toronto branch manager. Morris Saifer, salesman in the Calgary office, has been promoted to branch manager there.

THE HOLLYWOOD SCENE

COMPLETED

MONOGRAM
Lost Trail

REPUBLIC
Cherokee Flash
Mexicana

STARTED

MONOGRAM
Suspense
Last Outpost

REPUBLIC
Sheriff of Redwood Valley
Don't Fence Me In

RKO RADIO
Lie Detector

UNITED ARTISTS
Diary of a Chambermaid (Bogeaus)
Abilene (Levey)

UNIVERSAL
Law for Pecos

SHOOTING

COLUMBIA
Song of the Prairie
Snafu
She Wouldn't Say Yes
Renegades

MGM
Hoodlum Saint
Two Sisters from Boston
Postman Always Rings Twice
Letter for Evie
This Strange Adventure

PARAMOUNT
Calcutta
To Each His Own
Trouble with Women

RKO RADIO
Riverboat Rhythm
Cornered
Kid from Brooklyn (Goldwyn)

20TH CENTURY-FOX
Leave Her to Heaven
Enchanted Voyage

UNITED ARTISTS
Whistle Stop (Nero)
Duel in the Sun (Selznick)
Getting Gertie's Garter (Small)

UNIVERSAL
As It Was Before
Once Upon a Dream
Frontier Gal
Shady Lady

WARNER BROS.
Confidential Agent
Night and Day
Stolen Life

Hollywood Sun Comes Out And Shooting Index Rises

Hollywood Bureau

The production index rose from 30 to 35 last week, as the return of sunny weather permitted shooting to start on several outdoor pictures. Eight features went before the cameras, and three to the cutting rooms. At the weekend, the shooting index stood at 35, compared with 30.

Benedict Bogeaus launched "Diary of a Chambermaid," with Burgess Meredith as co-producer, and Jean Renoir directing. In the cast are Paulette Goddard, Burgess Meredith, Hurd Hatfield, Judith Anderson, Francis Lederer, Reginald Owen and Irene Ryan.

Another picture which United Artists will release is "Abilene," the Jules Levey production which was formerly titled "Trail Town," from the novel by Ernest Haycox. Randolph Scott, Ann Dvorak, Edgar Buchanan, Rhonda Fleming and Lloyd Bridges head the cast. Edwin L. Marin is directing, and Herbert Biberman is associate producer.

Monogram Begins Work On Two Productions

Monogram started "Suspense," and "The Last Outpost." The former is a psychological murder-mystery with Warren William, Peter Cookson, James Cardwell, and Lee "Lasses" White in leading roles. Lindsley Parsons is the producer; Alfred Zeisler the director.

"The Last Outpost" is a Western with Johnny Mack Brown, Raymond Hatton, Dennis Moore and Christine McIntyre. Charles Bigelow is the supervisor, Lambert Hillyer the director.

RKO brought "The Lie Detector" before the cameras. It's a murder mystery, with Bonita Granville, Morgan Conway, Rita Corday and Michael St. Angel heading the cast. Herman Schlom produces, with Sid Rogell as executive producer, and Lew Landers directs.

Two Westerns went into work at Republic: "Don't Fence Me In," and "Sheriff of Redwood Valley." The former stars Roy Rogers, with Dale Evans, George "Gabby" Hayes, and the Sons of the Pioneers in supporting roles. Don Brown is the associate producer and director.

Sidney Picker is producing "Sheriff of Redwood Valley," with R. G. Springsteen directing. It's another in the studio's "Red Ryder" series, and features Wild Bill Elliott, Alice Fleming.

Universal's new venture is "Law for Pecos," a Western starring Kirby Grant and featuring Fuzzy Knight, with Poni Adams as the feminine lead. Wallace Fox is the associate producer-director.

David O. Selznick has purchased "Suddenly It's Spring," an original by Sidney Sheldon, and plans to use it as a vehicle for Joseph Cotten, Shirley Temple, and a feminine star as yet undesignated. The story revolves around the 'teen-age problem, and is laid in a modern mid-western city. Dore Schary will produce. . . . Mary Pickford has acquired the rights to "Champagne for Everybody," a stage play by Laszlo Vadnay and Max Lief. The producer plans to use it as a starring vehicle for Armen Dariz, which is the new name for the Mexican film actor, Pedro Armendariz, whose contract is owned jointly by Miss Pickford and Hunt Stromberg.

Hal Wallis has purchased "Desert Town," a first novel by Ramona Stewart, and will produce it for Paramount release, with Betsey Drake in the starring role. . . . 20th Century-Fox has acquired "Honeyfogling Street," a novel by Virginia Dale, and assigned it to Fred Kohlmar for production. According to the studio, the term "honeyfogling" carries the same connotation as "spooning."

The King brothers have purchased "The Hunted," by Steve Fisher, for a reported price of $20,000, and have engaged the author to write the screenplay. Monogram will release the picture. . . . PRC has acquired an original by Larry Liskin, titled "I'm from Missouri." . . . Republic bought "Crime Passionelle," a romantic drama by Robert Shannon, laid in underground Paris in 1910. Joseph Kane will produce and direct.

Personnel Intelligence About Hollywood

Jules Levey is querying 15,000 exhibitors in a survey to determine the public's taste in motion pictures. Based on the exhibitors' reports, the producer will plan his production schedule for the 1945-46 season. . . . Universal's Victor Stoloff plans to make a picture in Egypt. Titled "Al Bakar," or "The Cow," the film will be released in the United States. . . . Joe Krumgold has been engaged as general assistant for Robert Riskin Productions. He is currently preparing the screenplay for the first Riskin film, "The Magic City." Mr. Riskin had been with the Office of War Information.

Lewis Jacobs, noted film authority and author of "The Rise of the American Film," has been signed by Columbia to conduct a training school for writers. . . . A new personnel list recently released by Warners is the largest in the studio's history. It includes 26 stars and 50 featured players under contract, as well as 18 directors and 12 producers.

RKO Radio has announced plans for a big-budget musical based on Ferenc Molnar's play, "The Lawyer." Val Lewton will produce it, and William Cameron Menzies direct. . . . Arthur Dreifuss has been engaged by Columbia to direct "Prison Ship," a film based on authentic incidents of the Pacific war. Alexis Thurn-Taxis will produce. . . . Jess Barker and Arthur Loft have been signed for important roles in "Scarlet Street," which Fritz Lang will produce and direct for Diana Productions. . . . Arnold Pressburger has signed Ray Heinze as production manager for his forthcoming George Sanders-Signe Hasso film, "Scandal in Paris."

Robert Alda to Play Lead In Warner Picture

Robert Alda, who scored with his portrayal of George Gershwin in Warners' "Rhapsody in Blue," has been assigned the male lead opposite Ida Lupino in the same studio's "The Man I Love." Arnold Albert will produce the film, and Raoul Walsh will direct. . . . Little Sharon McManus, who was one of Gene Kelly's dancing-partners in "Anchors Aweigh," will play James Craig's daughter in MGM's "Boys' Ranch," which Roy Rowland will direct, and Robert Sisk produce.

Ann Richards has been assigned a top role with Joan Bennett and Charles Bickford in RKO's "None So Blind." . . . Hugo Haas has been cast in an important role in Republic's forthcoming super-Western, "Dakota." . . . Acquanetta has been signed by Barney Briskin for "Tarzan and the Leopard Man," which Kurt Neumann will direct. . . . Fred de Cordova will direct "Dancing with Tears" for Warners.

Linda Darnell will have one of the top roles in 20th Century-Fox's "An American Guerrilla in the Philippines." . . . Walter Wanger has borrowed Jacques Tourneur from RKO to direct "Canyon Passage," which will be filmed in Technicolor for Universal. . . . John Farrow is to direct "California," forthcoming Paramount film which will star Alan Ladd and Betty Hutton.

King Bros. Buy Mystery

"The Hunted," psychological mystery story by Steve Fisher, which originally appeared in *Detective Story Magazine* and has since been used on the air, has been purchased by King Bros. for release on the Monogram program for 1945-46. This film will be one of the company's top releases of the season, with a production budget of $400,000.

Mary Pickford Buys Play

Mary Pickford, owner-producer member of United Artists, has announced the purchase of the screen rights to the Lasvlo Vadnay-Max play, "Champagne for Everybody," to be used as a vehicle for Armen Dariz, Mexican film star.

THIS GREAT DOUBLE BILL IN TOP "A

LAFAYETTE

MISSOURI

KEITH

COLONIAL

Claudette
COLBERT
in
IMITATION OF LIFE
A UNIVERSAL PICTURE

REPUBLIC

KEITH

PARAMOUNT

ALBEE

RIVOLI

GRAND

CENTURY

ORPHEUM

STRAND

Bing
CROSBY
in
East Side of Heaven
A UNIVERSAL PICTURE

FULTON

ADAMS

ALBEE

MAJESTIC

CIRCLE

GRANADA

PALACE

ALLEN

ALHAMBRA

BIJOU

...OING HOLD-OVER BUSINESS
...HEATRES EVERYWHERE!

All these "A" theatres have played it or dated it. Hold-overs everywhere!

BUFFALO, LAFAYETTE
ST. LOUIS, MISSOURI
DAYTON, COLONIAL
BALTIMORE, KEITH
PROVIDENCE, ALBEE
CINCINNATI, GRAND
SPRINGFIELD, MASS., BIJOU
COLUMBUS, GRAND
NEW YORK, REPUBLIC
SYRACUSE, PARAMOUNT
ROCHESTER, CENTURY
TOLEDO, RIVOLI
AKRON, PALACE
WASHINGTON, KEITH
PITTSBURGH, FULTON
MILWAUKEE, ALHAMBRA
BAY CITY, WASHINGTON

PATTERSON, GARDEN
BRIDGEPORT, MAJESTIC
ERIE, COLONIAL
NIAGARA FALLS, STRAND
LOUISVILLE, STRAND
INDIANAPOLIS, CIRCLE
FT. WAYNE, PALACE
DETROIT, ADAMS
SPOKANE, GRANADA
SEATTLE, METROPOLITAN
MOBILE, DOWNTOWN
CHICAGO, PALACE
KANSAS CITY, ORPHEUM
LOS ANGELES, HAWAII
CLEVELAND, ALLEN
NEWARK, PROCTORS
BROOKLYN, ALBEE

BOOKED ENTIRE RKO CIRCUIT, NEW YORK

UNIVERSAL PICTURES

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORT What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Columbia

EVER SINCE VENUS: Ina Ray Hutton, Hugh Herbert—Very ordinary. Barely got by with our weekend customers. Double billed with Western. Played Friday, Saturday, June 15-16.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

LET'S GO STEADY: Pat Parrish, Jackie Moran—Double billed with a Gene Autry reissue with fine results. This picture was very weak, especially with the grownups. The bobby soxers seemed to like it. Played Friday, Saturday, June 22-23.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

SECRET COMMAND: Pat O'Brien, Carole Landis—Played this one only one day and got by OK. It's a very good picture but fans don't like war pictures. Pat O'Brien gave a good performance as usual. Played Tuesday, July 3.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—Personally, did not care for this one. But it was better than average at the box office. We had to run this without benefit of a trailer and were more than pleased with the results. Played Sunday, Monday, June 17-18.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

Metro-Goldwyn-Mayer

BLONDE FEVER: Philip Dorn, Mary Astor—This was not strong enough to bring in any midweek business. It might have been all right for a weekend double bill. Played Wednesday, Thursday, June 27-28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

MAIN STREET AFTER DARK: Edward Arnold, Selena Royle—One of the Paramount's best pictures of the season, but regret that we played it in such hot weather, the humidity, also, being high. Business was the lowest of the year, but no fault of this picture. Good story, good cast and certainly should meet success. Played Sunday, Monday, June 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PICTURE OF DORIAN GRAY, THE: Hurd Hatfield, George Sanders—The problem picture of the year; difficult subject for the screen; expensively produced; tailor-made for the minority; of no interest to the majority. A complete failure here. No one will forget the catchy tune, "Don't Cry, Little Yellow Bird," which is not the least of the fine things in this picture. Played Wednesday, Thursday, June 27, 28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THIRTY SECONDS OVER TOKYO: Van Johnson, Spencer Tracy—Pleased 100 per cent. Good at the box office. Played Monday, Tuesday, June 4, 5.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

WATERLOO BRIDGE: Vivian Leigh, Robert Taylor—A smart reissue We used it to advantage in midweek and it pleased all who saw it. A picture of this type helps remind audiences of some of our stars who are on leave. Played Wednesday, June 13.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

SIGN OF THE CROSS: Claudette Colbert, Fredric March—After reading some of the previous reports about this, I thought our crowd would be small and very disappointed, but to my surprise and satisfaction, our patrons enjoyed it very much and we had a large crowd. Played Sunday, June 24.—J. B. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronge.

PRC

FUZZY SETTLES DOWN: Buster Crabbe, Al St. John—This is a good Western thriller with lots of action and gun play, that our Western fans enjoyed, plus the comedy by Al (Fuzzy) St. John. Played Saturday, June 30.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

WATERFRONT: J. Carrol Naish, John Carradine—Plenty of action. Played Tuesday, June 26.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

RKO Radio

GIRL RUSH: Frances Langford, Wally Brown—Good Western background comedy. Stormy weather kept the paying customers away, but still a good little picture. Double billed with "Nevada." Played Friday, Saturday, June 29, 30.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

NEVADA: Bob Mitchum, Anne Jeffreys—Just average Western. Used on double bill with "Girl Rush." Played Friday, Saturday, June 29, 30.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

Republic

LAKE PLACID SERENADE: Vera Hruba Ralston, William Frawley—A right fair picture of the type, but no business. I still think Republic should stay in the program picture business and leave productions of this type to the companies with the stars to put them over. Played Wednesday, Thursday, June 27, 28.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

LIGHTS ON OLD SANTA FE: Roy Rogers, Gabby Hayes—Another good Roy Rogers with top box office for midweek. Played Thursday, Friday, June 14, 15.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

SCATTERBRAIN: Judy Canova, Allan Mowbry—Used on double bill with Western with good results. Played Saturday, Sunday, June 9, 10.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

UTAH: Roy Rogers, Dale Evans—Roy's pictures have been doing good business for us right along; we played this one in 100 degrees of heat and it just had to suffer under such circumstances. Business was off about 20 per cent of average and 30 per cent of recent Rogers grosses. This one is splendid, boasting excellent musical numbers plus some action. Played Friday, Saturday, June 29, 30.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—Business off, which was not surprising considering the nature of the picture. Mixed audience reaction. Some thought it good. Some walked out. Played Sunday, Monday, June 24-25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

SOMETHING FOR THE BOYS: Carmen Miranda, Michael O'Shea—Very good picture, but for some reason it really fell at the box office. Can't figure it out. Good picture, good stars, good weather, but still no business. Played Sunday, Monday, June 24, 25.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

SONG OF BERNADETTE, THE: Jennifer Jones, Charles Bickford—The regular price engagement of this splendid picture was a complete flop here. Evidently all who wanted to see it came a year ago and paid the higher prices for the privilege. Played Tuesday, Wednesday, June 19, 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

United Artists

I'LL BE SEEING YOU: Ginger Rogers, Joseph Cotten—An enjoyable picture for our people; leisurely told with lots of sympathy toward its characters. Business slightly below average in torrid weather. We need more pictures with Gingers Rogers dancing and smiling. Who will make them for us? Played Sunday, Monday, June 24, 25.—Thomas di Dorenzo, New Paltz Theatre, New Paltz, N. Y.

I'LL BE SEEING YOU: Ginger Rogers, Joseph Cotten—Why not give the public more like this? A great picture with excellent acting. Shirley Temple is truly superb. Played Wednesday, Thursday, June 20, 21.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

TOMORROW THE WORLD: Frederic March, Betty Field—A gripping stage play transformed to the screen with a fine cast which pleased all who came. Business was slightly under average. Played Sunday, Monday, June 10, 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

BABES ON SWING STREET: Peggy Ryan, Ann Blyth—This is a very good comedy, which we played one day only (July 4). Very entertaining and should be O.K. for midweek in any type theatre. Played Wednesday, July 4. —A. H. Kaufman, Fountain Theatre, Terre Haute, I Family patronage.

DEAD MAN'S EYES: Lon Chaney, Jean Parker—some reason or other, chiller-diller pictures seem to h "petered out" in our theatre, and when they start do that in an action house, it's time the producers st changing to other type pictures. They have been flopp for us for some time, and while this is the first day the engagement, we can easily see that we should h passed it up or played one day. It's a good picture of kind. Played Thursday, Friday, July 5, 6.—A. H. Ka man, Fountain Theatre, Terre Haute, Ind.

GYPSY WILDCAT: Maria Montez, Jon Hall—Tech color is beautiful, and while the picture has some act and a good story, didn't draw well as people don't like tume pictures. These stars were better in some of t previous pictures. Played Sunday, Monday, June 24, 2 A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

MOONLIGHT AND CACTUS: Andrew Sisters, Carrillo—This is a good Western comedy with the And Sisters and our patrons liked it O.K. Should be good any house on midweek showing. Played Thursday, Fri June 28, 29.—A. H. Kaufman, Fountain Theatre, T Haute, Ind.

PATRICK THE GREAT: Donald O'Connor, Peggy R —A good program picture with a poor title which did than average business doubled with "Main Street A Dark" from Metro. The terrific heat didn't help. Pla Friday, Saturday, June 15, 16.—Thomas di Lorenzo, N Paltz Theatre, New Paltz, N. Y.

SINGING SHERIFF: Bob Crosby, Fay McKenzie—Crosby's voice seemed to be better in this picture tha some of his previous pictures. Maybe it was the fact it was a good Western comedy helped somewhat in theatre, where patrons like Westerns. Played Sun Monday, July 1, 2.—A. H. Kaufman, Fountain Thea Terre Haute, Ind. Family patronage.

Warner Bros.

THE DOUGHGIRLS: Ann Sheridan, Alexis Smi Right good entertainment. Box office appeal in our t not so good. Played Wednesday, Thursday, June 6, Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

JANIE: Joyce Reynolds, Robert Hutton—Good en tainment. Seemed to please everyone. Miss Reynold tops. Played Monday, Tuesday, June 11, 12.—Kyle Keltner, Ozark Theatre, Ozark, Mo.

OBJECTIVE BURMA: Errol Flynn, Henry Hull—spite its great length this picture was thoroughly enj by all who came. Women were conspicuously abs Business was off about 20 per cent with moderate wea prevailing. It's Flynn's show most of the way. It's n tifying how real this one looked; never saw such real settings. Played Friday, Saturday, June 22, 23.—Tho di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE VERY THOUGHT OF YOU: Dennis Mor Eleanor Parker—A wonderful show, makes you feel p to be an exhibitor. Dane Clarke's performance in show and "Hollywood Canteen" rates him as a star. byword "you woman you" is on the lips of all the patr especially the "wolves." Dennis Morgan has become a heart throb with the women. Mark this show as a grosser. Played Sunday, Monday, Jan. 28, 29.—R Raspa, State Theatre, Rivesville, W. Va.

Short Features

Metro-Goldwyn-Mayer

HOLLYWOOD SCOUT: Pete Smith specialty—Pic out animal actors for screen work makes good screen terial. Went over big here.—Thomas di Lorenzo, Paltz Theatre, New Paltz, New York.

Paramount

SHE SICK SAILORS: Popeye Cartoon—If you ne laugh-getter with a little action, don't overlook this which went over well here.—Thomas di Lorenzo, Paltz Theatre, New Paltz, New York.

(Continued on following page)

(*Continued from preceding page*)

entieth Century-Fox

PORT ON ITALY: March of Time—An excellent ct to show people today. There are a few scenes of xecution and corpses hanging around. More like this t do any harm at all and may help make for better rstanding.—Thomas di Lorenzo, New Paltz Theatre, Paltz, New York.

iversal

IP HORN KING OF POLAROO: Swing Symphony you can forget the title on this one, you'll find it is a oughly enjoyable fairy tale with trombone solos by Teagarden. Well liked here.—Thomas di Lorenzo, Paltz Theatre, New Paltz, New York.

aphone

EXICAN SEA SPORTS: Sports Parade—All outdoor with lovely color. Mostly about fishing off-shore. commentary is a little too rapid and distracting.—mas di Lorenzo, New Paltz Theatre, New Paltz, New .

HAPPENED IN SPRINGFIELD: Featurette — A made and informative two-reeler which will appeal to ıre audiences. We showed it mostly to teachers and ents to good advantage.—Thomas di Lorenzo, New z Theatre, New Paltz, New York.

dustry To Honor Cohn September Dinner

dustry leaders will sponsor a dinner for Jack n, executive vice-president of Columbia Pic-s, to be held at the Waldorf-Astoria Hotel, York, September 27, to spearhead a fund-ng drive on behalf of the Anti-Defamation gue and the American Jewish Committee.

mong those who are sponsoring the dinner are nolas M. Schenck, Barney Balaban, Spyros uras, Will H. Hays, David Bernstein, Malcolm gsberg, Leonard Goldenson, Sam Dembow, Jr., ph Bernhard and J. Walter Rubin.

lso, J. M. Seidelman, Charles Moskowitz, Abe neider, Maurice Silverstone, Abe Montague, S. Moss, Herman Robbins, Samuel Rinzler, cus Heiman, Max Gordon and Jules Brulatour. lso, Max A. Cohen, Emil Friedlander, Louis nstein, Red Kann, Charles E. Lewis, William n, Jack Mills, Leopold Friedman, George T. bow, Budd Rogers, Manny Sachs, David nstock and Al Senft.

TSE Studio Contract mands Expected

ternational Alliance of Theatrical Stage Em-ees' locals employed in Hollywood studios held tings this week on proposals for changes in contract, which runs until August 10, 1949. studios or the locals may submit revision gestions until July 15. Although the unions received all wage increases permissible under Little Steel formula, certain changes in hour dules and conditions tantamount to an in-se can be made. The present position of the SE in the studio situation suggests that de-ds along these lines will be considerable, ac-ing to studio executives.

ditional Area Premieres t on "Back to Bataan"

KO Radio Pictures has set additional area ieres on "Back to Bataan," starring John ne. The Paramount, Seattle and Orpheum res in Portland have completed plans for a premiere July 31. Other premieres include Brandeis, Omaha, August 1; Fox, Atlanta, ust 2; Orpheum, Des Moines, August 2, and St. Louis, August 14. The film opened in eland and San Francisco this week.

ur-Year Vanguard Contract ned by Ethel Barrymore

hel Barrymore has been signed to a four-year ract to do one picture a year for Vanguard s, according to Daniel T. O'Shea, president. Barrymore's first picture under the new deal be a co-starring role in Dore Schary's "Some t Watch," screen adaptation of Ethel Lina te's mystery novel. United Artists will re-the film.

Short Product in First Run Houses

NEW YORK—Week of July 16

ASTOR: Dog Watch ..... ***RKO***
Feature: Wonder Man ..... RKO

CAPITOL: Jerky Turkey ..... ***MGM***
Screen Snapshots ..... ***Columbia***
Feature: Blood on the Sun ..... UA

CRITERION: Chips and Putts ..... ***Columbia***
The Loose Nut ..... ***Universal***
Feature: A Thousand and One Nights ..... Columbia

GLOBE: Hare Trigger ..... ***Vitaphone***
Overseas Roundup ..... ***Vitaphone***
Feature: The Great John L. ..... UA

HOLLYWOOD: Water Babies ..... ***Vitaphone***
Hare Trigger ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.

MUSIC HALL: African Diary ..... ***RKO***
Feature: A Bell for Adano ..... 20th Cent.-Fox

PARAMOUNT: Canine-Feline Capers . ***Paramount***
Unusual Occupations, No. 5 ..... ***Paramount***
Feature: You Came Along ..... Paramount

RIALTO: How to Play Football ..... ***RKO***
She-Sick Sailors ..... ***Paramount***
Popular Science, No. 3 ..... ***Paramount***
Feature: Jungle Captive ..... Universal

RIVOLI: The Empire State ..... ***20th Cent.-Fox***
Mighty Mouse ..... ***20th Cent.-Fox***
Feature: Junior Miss ..... 20th Cent.-Fox

ROXY: The Mosquito ..... ***20th Cent.-Fox***
Nova Scotia ..... ***20th Cent.-Fox***
Feature: Nob Hill ..... 20th Cent.-Fox

STRAND: Swimcapades ..... ***Vitaphone***
Coney Island Honeymoon ..... ***Vitaphone***
Gruesome Twosome ..... ***Vitaphone***
Feature: Conflict ..... Warner Bros.

CHICAGO—Week of July 16

APOLLO: Coney Island Honeymoon ... ***Vitaphone***
Feature: God Is My Co-Pilot ..... Warner Bros.

GARRICK: Flivver Flying ..... ***Vitaphone***
Feature: A Royal Scandal ..... 20th Cent Fox

ORIENTAL: Wife Decoy ..... ***Columbia***
The Egg Yegg ..... ***Columbia***
Feature: That Uncertain Feeling ..... United Artists

ROOSEVELT: In a Musical Way ..... ***Paramount***
Spotlight on Congress (March of Time) ***20th Cent.-Fox***
Feature: Nob Hill ..... 20th Cent.-Fox

STATE LAKE: The Mouse Comes to Dinner . ***MGM***
Feature: The Corn Is Green ..... Warner Bros.

UNITED ARTISTS: Beau Ties ..... ***Paramount***
Feature: Son of Lassie ..... MGM

WOODS: Screen Snapshots, No. 9 ..... ***Columbia***
Feature: Wonder Man ..... RKO

Statewide Openings Set for "Christmas in Connecticut"

The world premiere of Warners' "Christmas in Connecticut" will be held simultaneously August 8 in key cities throughout Connecticut, with a celebration for the Norwalk opening.

Mayor Robert Oliver of Norwalk will issue a proclamation designating August 8 as Christmas in Connecticut, and the highlight of the event will be a big party for redeployed soldiers who missed their Christmas in Connecticut last year and will miss it again this year when they are sent to the Pacific. A party will precede the opening at the Warner Palace.

Other spots where the picture opens simultaneously include the Strand, Hartford; Roger Sherman, New Haven; Garde, New London; Palace, Norwich; State, Waterbury; Warner and Merritt, Bridgeport, and Warner, Torrington, all in Connecticut, and the Warner, Worcester and Capitol, Springfield, Mass.

Warners' "Conflict" Gets Many Extended Runs

Out of more than 30 July 4 openings, Warners' "Conflict" has been given extended playing time in all cases. Spots include Akron, Allentown, Asbury Park, two houses in Bridgeport, Canton, Charleston, Cleveland, Dayton, Harrisburg, Lancaster, Lawrence, Louisville, Passaic, Norfolk, New Brunswick, Paterson, Pittsburgh, Springfield, Stamford, Syracuse, Wilmington, Worcester, York, two houses in Washington, Cedar Rapids, Des Moines, Madison, Memphis and Toledo. In addition, "Conflict" has gone into its fifth week at the New York Strand.

Hollywood Industry Host To Marshall Field

Marshall Field, III, publisher of *PM* and the *Chicago Sun,* was guest at a dinner held Wednesday in Hollywood. The dinner was sponsored by the Association of Motion Picture Producers, the Society of Independent Motion Picture Producers, the Screen Actors Guild, Screen Writers Guild and the Screen Directors Guild. Mr. Field arrived in Hollywood on completion of a tour of Western cities as director of the American Council on Race Relations.

20th-Fox to Take Wilcox Picture

Herbert Wilcox, British producer and director, has concluded an agreement with Spyros Skouras, president of Twentieth Century-Fox, for the distribution in the United States and Canada of his latest film, "A Yank in London," which stars Anna Neagle, Rex Harrison, Dean Jagger and Robert Morley. In addition, negotiations are now under way for Mr. Wilcox to produce a series of films for Twentieth Century-Fox.

Mr. Wilcox left New York for England by Clipper Thursday to attend the dual London premiere of his film, titled in England, "I Live in Grosvenor Square."

Before leaving the city, Mr. Wilcox said: "The results of the various showings of my film in New York and Hollywood should deal a knockout blow to the threadbare theory that any hostility or prejudice exists over here to British films. I have never known such genuine and unrestrained enthusiasm and I am sure all British films, if the subject matter is acceptable to American audiences, will have a genuine welcome here."

As a result of the Hollywood showing of the Wilcox film, Anna Neagle has been offered a three-year contract with Paramount, calling for one picture a year. Indications are that the first Paramount film will co-star Miss Neagle with Ray Milland, who co-starred with her in the 1940 musical, "Irene."

Secretary of Navy Praises "Fleet That Came to Stay"

The importance of the Navy Photographic Services' latest action picture, "The Fleet That Came to Stay," was stressed this week by James Forrestal, Secretary of the Navy, who hailed the film as "the finest picture the Navy has produced." The short subject, which is the first official account of the air-sea battle for Okinawa against Jap suicide planes, will be released by the Office of War Information through the War Activities Committee and distributed by Paramount Pictures July 26. Former industry talent, now in the Navy, produced the picture from 200,000 feet of combat film taken for tactical study.

IDEAL



"Still the happiest couple in town, John Payne and Gloria De Haven try out the rhumba band at the Troc..."

Says ole gossip Movies, which dearly loves romance; keeps readers strictly up-to-date on love, love, love affairs that make Hollywood's world go 'round and keep fans happily agog!



"Breakfast is no coffee-on-the-run affair for the de Toths in their new home. Who'd blame them for lingering over a second cup in the breakfast nook with its red leather booth and wide circular window? Fact is..."

From latest Private-Lives-Of-The-Stars series in Movies, which takes readers to every nook and cranny in Hollywood; snaps Veronica Lake, hubby Andre de Toth, in their own new breakfast nook.



"Much better than paper dolls or even pulling the living-room apart, mebbe, the game of let's see what makes papa tick..."

This informal shot of Dick Haymes and his kids is a highlight of Movie Life's R. F. D. Hollywood, gay report on film biggies living country-squire style on their rural estates.

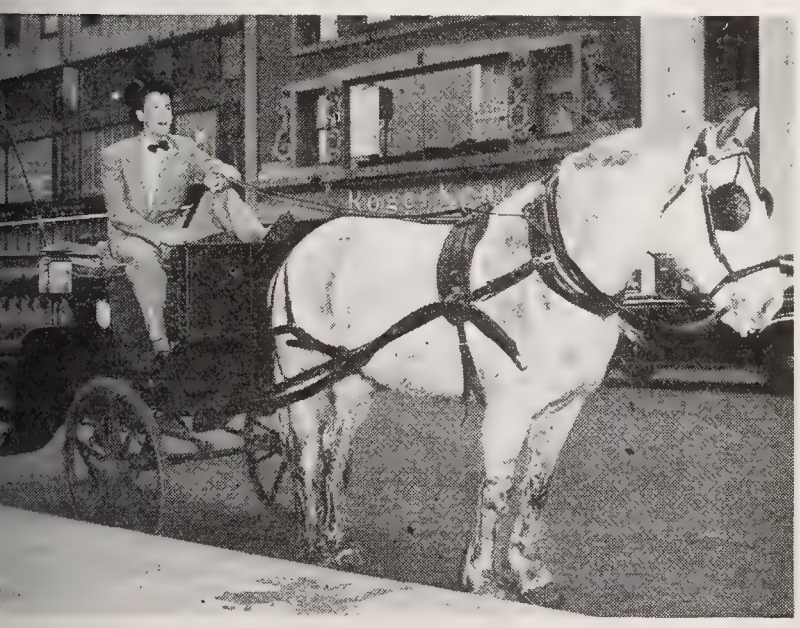
Rushes

valcade of Candids from August Issue of hree Ideal Magazines, Devoted to a Lively Pic-re Presentation of the Best Hollywood News.



Dreamy Jeanne Crain, and her autograph.

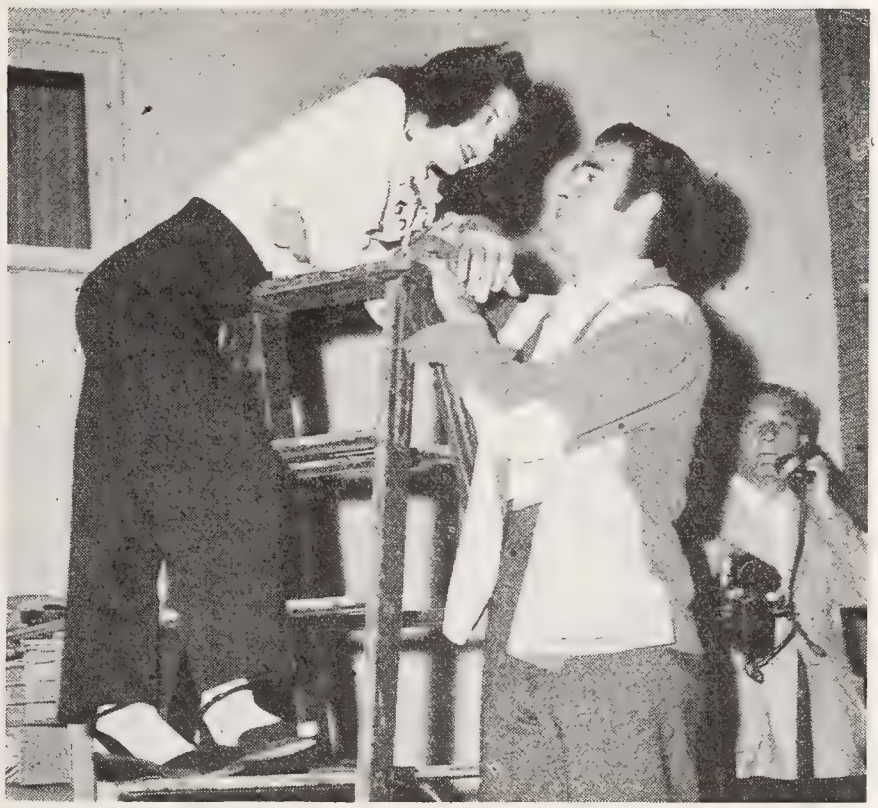
From Movie Stars Parade, of course, famous for showing more autographed portraits than any other movie book—month after month.





"Bill's not only ex-pro trick rider and plenty good, but he knows horses and how to pick 'em; he chose frisky but good-natured Smiling Joe for Di..."

Exclusive Movie Stars Parade shot of Bill Edwards and Diana Lynn. MSP knows how to pick 'em, too. First to play up promising starlets, MSP's still first and foremost discoverer, and champion, of glamorous newcomers.



"Peg Ryan set-visits Rod Cameron who's making giant Western, Frontier Gal. Peg's latest is Men In Her Diary, man in hers being B-29 pilot..."

From Movie Stars Parade, unrivalled expert on lingo and favorites of the jive crowd in Hollywood and elsewhere.

"High in every New York visitor's list of things to do is a ride in a hansom cab. Mr. Dall goes for it, too, but with new twist. Instead of lolling back among the cushions, John takes over the driver's seat—along with the tall silk hat..."

Movie Life, candid camera in hand, tours John Dall around Manhattan in another of the skylarking series with which ML, Hollywood's only all-pic magazine, breaks with stuffy tradition, giving topflight stars, as well as delighted readers, a wonderful time!

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE CLOCK (MGM)

Final Report:

Total Gross Tabulated	$742,600
Comparative Average Gross	774,300
Over-all Performance	97.2%

BALTIMORE—Century 102.2%
BUFFALO—Buffalo 111.2%
(DB) Strange Illusion (PRC)
BUFFALO—Hippodrome, MO 1st week 97.9%
(DB) Strange Illusion (PRC)
CHICAGO—United Artists, 1st week 100.0%
CHICAGO—United Artists, 2nd week 108.7%
CHICAGO—United Artists, 3rd week 95.6%
CHICAGO—United Artists, 4th week 86.9%
CINCINNATI—RKO Albee 137.4%
CINCINNATI—RKO Grand, MO 1st week . . . 73.1%
CLEVELAND—Loew's State 74.7%
INDIANAPOLIS—Loew's 137.0%
(DB) Main Street After Dark (MGM)
KANSAS CITY—Midland 92.8%
(DB) Mr. Emmanuel (UA)
LOS ANGELES—Egyptian, 1st week 119.0%
LOS ANGELES—Egyptian, 2nd week 74.8%
LOS ANGELES—Egyptian, 3rd week 60.0%
LOS ANGELES—Los Angeles, 1st week . . . 126.0%
LOS ANGELES—Los Angeles, 2nd week 77.2%
LOS ANGELES—Los Angeles, 3rd week 56.9%
LOS ANGELES—Ritz, 1st week 119.2%
LOS ANGELES—Ritz, 2nd week 73.0%
LOS ANGELES—Ritz, 3rd week 63.8%
MINNEAPOLIS—Radio City 138.4%
MINNEAPOLIS—Century, MO 1st week 120.6%
NEW YORK—Capitol, 1st week 115.1%
(DB) George Paxton's Orchestra, Willie Howard
NEW YORK—Capitol, 2nd week 84.5%
(DB) George Paxton's Orchestra, Willie Howard
NEW YORK—Capitol, 3rd week 87.4%
(DB) George Paxton's Orchestra, Willie Howard
OMAHA—Paramount 92.0%
PHILADELPHIA—Stanley, 1st week 120.1%
PHILADELPLIA—Stanley, 2nd week 70.0%
PITTSBURGH—Stanley 109.8%
PITTSBURGH—Warner, MO 1st week 108.4%
SAN FRANCISCO—Fox 87.8%
(DB) Eve Knew Her Apples (Col.)
SAN FRANCISCO—State, MO 1st week 103.5%
(DB) Eve Knew Her Apples (Col.)
SEATTLE—Fifth Ave. 109.8%
(DB) Song for Miss Julie (Rep.)
ST. LOUIS—Loew's State 115.8%
(DB) I Love a Mystery (Col.)
ST. LOUIS—Loew's State 118.4%
(DB) I Love a Mystery (Col.)
ST. LOUIS—Loew's Orpheum, MO 1st week . . 85.7%
(DB) I Love a Mystery (Col.)

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WHERE DO WE GO FROM HERE? (20th-Fox)

Final Report:

Total Gross Tabulated	$549,300
Comparative Average Gross	565,700
Over-all Performance	97.1%

BALTIMORE—New, 1st week 117.6%
BALTIMORE—New, 2nd week 88.2%
BUFFALO—Buffalo 84.5%
(DB) The Chicago Kid (Rep.)
BUFFALO—Hippodrome, MO 1st week 82.4%
(DB) The Chicago Kid (Rep.)
CINCINNATI—RKO Albee 137.4%
CINCINNATI—RKO Shubert, MO 1st week . . 95.7%
CLEVELAND—RKO Palace 75.0%
CLEVELAND—Warner's Lake, MO 1st week . . 100.0%
DENVER—Denver 102.2%
(DB) The Scarlet Clue (Mono.)
DENVER—Esquire 55.5%
(DB) The Scarlet Clue (Mono.)
DENVER—Aladdin, MO 1st week 82.2%
(DB) The Scarlet Clue (Mono.)
DENVER—Rialto, MO 2nd week 78.6%
(DB) The Scarlet Clue (Mono.)
INDIANAPOLIS—Circle 94.0%
(DB) Forever Yours (Mono.)
KANSAS CITY—Esquire 103.6%
KANSAS CITY—Uptown 100.8%
MILWAUKEE—Wisconsin 97.2%
(DB) Alaska (Mono.)
NEW YORK—Roxy, 1st week 104.4%
(SA) De Marcos, John Boles, Jackie Gleason
NEW YORK—Roxy, 2nd week 74.6%
(SA) De Marcos, John Boles, Jackie Gleason
NEW YORK—Roxy, 3rd week 70.0%
(SA) De Marcos, John Boles, Jackie Gleason
NEW YORK—Roxy, 4th week 65.2%
(SA) De Marcos, John Boles, Jackie Gleason
PHILADELPHIA—Fox, 1st week 100.8%
PHILADELPHIA—Fox, 2nd week 63.5%
PHILADELHIA—Karlton, MO 1st week 81.0%
PITTSBURGH—Harris 116.0%
PITTSBURGH—Senator, MO 1st week 114.3%
SAN FRANCISCO—Fox 94.5%
(DB) West of the Pecos (RKO)
SEATTLE—Music Hall, 1st week 129.0%
(DB) High Powered (Para.)
SEATTLE—Music Hall, 2nd week 86.0%
(DB) High Powered (Para.)
SEATTLE—Music Box, MO 1st week 103.4%
(DB) High Powered (Para.)
ST. LOUIS—Fox 74.0%
(DB) The Phantom of 42nd St. (PRC)
ST. LOUIS—Missouri, MO 1st week 109.3%
(DB) The Affairs of Susan (Para.)

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PILLOW TO POST (WB)

Final Report:

Total Gross Tabulated	$522,300
Comparative Average Gross	570,900
Over-all Performance	91.4%

BALTIMORE—Stanley, 1st week 106.4%
BALTIMORE—Stanley, 2nd week 62.1%
BOSTON—Metropolitan 66.9%
(DB) Escape in the Desert (WB)
BUFFALO—20th Century 78.1%
(DB) Forever Yours (Mono.)
CINCINNATI—RKO Palace 92.8%
CINCINNATI—RKO Shubert, MO 1st week . . 85.1%
CLEVELAND—Warner's Hippodrome 107.9
CLEVELAND—RKO Albee, MO 1st week . . . 107.1%
CLEVELAND—Warner's Lake, MO 2nd week . 100.0%
INDIANAPOLIS—Circle 94.0%
(DB) Let's Go Steady (Col.)
KANSAS CITY—Orpheum, 1st week 89.5%
(DB) Crime Doctor's Courage (Col.)
KANSAS CITY—Orpheum, 2nd week 74.6%
(DB) Crime Doctor's Courage (Col.)
LOS ANGELES—Warner's Downtown, 1st week . 127.8%
LOS ANGELES—Warner's Downtown, 2nd week . 81.9%
LOS ANGELES—Warner's Hollywood, 1st week . 103.2%
LOS ANGELES—Warner's Hollywood, 2nd week . 57.3%
LOS ANGELES—Warner's Wiltern, 1st week . . 115.9%
LOS ANGELES—Warner's Wiltern, 2nd week . . 65.2%
MILWAUKEE—Alhambra 89.6%
(DB) Three is a Crowd (Rep.)
MINNEAPOLIS—State 100.9%
MINNEAPOLIS—World, MO 1st week 125.0%
NEW YORK—Strand, 1st week 105.0%
(SA) Shep Field's Orchestra, others
NEW YORK—Strand, 2nd week 101.1%
(SA) Shep Field's Orchestra, others
NEW YORK—Strand, 3rd week 81.3%
(SA) Shep Field's Orchestra, others
PHILADELPHIA—Mastbaum, 1st week 103.5%
PHILADELPHIA—Mastbaum, 2nd week 68.3%
PHILADELPHIA—Arcadia, MO 1st week . . . 83.8%
PITTSBURGH—Stanley 89.0%
PITTSBURGH—Ritz, MO 1st week 78.1%
PROVIDENCE—Majestic 97.2%
(DB) Fog Island (PRC)
SAN FRANCISCO—Paramount, 1st week 121.3%
(DB) The Scarlet Clue (Mono.)
SAN FRANCISCO—Paramount, 2nd week . . . 82.3%
(DB) The Scarlet Clue (Mono.)
SEATTLE—Orpheum 83.3%
(DB) Blonde Ransom (Univ.)

Mexico Planning Tax Assistance To Producers

by LUIS BECERRA CELIS
in Mexico City

Further Federal Government aid for productio is planned by the Ministry of Finance, which h assigned the chief of its economic studies divisio Prof. Jesus Silva Herzog, prominent economist, examine the feasibility of exempting the busine from income tax payments on its profits. The i come tax is an all-Federal impost in Mexico.

The proposed exemption of producers from t income tax on profits of their production has t stipulation that they must invest these profits other productions. The plan is expected to enal Mexican producers to meet competition fro abroad, which is counted upon to increase as fin peace draws nearer.

▽

The industry is suffering new labor trouble. T National Cinematographic Industry Workers Unio which controls all their employees, has inform Mexico's two largest studios, Clasa and Azte that it will call a strike that will close all sectio of their services, if they do not agree to a revisi of the work contract. This revision features wage increase and some other money advantag which the studios declare they cannot afford meet, but which the union claims are reasonab because of the increased costs of living in this ci

The union also has informed the theatre circ here, headed by the Cine Palacio, first run, and 14 second and subsequent run houses, that unless grants pay rises averaging 15 per cent, it will c a strike. The exhibitors contend the demand wage increases are exorbitant.

The Federal Board of Conciliation and Arbitr tion is striving to head off both strikes.

▽

The directors union, which claims a membersh of 53, has been harshly criticized by the local pr for what the newspapers call a very queer acti that of voting to prevent Pierre Chanel, not French director, from working in Mexico, but granting work approval in this country to A. Ra the Argentinian director, who has made 12 pictu in his homeland.

The newspapers particularly criticize the very clear reasons the union gave for rejecting Chanel, while it declared that admitting Mr. Ra was "a gesture of great Pan Americanism."

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Dolores del Rio announces that she will play t lead in "La Selva de Fuego" ("Forest of Fire that Antonio Momplet will direct. It had b rumored that Miss del Rio would not accept t role because of certain difficulties in connection w production of the picture. She said, "Difficult beset the production of every important picture."

▽

Protest to the Argentinian embassy here by p ture players and directors about an alleged inst ing article against "Cantinflas," leading Mexi comedian, and Mexican pictures in *Cine Argenti* Buenos Aires cinematographic magazine, promp Adolfo N. Calvo, the Argentinian Charge d' faires, to make direct complaint to the publicati

▽

Mexican picture, stage, radio and other play have made vigorous protest to the police of M terrey, the northeastern industrial center, sc of the Roosevelt-Avila Camacho meeting of Ap 1943, against the boycott, alleged to have been gineered by elements of the National Cinema graphic Industry Workers Union because he played in some Mexican pictures with leaders the new film labor union, that kept Hugo Carril, Argentinian actor and singer, from p forming in any Monterrey film or stage theat radio station or night club.

Plan Theatre for Oakland

E. H. Randall, owner of the Rand theat Sutherlin, Ore., has purchased the Oakland Tribu Building, Oakland, Ore., and plans to remodel t structure for theatre use. It will seat 300.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly

MOTION PICTURE HERALD *for mutual aid and progress*

ESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

ne Stage Wedding

One ambitious manager in the midwest engineered a stage dding last week. The bridegroom was a returned serviceman, ne on leave.

The value of stage weddings, of questionable benefit, has long en the subject of many controversial discussions among showmen. The exploitation of such a sacred institution as marriage is wned upon by the clergy, educational groups and all of those whom marriage represents one of the more inviolable precincts life.

There is doubt whether or not the general public endorses such propriety. Certainly the principals in such a frivolous display not comprehend how distasteful it can be to others, because ng people seldom possess the balance and understanding ch replace the recklessness and enthusiasm of youth after rriage.

During these war years, while theatremen have been developing enues of exploitation, the stage wedding fortunately fell into use.

Presently, thousands of veterans are scheduled to return home d to receive discharges. Absence from their loved ones, low ances and the desire for a short cut to a home and family make many of these heroes easily susceptible to the induce- nts of a stage wedding.

To "exploit" these men would not be in keeping with the mean- of the word as accepted in this business. It would be a ersion to the dictionary definition, with only temporary rather n permanent profits.

Let us also permit marriage to remain in the hands of the dained agents.

△ △ △

ccentuate the Positive

More reports are reaching us from managers who have been d how to trim their advertising budgets for the balance of the mmer. "Get down to the bare minimum" is the order, "eliminate mailing list, cut down newspaper space, art work, posting, cessories, cancel radio time."

One executive even quoted the oldie about "advertising won't ep the people off the beaches during the hot weather".

That defeatist attitude has cost the industry thousands of dollars in the past. But this is 1945 and, while a little sail trimming may be in order, we fail to see the need for irrational slashing.

Possibly every manager is not the best judge of how much or where to cut but, when the bossmen revert to indiscriminate slashing, there is obvious danger. Usually, when the advertising stops, business stops, too.

△ △ △

Reaching the Customers

One of the better examples of a regular theatre program is edited by John G. Newkirk, manager of the Beach Cliff Theatre, Rocky River, Ohio.

In the format of a bulletin, misnamed slightly, the *Beach Cliff Theatre Gossip* does a splendid job of selling the theatre's attractions, contains newsy items about the theatre and the patrons, and contains entertaining anecdotes and stories calculated to inspire the interest of readers.

The program is worthy of special commendation for its refreshing brightness and thoroughness. And, as Mr. Newkirk points out, "we started with 500, now our mailing list is over 1,000.

"Since gas rationing forced us to discontinue the use of window cards and other outside advertising in the surrounding rural communities, it serves a useful purpose; the patrons know me by name, and business has increased."

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Bouquets

Ted R. Gamble, exhibitor and Round Tabler, in his capacity as national director of the War Finance Division, last week acknowledged the fine performance of theatremen during the recent War Loan drive in a letter to Sam Pinanski, national industry drive chairman.

"I am proud," he wrote, "to be a member of the industry and proud of the fine national committee that was able to inspire every man and woman in exhibition, distribution, production, advertising. . . . "

And the industry is mighty proud of Mr. Gamble as a theatre manager who has risen to the stature of his post in the nation's service.

—CHESTER FRIEDMAN

EXPLOITATION OVERSEAS





IN LONDON, Edmund S. Luke, manager of the Leicester Square theatre, put up this mammoth display on the facade to exploit the engagement of "Princess and the Pirate". At right, ballyhoo included streamers on 150 downtown buses.



Sydney M. Inman, manager of the New Gallery in London, used this engaging method to publicize his date on "Cabelleros". Stairways leading to the theatre presented a preview of the film by means of giant cutouts set against colorful backgrounds. The unique display ran completely around the auditorium, required weeks to manufacture and three nights to erect.





INDIA: In Bombay, window tie-ups arranged by J. J. Unwalla aided the promotion of "Song of Bernadette". At left is a photographic supply store window announcing the picture's date at the Globe theatre. An extensive outdoor campaign heralded the local film premiere.



ARGENTINA also was accorded the benefit of window promotions in connection with "Bernadette". Here is a prominent bookshop plugging the premiere at the Cine Astral in Rosario.

RKO RADIO PICTURES INC. TRADE SHOWINGS OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	MAMA LOVES PAPA		GEORGE WHITE'S SCANDALS		THE FALCON IN SAN FRANCISCO		JOHNNY ANGEL		FIRST YANK INTO TOKYO	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 7/30	2:30 P.M.	Mon. 7/30	4:00 P.M.	Tues. 7/31	2:30 P.M.	Tues. 7/31	4:00 P.M.	Wed. 8/1	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 7/30	8:15 P.M.	Mon. 7/30	9:45 P.M.	Tues. 7/31	8:15 P.M.	Tues. 7/31	9:45 P.M.	Wed. 8/1	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Mon. 7/30	2:00 P.M.	Mon. 7/30	3:30 P.M.	Tues. 7/31	2:00 P.M.	Tues. 7/31	3:30 P.M.	Wed. 8/1	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Mon. 7/30	1:00 P.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	1:00 P.M.	Tues. 7/31	2:30 P.M.	Wed..8/1	1:00 P.M.
Kansas City	Paramount Projection Rm.	1802 Wyandotte Street	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	———		Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
New York	RKO Projection Room	630 — 9th Ave.	Mon. 7/30	11:00 A.M.	Mon. 7/30	2:30 P.M. 4:00 P.M.	———		Tues. 7/31	11:00 A.M. 2:30 P.M.	Wed. 8/1	11:00 A.M. 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Mon. 7/30	1:00 P.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	1:00 P.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	1:00 P.M.
Portland	Star Pre-view Room	925 N. W. 19th St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 7/31	11:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	11:30 A.M.	Wed. 8/1	2:30 P.M.	Thur. 8/2	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st Street	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 7/30	10:30 A.M.	Mon. 7/30	1:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	1:30 P.M.	Wed. 8/1	10:30 A.M.
Seattle	Jewel Box Projection Rm.	2318 — 2nd Ave.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 7/30	9:30 A.M.	Mon. 7/30	11:00 A.M.	Tues. 7/31	9:30 A.M.	Tues. 7/31	11:00 A.M.	Wed 8/1	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 7/30	10:30 A.M.	Mon. 7/30	2:30 P.M.	Tues. 7/31	10:30 A.M.	Tues. 7/31	2:30 P.M.	Wed. 8/1	10:30 A.M.

Ballyhoos and Smart Fronts



At left, Bill Kemp, manager of the State, Memphis, is still taking bows for this swell overhead display which helped the "Diamond Horseshoe" advance publicity campaign.



S. A. Gross, manager of the Rio, Appleton, Wi hired this trick horse and trainer to ballyhoo "Nation Velvet". Stunt proved effective exploitation devic attracting unusual attention.



Left, this striking street ballyhoo, depicting a Japanese prison camp, was erected by manager Erwin Bock, of the RKO Palace, Cincinnati, for the engagement of "Back to Bataan".



Above, special fro created by public Bill Hoyle at the Li coln, Washingto D. C., helped to lu patrons to the box o fice for "Hotel Berlin



Left, "Delightfully Dangerous", which recently opened at the Gotham, New York, had this colorful front to attract patronage from passersby.

Right, Hugh Flannery, manager, designed this attractive front at the Orpheum, Madison, Wis., for "Lassie" with cutout dog figures enhancing the attraction sign.



RESERVE TOP BILLING

for the gradation
fine grain, speed
and quality of

SUPREME

NEGATIVE FILM

Ansco

A DIVISION OF GENERAL ANILINE
& FILM CORPORATION

BINGHAMTON • HOLLYWOOD • NEW YORK

KEEP YOUR EYE ON ANSCO—FIRST WITH THE FINEST

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

JOE ALEXANDER
Albee, Cincinnati, O.

DAVE ARLEN
Apollo, Chicago, Ill.

JOSEPH BOYLE
Broadway, Norwich, Conn.

WILLIAM BROWN
Poli-Bijou, New Haven, Conn.

LOU COHEN
Poli, Hartford, Conn.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

MARLOWE CONNER
Capital, Madison, Wis.

BOB COX
Kentucky, Lexington, Ky.

TED EMERSON
Orpheum, Omaha, Neb.

DICK FELDMAN
Paramount, Syracuse, N. Y.

HUGH FLANNERY
Orpheum, Madison, Wis.

BILL KEMP
Loew's State, Memphis, Tenn.

ED KIDWELL
Standard Theatres, Okla. City, Okla.

RED KING
RKO, Boston, Mass.

GEORGE KRASKA
Loew's, Boston, Mass.

HAROLD B. LYON
Des Moines, Des Moines, Ia.

CYRIL MEE
Opera House, Frederick, Md.

RITA MORTON
RKO Albee, Providence, R. I.

ARNOLD PAINTER
Carolina, High Point, N. C.

LES POLLOCK
Loew's, Rochester, N. Y.

JOE SAMARTANO
State, Providence, R. I.

JIMMY SAVAGE
State Lake, Chicago, Ill.

JUDY SCOTT
Ogden, Baton Rouge, La.

FREEMAN SKINNER
Orpheum, Halifax, N. S.

BOYD SPARROW
Loew's, Indianapolis, Ind.

MOLLIE STICKLES
Palace, Meriden, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

HERB THACHER
Hamilton, Lancaster, Pa.

DALE THORNHILL
Fox Atchison Theatres, Atchison, Kans.

RALPH TIEDE
Community, Welland, Ont., Canada

CHICK TOMPKINS
Elco, Elkhart, Ind.

HELEN WABBE
Golden Gate, San Francisco, Calif.

TED WAGGONER
Wallace, Tahoka, Tex.

KATHLEEN LAMB WHALEN
Grand, Macon, Ga.

BROCK WHITLOCK
Loew's, Richmond, Va.

NATE WISE
RKO, Cincinnati, Ohio

LEN WORLEY
Madison, Peoria, Ill.

JAY WREN
Paramount, Newark, N. J.

CHARLES ZINN
State, Minneapolis, Minn.

Annual Baby Photo Contest Successful for Katz

Phil Katz at Warner's Keyon theatre, Pittsburgh, reports on his first annual baby photo contest, which he says has gone over with a bang. The entire picture giveaway setup was costless to Phil; each entrant getting a card which entitled them to a five by seven free photo of themselves through a tieup with the Kenyon Photo Studio.

Each week certain winners receive oil portraits which are mounted on a special large board in the mezzanine together with a ballot box. The official entry blanks and ballots are issued to adults only. The grand prize is a $25 War Bond, also promoted.

A special house trailer announced the contest and it was also spotted on the program enough to keep the public aware of the contest, in addition to plugging it on the stage programs. Phil plans to keep this contest running for two months.

Sells Double Horror Bill With Lobby Device

For his double bill of "Murder My Sweet" 'Hangover Square" at the Warner Egyptian heatre, Milwaukee, Wis., Al Meskis planted a egular theatre seat in his lobby attached to which was a 40 by 60 with copy lettered on the dge of the seat reading: "Even though you nay use only the edge of your seat, there will e no reduction in admission price when you ee," etc.

When Meskis played "Keys of the Kingdom," ie arranged with St. Agnes and Holy Angels, wo local elementary schools to have a screening of the picture on the opening day at 1:30 .m. Six hundred children attended and every Catholic home that could be reached through he schools knew of the playdates. Children paid twelve cents admission in order to get excused from school to attend the showing. Pastors were invited as guests of the management and those who attended gave the picture additional publicity by speaking of the playdates at church gatherings.

THANKS R. K. O.!

Thanks to CHARLES B. McDONALD, RKO Zone Executive . . .

For the privilege of seeing ***"THE ENCHANTED COTTAGE"***— the finest picture I ever enjoyed!

Imagine me, Brooklyn's favorite fur merchant, going overboard for a motion picture.

Ordinarily, ***BEN TUCKER'S HUDSON BAY FUR COMPANY*** can find the finest superlatives to describe our fine furs, and I've never been wrong in the many years of catering to the best people of Brooklyn.

Now, I'm stumped! I can't find enough words to describe the beauty and enchantment of ***"THE ENCHANTED COTTAGE,"*** the rapturous story which captured my heart completely.

So, take my word for it—don't miss ***"THE ENCHANTED COTTAGE"*** now showing at the ***RKO ALBEE THEATRE.*** I know every woman will enjoy this picture about a thrilling adventurer.

And to make sure some of my customers see this outstanding picture, I will personally give twenty tickets to the first twenty women who visit my store Tuesday morning, June 26th, where they will also be first to see the new Ben Tucker ***"ENCHANTED PERSIAN LAMB"*** inspired by the film ***"THE ENCHANTED COTTAGE."***

Sincerely

BEN TUCKER FUR SALON
Hudson Bay Fur Co.
Fulton & DeKalb
(In the heart of downtown Brooklyn)

Under the supervision of Charles McDonald, RKO zone head, Al Zimbalist of the theatre publicity department and Larry Greib of the Albee, Brooklyn, promoted this free ad as part of an elaborate campaign put on for the date of "Enchanted Cottage".

Lands Art Breaks For Promotion of Star Appearance



The King Sisters visit local music store to autograph their records during their personal appearance at the RKO Golden Gate theatre, San Francisco. The tieup was effected by Helen Wabbe, publicity head at the theatre.

Since the King Sisters are local favorites, having started at the RKO Golden Gate theatre, San Francisco, with Horace Heidt and his band, Helen Wabbe landed excellent art breaks and publicity stories on them in advance and during their personal appearance at the Golden Gate.

The girls appeared at one of the local music stores on a Saturday and autographed their records. The store also came through with an effective window to advertise the King Sisters' latest Victor record and an ad in the local paper plugging the team. Numerous window displays were also promoted.

For the feature attraction, "Betrayal," Helen changed the copy on the ads so that the action was localized on the Pacific Coast with "Jap Spy Hunt On Pacific Coast" the theme of the ad campaign.

In connection with her date on "China Sky," Miss Wabbe spearheaded her opening by a gigantic radio campaign which thoroughly covered the city and more than half the state. Large newspaper ads, numerous publicity breaks including huge art spreads in the *Sunday Examiner* and *Daily News* were landed together with window tieups with book stores and the distribution of bookmarks in the entire 21 public library branches. The campaign was climaxed by the attendance of the Chinese delegation together with other prominent Chinese of San Francisco's Chinatown at the premiere. Joe Longo, RKO field exploiteer, assisted Helen.



Cracks Page One With War Bond Activities

Lieut. Commander Larry Cowen, USNR, publicity director for Fabian Upstate Theatres, and co-publicity chairman for the WAC 7th War Loan Drive in upstate New York, made the front page of the *Troy Record* in a publicity stunt for the 7th War Loan Drive. The *Troy Record* is noted for its policy of no publicity for theatres or theatre individuals and Cowen was the first theatre man who has ever hit the front page.

Commander Cowen, who has just completed four years of active duty with the United States Navy, took advantage of his friendship with the officers of the Watervliet Arsenal, and borrowed a General Sherman tank from them, which he plastered with banners, with copy selling the 7th War Loan and Fabian's Theatres, and led the Decoration Day parade, driving the tank himself in Naval officer's uniform. The tank then dropped anchor in front of Proctor's theatre and bonds were sold from the tank. The Troy Legion bought $1,000 worth of Bonds from Cowen on Decoration Day, during the tank's sales campaign.

Guy Graves, city manager of Fabian's Schenectady Theatres, completely sold out the Bond Kiddie Show at Fabian's State theatre. The program consisted of "Son of Lassie" on the screen and on the stage National Broadcasting Station WGY, Schenectady, presented its popular children's story program at 9:30 A.M. Each seat was sold for a $25 Bond. Carl & Co. of Schenectady bought $5,000 worth of Bonds and received 40 tickets for each $1,000 worth of Bonds. Other merchants bought $1,000 Bonds and distributed tickets to their customers. Every merchant using newspaper advertising, is advertising the show. Graves has announced that $45,000 worth of bonds has been sold for the show.

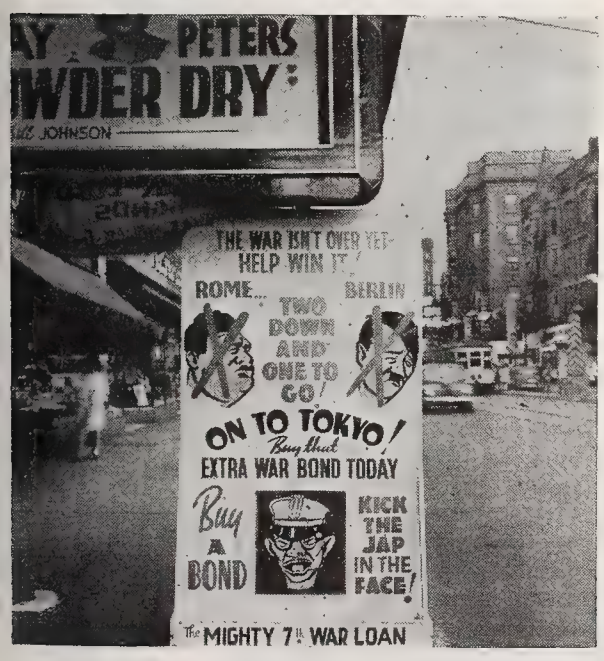
Bond Premiere in New Haven

Morris Rosenthal's Bond premiere at the Poli theatre, New Haven, opened with a special advance showing of "The Clock," and a giant stage show was also booked for the night. Through arrangement with MCA, Rose Marie, singing star, topped the bill, along with other big name acts, and the local papers came through with abundant publicity on the special show. Through the cooperation of six local merchants, Morris promoted a full page cooperative ad page, which plugged the sale of Bonds, stage and screen attractions.

Through the efforts of Melvin Katz at the Hippodrome theatre, Pottstown, Pa., arrangements were made with the Borough of Pottstown School Superintendent to conduct a borough-wide contest among the various classes in the schools on the sale of War Bonds and Stamps. The winning class in each school was the guest of the theatre management at one of the matinees.

Starting on his campaign two weeks in advance of the drive's opening, John Levitt at the Court theatre, Newark, N. J., distributed 200 7th War Loan window cards throughout his section. John opened with a rally with prominent speakers and the American Legion, Boy Scouts and Air Raid Wardens participating.

The marquee was well decorated for the occasion and the theatre man utilized his mailing program to further plug the sale of tickets. A Free Movie Day and free children's show was also arranged by Levitt.



Eye-catching street display utilized by Abe Ludacer of Loew's Park, Cleveland, in connection with the 7th War Loan Drive.

Century Theatres Score Kiddie Shows

Spear-headed by the record of the Elm and Nostrand theatres, Century's 36 theatres in Brooklyn and Long Island amassed a total of over $9,000,000 for the 7th War Loan Drive.

Bond premieres totaled well over $2,000,000, and kiddie Bond shows which were held at five Century theatres, were also highly successful. Novel stunts used by the circuit during the 7th War Loan included a standee for display in stores where Bond applicants could take application blanks to the nearest Century theatre and receive a Bond immediately.

The circuit also made a tie-up with Station WNEW to have five Bond spot announcements a day for the length of the drive.

Matlack Garners Record Publicity For "Brewster"

Newspaper breaks of no mean proportions were garnered by Jack Matlack of the J. J. Parker Broadway theatre, Portland, Ore., when he launched a gigantic teaser campaign in connection with "Brewster's Millions" opening at the theatre.

Opening gun of the publicity barrage which broke in the Sunday *Oregonian* advised readers that a returned local veteran of the ETO had been chosen to play the part of a Monty Brewster for twenty-fours, during which time he would have to spend $250, which was presented to him by the theatre with certain restrictions. The restrictions being that no more than $10 could be spent at any one place at any one time.

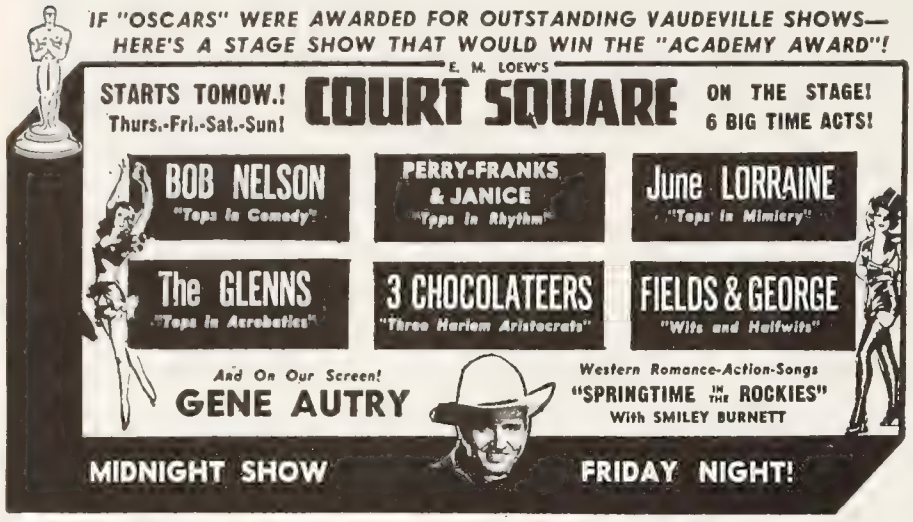
In advance, Matlack had arranged with various night spots, restaurants, amusement places, etc., for admissions which were promoted for the G.I. Thus, the veteran experienced great difficulty in spending the money he had received. His daily thwarted attempts at expenditures were duly recorded by the cooperating newspaper — this, in accordance with Jack's well made plans in advance. The enterprising theatreman had the whole thing arranged so that the soldier wound up by purchasing War Bonds for the 7th War Loan Drive.

G. I. "Brewster" was presented with the keys to the city by the Mayor; headed a parade in the 7th War Bond Rally; was introduced to 14,000 fans at the dog races; had a jeep assigned to him during his tour of the city; piloted a train and, in short, did all the things he most wanted to.



INDIVIDUALITY

expressed in terms of advertising display layout by showmen in the field, is represented on this page. Some of the layouts are partially revamped from press book material, others are wholly original.



Springfield Union

Ed Harrison, manager, Court Square theatre, Springfield, Mass.



Newark Ledger

Jay Wren, publicity director, Paramount Adams, Newark, N. J.



New Haven Register

P. D. Robinson, art director, Paramount, New Haven, Conn.



Chicago Herald American

Jimmy Savage, publicity manager, State Lake, Chicago, Ill.



Detroit Free Press

Alice Gorham, publicity director, U. D. T., Detroit, Mich.



Chicago Times

Lou Mayer, manager, RKO Palace, Chicago, Ill.



St. Louis Post-Dispatch

Ted Barker, advertising manager, Loew's, St. Louis, Mo.



Rochester Times-Union

Les Pollock, manager, Loew's State theatre, Rochester, N. Y.

Tieups Proclaim Buffalo Date On "Without Love"

So effectively sold was "Without Love" at Shea's Great Lakes theatre in Buffalo, reports Charlie Taylor, that it was held over for a second week.

One of the outstanding events in the newspaper publicity was the entire pictorial page in the Polish *Everybody's Daily* week-end edition which is circulated locally and nationally. The page was made up of photos and cutlines told the story.

Arrangements were made to tie in with the Cresta Blanca Wine radio program through the distribution of cards by the local jobbers for this product.

Special heralds were placed in all the stations in towns covered by the New York Central railroad. The copy on these said: "If you are going to Buffalo see," etc., etc. Beauty stores had cards in windows reading: "Enjoy the glamour of the movie stars—with a new beauty treatment." These cards carried a two column mat of Hepburn and copy on the attraction.

One of the outdoor exploitation stunts was the tie-up with Royal Crown Cola through which the local jobbers used signs on trucks heralding the film's date.

Tents (cardboard) were placed on the tables of the biggest downtown restaurants, reading: "Enjoy your dinner daily at CHILD's . . . then see Spencer Tracy and Katharine Hepburn in 'Without Love'."

Downtown night clubs used coasters, and several restaurants distributed napkins with "Without Love" copy.

Charlie imprinted a large ad on the bags furnished by the big Beck shoe store. Shoes purchased went into the bags and the bags and the theatre message went into the homes.

The Edwards department store used a splendid hair-do ad in the *Courier-Express* featuring Katharine Hepburn and an upsweep bob with full credits.



Poster, measuring 5 feet by 11 inches, which was landed by Bill Kemp on all four sides of a clock on the main street of Memphis, as part of his advance exploitation on "The Clock" at Loew's State.

A FAST REMINDER

Air Express

GOES THREE MILES A MINUTE!



IN A RUSH to get something somewhere fast? Specify Air Express. More planes are back in service — more space available these days for all kinds of important traffic.

YOUR SHIPMENT gets special pick-up and special delivery in major U. S. towns and cities — and between airports it travels at a speed of three miles a minute.

THAT'S WHY same-day delivery is possible in many cases. If your shipment is going to an off-airline point, rapid air-rail schedules serve 23,000 such points in the United States. Direct schedules serve scores of foreign countries.

COST? When you consider the importance of your shipment in terms of money made or saved or customers served, you will find that Air Express "earns its weight in gold."

AIR MILES	2 lbs.	5 lbs.	10 lbs.	25 lbs.
250	$1.04	$1.25	$1.57	$2.63
500	$1.11	$1.52	$2.19	$4.38
1000	$1.26	$2.19	$3.74	$8.75
2500	$1.68	$4.20	$8.40	$21.00

WRITE TODAY for interesting "Map of Postwar Town" picturing advantages of Air Express to community, business and industry. Air Express Division, Railway Express Agency, 230 Park Avenue, New York 17. Or ask for it at any Airline or Express office.

AIR EXPRESS

AIR EXPRESS — RAILWAY EXPRESS AGENCY, INC.

GETS THERE FIRST

Phone AIR EXPRESS DIVISION, RAILWAY EXPRESS AGENCY
Representing the AIRLINES of the United States

SHOWMEN PERSONALS

In New Posts: Nick Brickates, formerly at the Commodore Hull, Derby, Conn., has been transferred to the Garde, New London, replacing Jack O'Sullivan. Thomas Maller, formerly at the Lyric, Hartford, has been transferred to the Warner Newark zone. Frank Ramsey succeeds Joe Stanwood as manager of the Premiere, Newburyport, Conn.

Joseph Kane, former manager of the Parkside theatre, Camden, N. J., has returned from the Army after three and a half years' service and is managing the Star theatre there, replacing Ray Lipschultz. William Rose, Lee theatre, Ft. Myers, Fla.

John S. Colbath, Scenic and Colonial theatres, Rochester, N. H. William B. Beckley, Palmer Park theatre, Highland Park, Mich. Edward Yarnell, Tuxedo theatre, Highland Park, Mich. Arthur Frost, co-manager, Avalon, Detroit.

Happy Birthday: Sol Strauss, Roland Douchette, Julien E. Campbell, Tom Arthur, Russell Allen, Jack Golladay, Maurice F. Magen, George Rice, Wilson H. MacDonald, Edgar Jones, Max Keizerstein, David Ginsberg, Russ McKibbon, Charles J. Oliver, William F. Burke.

L. Hayes Garborino, George J. Recktenwald, Carl Benson, Robert O. Miller, Leslie F. Larsen, Milton O. Field, Charles L. Oswald, Corwin C. Collins, Roy Gingell, Charles L. Clarke, Robert Cox, James Barnes, Charles E. Lockhard, Ram Krishna Sharma, Roland H. Ruden, E. Crabtree.

Everette R. Erickson, Edmund Harrison, Evan Thompson, Charles A. Sanford, John Watt, William S. Briscoe, Glynn E. Gau, Mel E. Scott, Herman Shulgold, C. Morelock, Joseph P. Avila, Jr., Jerome Adelman, Frank E. Case, Alfred Skigen, James Skrake.



DICK FELDMAN, manager of Schine's Paramount theatre, Syracuse, N. Y., is shown visiting the Round Table office during a recent visit to New York.

Strong Promotion Highlights Fox Campaign

The Philadelphia premiere of "Diamond Horseshoe" was made a major event through an exploitation campaign at the Fox theatre. In addition to heavy newspaper advertising, backed up by effective publicity breaks, radio spot announcements figured heavily in the campaign which was engineered by Irving Blumberg, publicity and advertising director of the Warner theatres in Philadelphia.

For ten days in advance of the engagement, the city was literally blanketed with paper. 1,100 11 x 42 cards and 100 three-sheets were posted in suburban, subway and elevated trains; 400 21 x 27 dash cards were used on the exteriors of 400 urban trolley cars and over 50 twenty-four sheets posted in prominent locations throughout metropolitan Philadelphia. There was a city-wide gallery of window cards as well.

Special tieups resulted in sixty full window displays, forcefully focusing attention on the show to be seen at the Fox.

Following through on the music and record tieups created for national exploitation by the New York exploitation department, Blumberg grabbed off a total of 40 full music windows throughout the metropolitan district. A tieup with Westmore products brought about another eight drugstore windows. A dozen miscellaneous window displays in the shopping center of the city included several 5 and 10c stores.

Special Screenings Sell "Mr. Emmanuel" Date

In advance of the opening of "Mr. Emmanuel" at Warners' Aldine theatre, Philadelphia, a very effective campaign was launched by house manager Frank Castello, working with Dave Polland, United Artists exploiteer, and Irving Blumberg, the circuit's publicity chief.

Special screenings were staged for officers and directors of the Philadelphia Jewish Community Relations Council, representing 25 groups of organizations in the city; for the membership of the Philadelphia Board of Jewish Ministers; and for the British Consul's staff.

A campaign was also worked out for the Anglo-Jewish and Yiddish newspapers, and for the foreign-language radio commentators. In addition, the trailer was run off at a War Bond movie premiere staged by the Philadelphia Chapter of Hadassah at the theatre for "The Valley of Decision."

Promotes Pony Giveaway For "National Velvet"

Al Kopulos, manager of the Venetian theatre, Racine, Wisconsin, put on a highly successful and effective campaign to publicize his date on "National Velvet" by promoting a beautiful Shetland pony from a local merchant, which was given away on opening day of the picture.

Thousands of coupons, with theatre and picture credits, were distributed weeks in advance at the store, in schools and at the theatre. The pony, named "Pi, Jr.," after the horse in the film, was presented on stage a week in advance and displayed at all the schools in Racine.

Every avenue of exploitation was used to promote the pony giveaway, including window tie-ups, street ballyhoo, cooperative newspaper ads, teaser trailers, radio announcements and lobby display.

Worked at Theatre in Exchange For Free Admissions

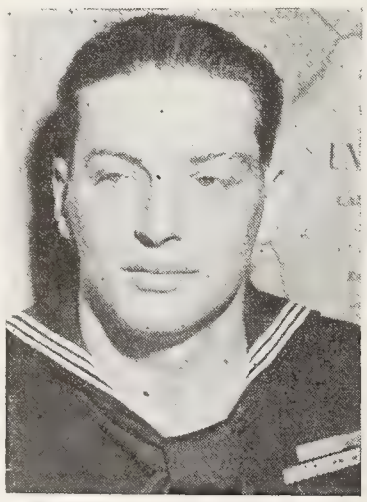
Walter J. Matekaitis, manager of the Naper theatre, Naperville, Ill., was born in DeKalb, Ill., October 18, 1915, and started in showbusiness in 1931 by changing lobby paper at the Fargo theatre, DeKalb, thus gaining free admission to the shows.

From 1932 to 1936, Walt worked as extra usher on up to doorman and during the day sold merchant ads to put on the screen. The following year, our Round Tabler became manager of the Sycamore theatre, at which post he remained for a year and when the theatre closed he left showbusiness for four years.

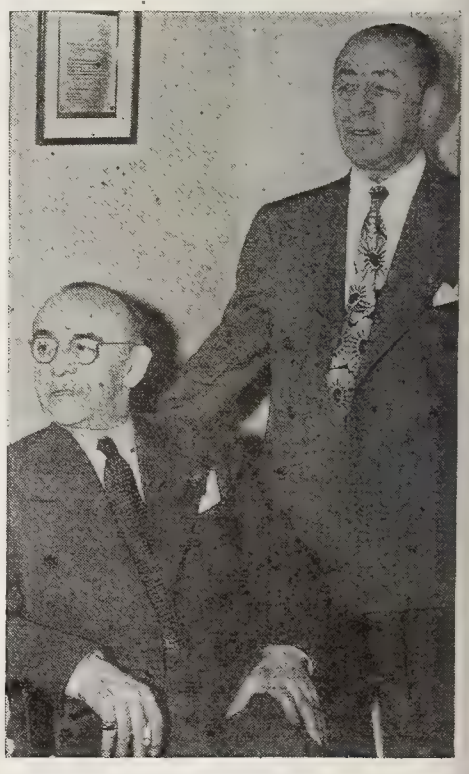
Returning to theatre management in 1943, Matekaitis started to work for the Anderson Theatre Circuit and was given the Naper theatre to manage. Walter says he intends some day to own a house of his own.

Advertised "Co-Pilot" in Chinese

Placing emphasis on the Chinese angle for his campaign on "God Is My Co-Pilot," Ivan Ackerey, manager of the Orpheum theatre, Vancouver, did a great job in that community, which has a large Chinese population. Special ads were prepared in Chinese for the Vancouver *Chinese Times,* and heralds, printed in the same language, were well distributed. Radio time paid off well, Ackerey using a special transcription narrated by Don Wilson, well-known local radio announcer.







By the Herald

RECENT VISITORS to the Round Table pictured, are: left to right, Yeoman 1/c Bill Katzky, formerly at the Paramount and Orpheum theatres, Portland, and the Mission and Palamar, Seattle; Boris Bernadi, general manager, Midwest theatres, Detroit; Sam and Lou Fordhan, both with Warners, the former in Pittsburgh, the latter in McKeesport, Pennsylvania.

House Restores Funds for OWI

Washington Bureau

Despite the opposition of Republican members who charged gross wastefulness existed in the organization, the House last week generously gave the Office of War Information $35,000,000 for operations during the current fiscal year—generously because originally it had cut the agency to $18,000,000 and was raising the ante as a concession to the Senate, which had voted $39,670,215.

Thus the appropriation for OWI, and funds for nine other agencies which had been knocked out of the measure a week earlier during a political fight over continuance of the Fair Employment Practice Committee, was restored to the bill, giving assurance to employees that they would be paid on time.

Other agencies whose appropriations were temporarily up in the air—there never was any very grave danger that the money would be refused permanently—included the War Production Board, Office of Inter-American Affairs, and Office of Economic Stabilization.

At the other end of the Capitol last week, the Senate spent a few minutes in confirming various nominations sent up by President Truman, and approved William Henry Wills, former Governor of Vermont, for a seven-year term as a member of the Federal Communications Commission.

Wilk Names Tod Capital Story Representative

As the first step in a worldwide expansion of the Warner story department, Ted Tod has been appointed story scout in Washington, working under Jacob Wilk, eastern production manager, with headquarters in New York. Mr. Tod was field representative for Warners in the midwest for four years until his recent transfer to Washington. Before that, he was a Chicago newspaperman for 5 years.

In addition to serving as story scout in Washington, Mr. Tod will represent the studio in such matters as may arise from time to time relating to production.

Mr. Wilk leaves shortly for Chicago, and then will visit Canada, England and other countries to appoint additional representatives in the enlarged story-hunting staff. The move is in recognition of the public's expanding interest in global matters, calling for more international themes in screen stories, as well as an effort to achieve maximum diversification in screen material, the company said.

Universal to Produce All Abbott and Costello Films

Universal has completed negotiations said to involve more than $1,000,000 with Metro-Goldwyn-Mayer whereby Abbott and Costello are released from a contract which called for one picture a year at MGM for the next four years. The recently completed, but unreleased, "Abbott and Costello in Hollywood," will be their last at Metro. In the future all Abbott and Costello pictures will be produced and released by Universal. A full program of properties has been lined up for the pair at Universal. Their first, "The Goose Hangs High," is scheduled to go into production as soon as they return from their current personal appearance tour in the East.

RKO Announces Trade Shows On New Block of Films

RKO Radio has announced trade showings on its new block of pictures as follows: "Mama Loves Papa" and "George White's Scandals," Monday, July 30; "The Falcon in San Francisco" and "Johnny Angel," Tuesday, July 31, and "First Yank in Tokyo," Wednesday, August 1. Exceptions to this schedule will be in St. Louis, where "Mama Loves Papa" and "George White's Scandals" will be shown July 31; "Falcon in San Francisco" and Johnny Angel," August 1, and "First Yank Into Tokyo," August 2.

Arbitrator Awards 120-Day Clearance in Missouri

Joseph T. Davis, arbitrator of the St. Louis motion picture tribunal, last Saturday settled the clearance complaint of G. Carey, operator of the Stadium theatre, Caruthersville, Mo. The complainant had asked clearance from all five major distributors and some run relief from Loew's. He claimed clearance between the Rogers and Gem theatres in Caruthersville was "unreasonable and unduly long." The arbitrator's award set 120 days maximum clearance for the Stadium after territorial release, except if the Stadium is offered second run, it shall have 60 day clearance after first run and if it is given only third run pictures, it should have 30 days after second run. He dismissed the some run complaint against Loew's. Costs were divided equally among all five companies. I. W. Rodgers & Company, operating the Rodgers and Gem, was the intervenor. This was the tribunal's 20th case.

"Teen-Age Girls" Publicized By Department Store Tieup

"Teen-Age Girls," March of Time subject, has a nationwide department store tieup, set by the publicity director, Phil Williams, with Associated Merchandising Corporation, Life Merchandising, Tobe Fashions and Kirby, Block and Pagano. These are to cover 500 stores throughout the country. Tieups have been arranged in more than 50 cities, including Richmond, Boston, Baltimore, Detroit, Milwaukee, Hartford, San Antonio, Louisville and Little Rock.

Many of the department stores have their own radio programs on which exhibitors have been able to get free time. Mention in department store newspaper advertisements has been obtained.

Besides the department store tieup, magazine readers will be reached during the next three months through tieups with magazines, including *This Week, Seventeen* and *Calling All Girls.*

Connecticut Theatre Opens

The Salem theatre, Naugatuck, Conn., a new 511-seat theatre, opened July 13. Ralph Pasho is the manager.

Columbia39-Week Profit $1,380,000

For the 39-week period ending March 31, 1945, Columbia Pictures Corporation reported a net profit of $1,380,000, whch is $110,000 less than the profit made in a similar period for 1944, when $1,490,000 was reported.

In a financial statement issued last week by Harry Cohn, president, it was reported that earnings per share of common stock for the 1945 period were $3.20 as compared with $3.65 for the 1944 period. Operating profit for the 1945 period was listed as $2,885,000 as against $4,685,000 for the previous period.

In a second announcement, Columbia announced that the board of directors at its meeting held July 12 declared a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock of the company, payable August 15 to stockholders of record August 1, 1945.

Western Amusement Purchases Three Hollywood Theatres

The Western Amusement Company, Inc., Rosewell, N. M., has purchased three Hollywood theatres, the Campus on Vermont Street and the Hunley and Vista on Hollywood Boulevard, Ted Jones, president, announced this week. The purchase price was not announced. The deal goes in escrow immediately and is due to come out in time for the new owners to take over the operation of the three theatres at the close of business August 4.

Legion of Decency Reviews Six New Productions

The National Legion of Decency this week reviewed six new films, approving all. In Class A-1, unobjectionable for general patronage, are: "Adventures of Rusty," "Anchors Aweigh," "The Hidden Eye" and "On Stage, Everybody." In Class A-2, unobjectionable for adults, are: "George White's Scandals" and "First Man Into Tokyo."



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POSITIONS WANTED

AVAILABLE SEPTEMBER 1ST, YOUNG MAN AGE 32, married, 8 years' theatre manager, 16 years' theatre business, wishes position in booking and buying office, or assistant to busy executive in Metropolitan area. At present employed as executive manager. BOX 1879, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

BACKGROUND PROJECTION OUTFIT WORTH $10,000, now $4,990 latest RCA Photophone dry galvanometer Vibrators, $375; RCA ribbon Microphones, $54.50; complete Recording Truck for studio or location, $7,975; Recording Amplifier with condenser microphone, $125; Newman-Sinclair 35mm. Camera, lenses, magazines, tripod, motor, cases, accessories, $1,250; continuous contact 16mm. Printers, Picture, Track or both, $1,375. Send for Summer Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

VENTILATING EQUIPMENT

GOOD NEWS — IMMEDIATE SHIPMENT ON new mat type Air Washers—drop temperature 18°—Rotary Sprays work with any blower—easily installed. 5,000 cfm, $115; 7,000 cfm, $140; 10,000 cfm, $170; 15,000 cfm, $200; 20,000 cfm, $230. Recirculating pump slightly additional. New prewar Blowers, starting at $106.50 for 5,500 cfm; also diffuser grilles, from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

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WANT TO OPEN A THEATRE? COMPLETE Simplex Booth outfits consisting rebuilt Projectors, Lamphouses, Lens, new Soundheads, Motors, Amplifier, new Speakers and Sound Screen. Guaranteed one year—$1,500. Why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

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FOR SALE—TWO MOTIOGRAPH MODEL K MEchanisms, with deluxe bases, with complete Western Electric Model M-10 Mirrophonic Sound System, Strong Model M Changeover and Cyclex Arc Lamps with frequency changer. Equipment used little over a year and is in good condition. Some extra parts and supplies. For details write: MRS. KATIE MELLINGER, 705 S. Randolph St., Champaign, Ill.

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CLEANED ON LOCATION: RUGS, TACKED DOWN carpet, old stuffed furniture. Satisfaction guaranteed. Midwest Carpet Cleaners covering, Indiana, Illinois, Michigan, Ohio, Kentucky. BOX 1880, MOTION PICTURE HERALD.

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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Alla Nazimova, 66, Dies on Coast

Alla Nazimova, one of the most famous stars of the stage, and a well-known character actress of the screen, died July 13 of a heart attack at the Good Samaritan Hospital in Los Angeles.



Alla Nazimova

Born June 4, 1879, in Yalta, Nazimova, as she preferred to be billed, made her New York stage debut in 1905 in "The Chosen People." Eleven years later, in 1916, she made her screen debut in "War Brides."

She reached the top of her profession and the height of her career when she appeared in Eugene O'Neill's "Mourning Becomes Electra," a revival of the traditions of classic Greek tragedy. During her career she earned for herself the title of one of the all-time "greats" of the American stage.

Among the films in which she appeared were the silent films "Revelation," "An Eye for an Eye," "The Redeeming Sin," "The Heart of a Child," "The Madonna of the Streets," "The Brat," "Camille" and 'My Son." With the advent of sound she appeared in "Escape," "Blood and Sand," "The Bridge of San Luis Rey," "In Our Time" and "Since You Went Away."

She claimed credit for the discovery of Rudolph Valentino, who appeared with her in "Camille," and Richard Barthelmess.

She was married for 14 years to Charles Bryant, who directed her in many of her successes.

Addison Randall Killed In Fall from Horse

Addison Randall, stage and screen actor, was killed July 16 in Hollywood when he fell from a horse during his first day's work on a new serial at Universal Studios. He was the husband of Barbara Bennett.

Studio officials reported that Mr. Randall, who was an expert rider, grabbed at his hat while he was riding fast and then fell from his horse, striking a tree. He died almost instantly.

Mr. Randall acted, under the names of both Addison Randall and Jack Randall. As Jack Randall he starred in a number of Westerns, among them "Riders of the Dawn," "Blazing Barriers," "The Mexicali Kid," "Overland Mail" and "Wild Horse Canyon." As Addison Randall he appeared in "Love on a Bet," "His Family Tree," "Two in the Dark" and "Navy Born," among others. He had appeared in motion pictures since about 1935, acting for a number of companies.

Lafayette G. Wareham

Lafayette G. Wareham, 47, a projectionist at Loew's Ohio theatre, in Columbus, for 17 years, died at Mt. Carmel Hospital there, July 12, after a six months' illnes. His widow and a son survive.

William F. Reilly

William F. Reilly, 55, in charge of War Bond accounting for Loew's Theatres, died July 10 in New York after a brief illness. Services were held July 13 from St. Anne's Church, Garden City, L. I.

Warners Sell Decca Shares To Kuhn, Loeb & Company

Warner Brothers announced last week that it had sold its entire holdings of 43,759 shares in Decca Records, Inc., to Kuhn, Loeb & Company and associates for a sum in excess of $1,800,000. This sale, it was announced, was in line with the company's policy to divest itself of holdings not directly connected with the production, distribution or exhibition of motion pictures.

Trade Screenings Revised For RKO Radio Films

"Radio Stars on Parade" replaces "First Yank Into Tokyo" on the next group of RKO Radio trade showings. "Radio Stars" will be shown in all RKO exchange centers Wednesday, August 1, with the exception of St. Louis, where it will be shown the following day. Screenings on the balance of the group will be as follows: "Mama Loves Papa" and "George White's Scandals," July 30, the exception being St. Louis, where both pictures will be shown the following day; "The Falcon in San Francisco" and "Johnny Angel," July 31, except St. Louis, where it will be shown August 1 and New York and Los Angeles, where it has already been shown.

Technicolor Votes Dividend

Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., announced July 11 that the board of directors had declared a dividend of 25 cents per share payable September 1 to stockholders of record August 15, 1945.

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The experience and knowledge gained from wartime research, production and service promise even finer Ilex Projection Lenses in the future. So, "Look to Ilex" for precision optical equipment.

Pictured above is the famous Ilex f.2.5 Projection Lens. Made in a variety of focal lengths.

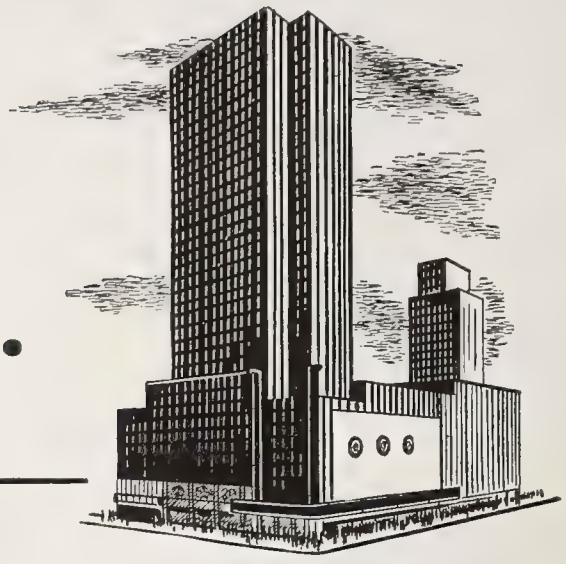
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LOOK! In times like these you both have good audiences, films and other things that spell good box office!

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There never was a better time than right now to prepare for postwar business. And you can do it . . . by switching over to High Intensity lamps.

For example, compared with the old low intensity arcs, "National" One-Kilowatt High Intensity Projector Carbons increase the brilliance of your screen by 50 to 100 per cent. Their light is snow-white . . . especially adapted for color pictures. Actual operating cost per hour, for carbons and current, will show but little increase . . . or none at all. And *your audience* will have the finest screen light obtainable.

Consult your supply house on the availability of High Intensity Lamps.

The word "National" is a registered trade-mark of National Carbon Company, Inc.

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AND GET IT OVER!

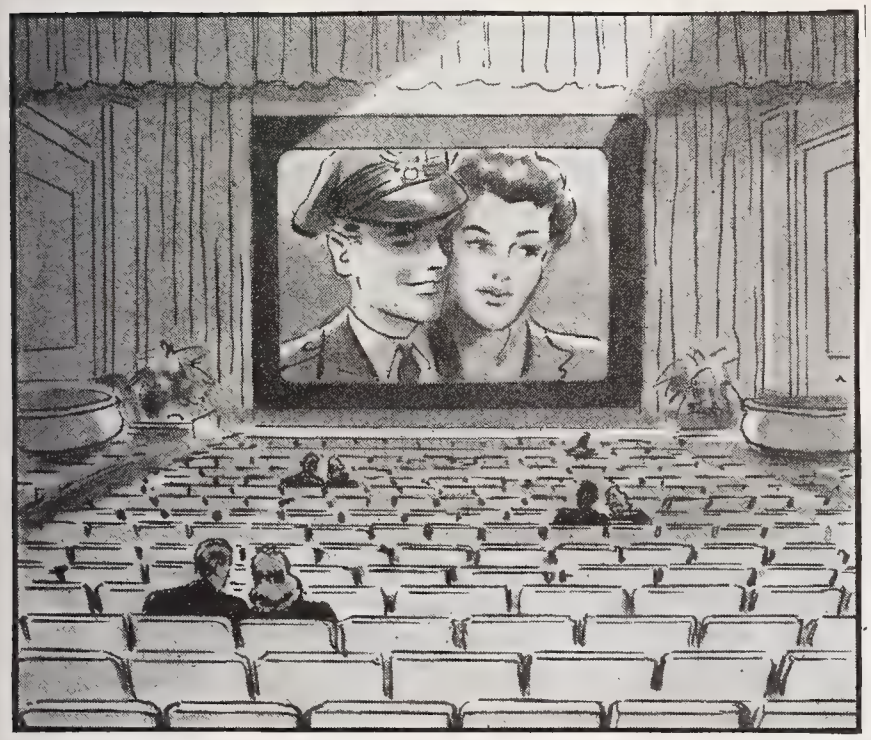
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JONES



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by buying Air Conditioning cheap

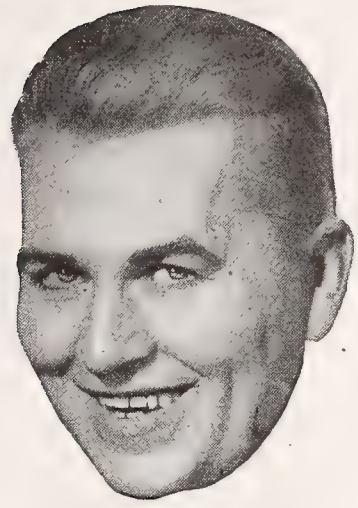


Jones pinched pennies when he bought air conditioning. Now, his patrons have to dodge chilling drafts. Or mop up perspiration. Or endure odors and stale air. They don't come back often. Don't boost the theatre. And Mr. Jones is in for high operating, high maintenance costs. He got what he paid for!

But, Mr. Smith bought GOOD air conditioning. Paid more—*got* more. GOOD air conditioning that included all the *five fundamental functions*—cooling, circulation, dehumidification, ventilating and filtering carefully balanced and controlled. So, Mr. Smith increased his business, and to top it off, enjoys *low* operating and maintenance costs! Yes . . . Mr. Smith *turned to G. E !*

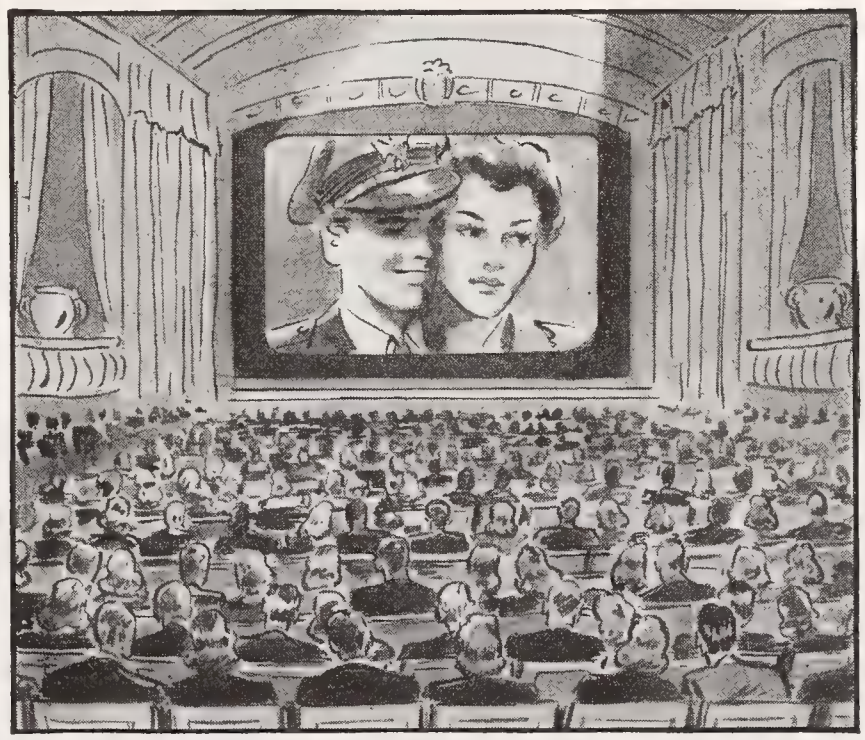
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And, no matter how long drawn out or severe the hot spell, "U.S." Naugahyde is *immune* to perspiration, and does not stain, mold or become brittle from continued exposure to it.

Flameproof "U.S." Naugahyde does not support combustion, and gives maximum protection from accidentally dropped matches or lighted cigarettes.

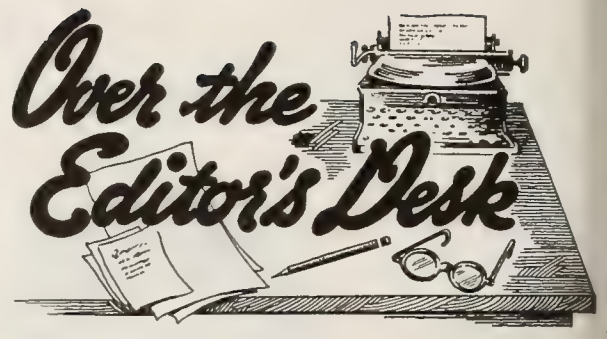


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A Canadian Program For "Localized" Theatres

IN ANNOUNCING the Odeon theatre project in Toronto as the first construction in a program of Odeon Theatres of Canada, Ltd., to eliminate obsolete houses from the circuit, Paul L. Nathanson, president, said:

"In post-war theatre construction, designs must now take into account the over-all city and town planning programs which are being worked out in most communities. Theatres cannot be considered merely as commercial structures, but as community centers, essential facilities in every modern area of population which fill a definite social need. They must be planned as part of the post-war development and improvement programs in such communities and designed to be in keeping with the character, atmosphere and architecture of each muncipality or district."

This is authoritative affirmation of the idea that each motion picture theatre should be integrated physically as well as in operating policy with the community it serves. It is not a new idea; its expression, however, has tended in the past to be more vocal than practical. Its argument is that the theatre should interpret, not invade, its community.

Mr. Nathanson relates this idea of physical harmony with local environment, to that of the community center representing "essential facilities" filling a "definite social need". This rejects those characteristics of design and construction which express the interests of fly-by-night commercialism—the tent show of the screen art's infancy.

THE FIRST NEW ODEON IN TORONTO

The first of these new Odeon theatres has been designed for the central business district of a modern metropolis. It will be located in the northern section of downtown Toronto, opposite a proposed terminal of the city's projected subway system. With the building housing also the main offices of the Odeon circuit, the theatre will provide Canadian premiere facilities to the British production companies of J. Arthur Rank, who is associated with Mr. Nathanson. Plans for the theatre, which were approved during Mr. Rank's recent trip to Canada, were developed by the circuit's engineering and maintenance division headed by Jay I. English, architect.

The entire front, including a sign tower, will be faced with Indiana limestone. The tower structure (see accompanying sketch) is integrated with the exterior design as a central architectural mass rather than as a mere promotional device. The entrance area, including the lobby, will be fully visible from the street, with the lobby rising two stories high, overlooked by a mezzanine.

The Toronto Odeon, and perhaps other



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Yes, there are "Extra Added Attractions" for *you* in this new free-for-the-asking 32-page book on lamps and lighting—prepared especially for theatre operators!

You'll find 26 pages of beautiful theatre drawings to show you *how* and *where* good lighting can play a bigger than ever part in attracting customers to *your* theatre.

You'll find also 6 pages of helpful information and complete lists of all the various kinds and sizes of fluorescent, slimlines, circlines and incandescent lamps which are entering into the modern theatre lighting picture!

You'll find this carefully planned 2-color book "Westinghouse Mazda Lamps for Theatres" as useful and practical as its title is plain and unadorned. It's *not* a book of lighting designs—it's an exhibitors' *reference and work* book expressly designed to show *you* which of the bright, long-lasting Westinghouse Lamps you ought to use in modernizing an older theatre or planning a new theatre! It's packed with modern illustrations and based on the tested scientific selling sense of trained Westinghouse technicians—from the lighting of a brilliant marquee or a gleaming glass brick tower, to spotlights on ticket booths and outdoor floodlights to bathe a building in luminous *boxoffice* appeal!

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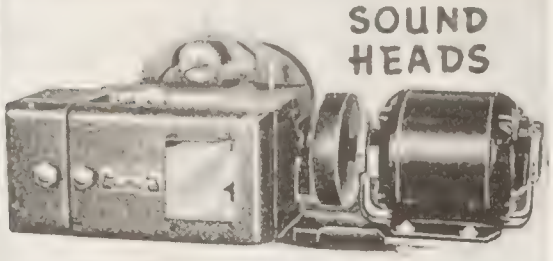
For every theatre lighting need, Westinghouse Lamps are unsurpassed!

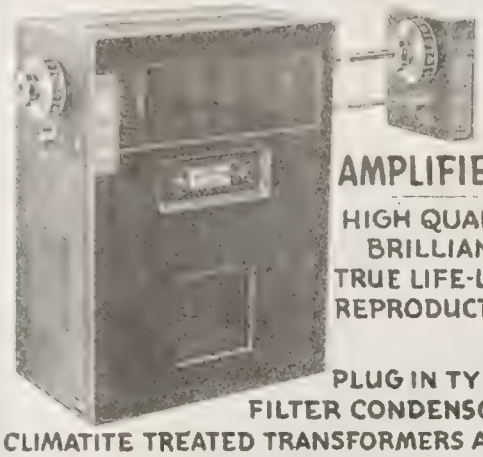
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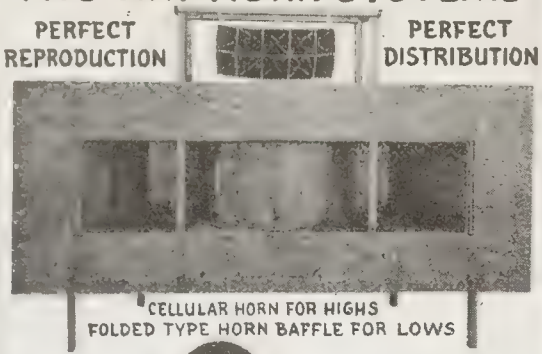




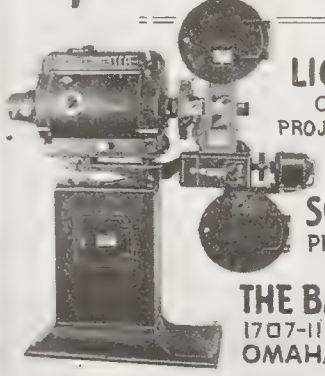
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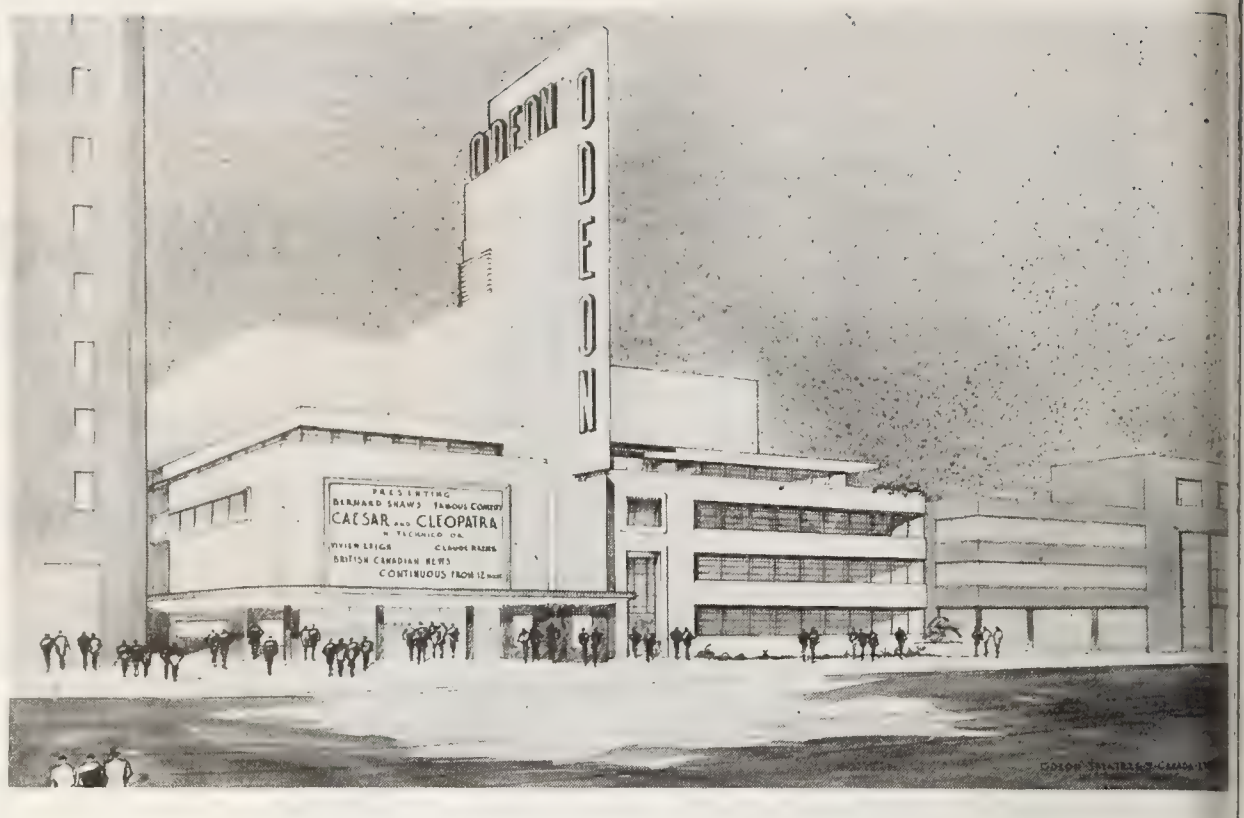


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Rendering of the front elevation of the Odeon theatre to be built in downtown Toronto by Odeon Theatres of Canada, Ltd., as a product "show-window" and national headquarters of the circuit. It will be faced with Indiana limestone (see accompanying text).

theatres to follow, will have a tea lounge in a balcony overlooking both the lobby and foyer. It is planned to make this lounge available for musical programs, art exhibits, etc. Modern woods and marble will be used to finish the lobby and foyer.

Design specifications for the auditorium eliminate the conventional proscenium arch borrowed from the stage theatre. It is pointed out that all other theatres in the circuit were built for stage presentations; in the Toronto house only motion picture exhibition has determined the design of the screen area and acoustical treatment. Auditorium decoration will depend on illumination rather than finishes and hangings. Seating will be spaced 36 inches back-to-back.

The general building program will follow, it is stated, as soon after completion of the Toronto Odeon as government regulations permit. Mr. Nathanson added that, by beginning in Toronto without delay, "it is hoped that the general program can be timed to be of maximum employment value across the Dominion".

Theatre Radiant Heating

Called the "first motion picture house in the United States to install radiant heating for its auditorium" (and we can't recall any other), the Jewell Valley theatre, operated for Jewell Valley, Va., by the Jewell Ridge Coal Corporation, came through last winter, "one of the most severe in the region in many years", without a shiver. So, at any rate, it is reported by those who supplied the equipment.



Pipe grid coils which heat floor of the Jewell Valley theatre, shown before laying of concrete slab.

Radiant heating, in which floors or walls, not radiators or spot outlets, are the sources of heat, is a development which the heating and ventilating industry expects to be widely applied after the war. It was chosen for this coal company theatre, which serves its employees and their families, to eliminate the possibility of cold floors. The building has no basement.

The system is concealed beneath the floor. It consists in 1¼-inch wrought iron pipe formed into a grid through which hot water is circulated by a 3-inch pump. The grid coils were fabricated on the job and were gas-welded. They are placed on 1-inch strips of semi-rigid insulation board, which rests on a bed of crushed stone. Over the grid, which is fed from a 2½-inch pipe main, and 2-inch manifolds, a 5-inch concrete slab was poured. The coils are pitched so as to provide sufficient drainage.

The report points out that radiant heating is based on the "scientific fact" that the human body generates enough heat to keep it comfortable, provided the body's heat loss to surrounding colder surfaces is under control; and it adds that radiant heating is being used in more than a thousand structures in the United States. The installation in the Jewell theatre, which seats 350, was made in the fall of 1944.

Designs for Complete Theatre Prefabrication

The material thus far issued by National Theatres on the prefabricated theatres developed under its auspices—consisting in photographs of four models and a statement of general specifications—is too limited to per-



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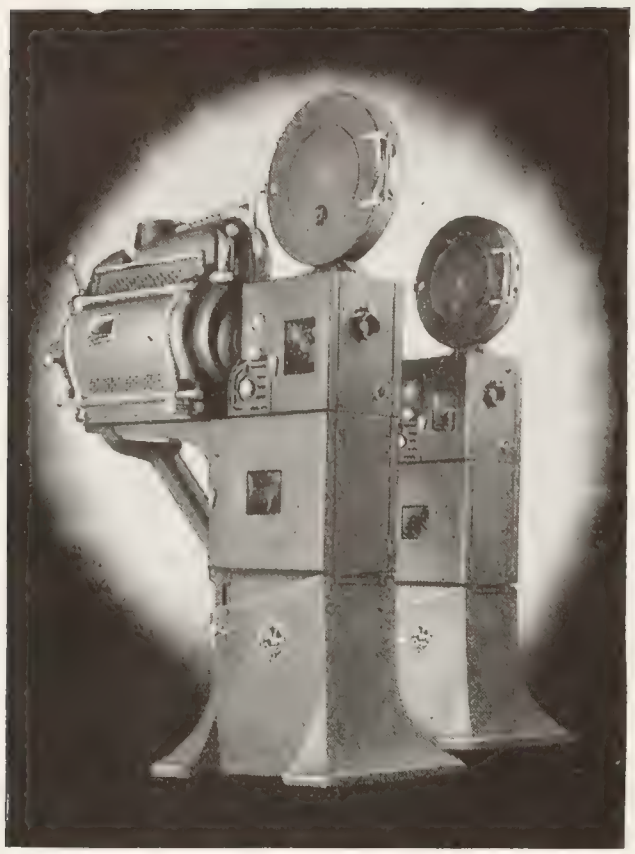
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mit intelligent analysis. Some questions hav been asked, but the answers to most of ther have been deferred. The models are there fore pictured (pages 22-23 of BETTER THE ATRES) with only the explanations supplie at the source.

The plan to place on the market motio picture theatres prefabricated from wall t wall, and floor to roof, with decorations an equipment, complete, goes far and away be yond anything that developments within th building industry itself would lead one t expect. It has been anticipated that, whe manufacturers in that industry could suffi ciently resume regular operations, prefabr cation would play a larger part than it ha in building construction, but how much ha had to be left to the future. In the Nationa Theatres schemes we have, however, such a elaborate and highly specialized structural an functional unit as a motion picture theatre designed for production in so many pieces to be put up or pulled down with a facilit approaching that of a circus.

Although the statement containing speci fications indicates no such limitation of objec tives, an impression was got by some person attending a press conference concerning th project, that foreign countries, such as devas tated areas of Europe, but more particularl remote regions of Latin America, were to b emphasized as the potential market. Such locations, of course, would not present th problems offered where motion picture exhibi tion is on a permanent basis, with standard in accordance with that basis, and with a highly organized system for regulating th availability of film product.

A field peculiarly adapted to the advantage and the limitations of prefabrication would b that of 16-mm. motion pictures as a mediun of amusement for special purposes and condi tions. And the post-war industry may well se such a field develop.

Protecting Electrical Equipment from Fire

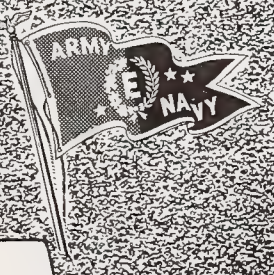
Special measures for the protection of elec trical equipment are suggested in a bulletin just issued by the Safety Research Institute of New York. Precautions of specific in terest in theatre operation are as follows:

"For protecting small open and semi-enclosed rotating units, switches, appliances and other commonly-used electrical devices portable vaporizing liquid or carbon dioxide fire extinguishers may be employed. These extinguishers discharge non-conducting extinguishing agents that may be used on live equipment without danger of subjecting the operator to shock, causing short circuits, or damaging the equipment. In addition, they are effective on fires in the oil often used in transformers, circuit breakers, etc. . . .

"Most small electrical fires may be quickly extinguished by applying vaporizing liquid or carbon dioxide and cutting off the apparatus involved. If deep-seated fires resist these extinguishants, water may be used, *but not on live apparatus.*

"As the gases given off by burning insulation are poisonous, vaults and other enclosures containing electrical equipment on fire should not be entered without suitable gas masks. When such protection is lacking, it is desirable to stay outside the enclosure in the open air while fighting the fire."

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Measuring Obsolescence and Determining What to Do About It

An examination of the tests that tell if and how our older theatres may be effectively modernized

By **BEN SCHLANGER**

NEW THEATRES will be built after the war, as in the past, for the most part to provide the needed seating capacity in areas of new population. Some, but *comparatively* a small proportion of the new theatre construction is likely to be attributed, except over a period of many years, to *complete* replacement of obsolete theatres, where the new theatre would be built on or close to the site of the existing theatre. And until the existing practices regarding film rentals are revised, it is unlikely that new theatres can be built to compete directly with established theatres, even though the established theatres may in a large sense be obsolete in the light of present and developing standards. If these observations are correct, the tendency to prolong the life of existing theatres will prevail.

In the long run the total number of theatres in operation does not change much because the new theatres that are constructed more or less balance the makeshift small theatres and the abandoned theatres in deteriorated areas, all of which go out of operation. A certain amount of theatres are always completely rebuilt to allow for enlarged capacity, when it is more economical to build entirely new than it is to make additions to a structure.

New theatre construction is also brought about when the existing structure is of such materials as will constitute a fire hazard, and even in these instances it is the governing authorities and not the exhibitor that determines the need for the reconstruction. Although the saving in insurance premiums for fireproof buildings over non-fireproof buildings is appreciable, this incentive does not usually encourage new construction.

Now the war period has created an appreciable backlog of needed new theatre construction, and a greater need for theatre remodeling. There will be some remodeling jobs where the cost per seat may well be almost as much as it would be for a completely new theatre, yet be justified because of the value of the particular location and the vested rights which may go with it.

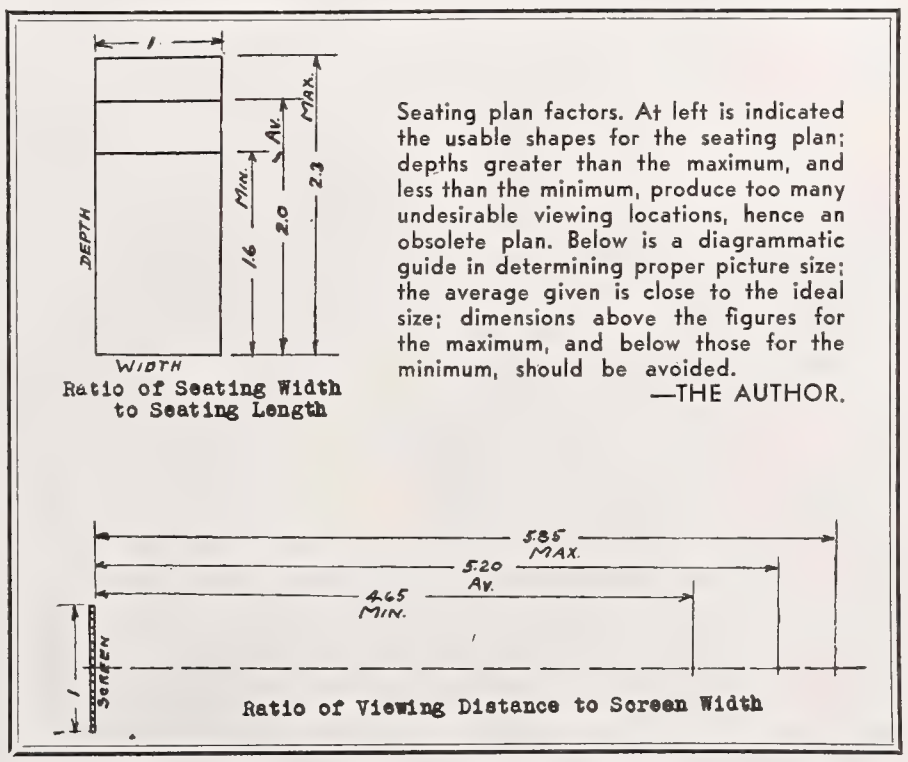
REMODEL — BUT WHAT?

The most important question that faces the exhibitor with an obsolete theatre today, is just how much remodeling he will have to do to bring his theatre up to present-day standards. He also should know definitely how close his theatre comes to being obsolete. The exhibitor is likely to guide himself by the standards set up in a territory fairly close to his theatres. This may be a dangerous approach at a time like the present when a large proportion of exhibitors are contemplating improvements. The considerations here given are therefore intended as a basic guide to help the exhibitor to evaluate the condition of his theatre.

A very important factor in determining the amount of remodeling advisable is the money that will have to be spent on equipment, including reseating. The exhibitor will realize that it would be rather inconsistent to spend considerable money on new equipment, needed as it may be, when the entire fixed conditions of the propery may be as obsolete as, or even more obsolete than, the existing equipment.

The sturdiness of a theatre structure is not at all a complete guide to use in determining obsolescence. A sturdy structure in this case is only an advantage if the basic form of the structural envelope is suitable for the function of viewing the motion picture.

It is interesting to give thought to the cost of the structural part of the theatre in relation to the remaining parts that go to make it a modern, properly functioning *motion picture* theatre. Consider the structural part of the theatre as merely the walls and roof which keep out the elements. This part of the theatre has come to represent a much smaller item of the total cost of a theatre, since air-conditioning, lighting, acoustics, equipment wiring and other similar items have taken on great importance, so that in terms of present standards a theatre may have a sound and tight structural envelope



Seating plan factors. At left is indicated the usable shapes for the seating plan; depths greater than the maximum, and less than the minimum, produce too many undesirable viewing locations, hence an obsolete plan. Below is a diagrammatic guide in determining proper picture size; the average given is close to the ideal size; dimensions above the figures for the maximum, and below those for the minimum, should be avoided.
—THE AUTHOR.

and yet be in need of considerable expenditure to take it out of the obsolete class.

It is also true then that it would pay to tear down an old theatre if the basic structure, even though it were sturdy, or undesirable in its form for viewing motion pictures. It would not pay to make *all* the expenditures necessary to make it into a modern exhibition plant if the basic form were undesirable. In some instances it might be possible to modify the form of the structure if the real estate situation warranted that.

An exhibitor may make the serious mistake of thinking that modernization consists chiefly in rendering the theatre attractive and up-to-date in style of decoration. With that point of view, he will find himself spending money every time a new vogue of decoration comes along, and they come too often; then he wonders what is lacking in his theatre despite its possession of an acceptable external appearance. The motion picture patron is now educated to appreciate more than the superficial front. He wants to be able to *see* and *hear* a dramatic creation to the full extent of its original possibilities; he recognizes, and he *expects,* good acoustical quality, he knows that it is not necessary to have to shift his body continually into tiring postures so as to gain an unobstructed view of the picture; and he also knows that today it is possible to provide air that allows him to be otherwise comfortable. He is entitled to auditorium lighting during projection that is complementary to, not an interference with, the picture.

Thus the exhibitor should lend emphasis first to those things which will provide the enduring, fundamentally desirable conditions. To have these things may mean building a new theatre, but often they are obtainable, at least in large degree, through remodeling. In any case, they ought to be considered as foundations of the motion picture theatre, as important as the concrete foundations upon which the main walls of the structure rest.

THE MAIN REQUIREMENTS

The type or style of decoration, the presence or absence of decoration, are matters of taste and local conditions. But all theatre patrons, everywhere, are equally concerned with the conditions that contribute to a full enjoyment of the performance. The theatre that does not have them is obsolete. These conditions are:

1. A viewing position from which the picture can be seen without distortion. *Steep balconies and seating plans that are too wide relative to depth contain too many seats that permit only a distorted view of the picture.*

2. An unobstructed view of the picture. *Floor slope design and seating arrangement may place other patrons in the line of vision; overhanding balconies and structure elements also may cause obstruction.*

3. A comfortably sized chair with sufficient leg room allowance. *Chairs should be at least 20 inches wide and be placed no closer than 34 inches back-to-back in the rows.*

4. A clear, well illuminated screen image of a size neither too large for the forward seats nor too small for the last row. (See the accompanying diagrams which supply a guide in determining proper screen image size.)

5. Delivery of faithful sound to all viewing positions. As the Research Council of the Academy of Motion Picture Arts & Sciences found in a survey conducted a few years before the war, most theatres have faulty acoustical conditions. Why not? Most of them were built without thought of acoustics. A competent check of auditorium acoustics, and of noise interference, is really indispensable to a serious investigation of just what needs to be done to get rid of obsolescence. In many instances a theatre can be effectively revised acoustically with a relatively small expenditure of money. It is a point to be definitely determined in measuring a theatre's obsolescence.

6. Auditorium illumination during projection which does not compete with the screen in the patron's visual attention. Lighting fixtures as used in an earlier period of motion picture theatre design, and highly reflective surfaces, are sources of such interference.

7. Comfortable, healthful atmospheric conditions. Many of the older theatres are inadequately ventilated; some still have radiators for heating and little or no means of changing the air. Some provision for cooling the air in summer may be necessary (there are few parts of the United States in which this would not be really warranted because of the shortness or moderation of the warmer months); *but no theatre, anywhere, could be otherwise than obsolete if it did not provide clean, fresh air, summer and winter, at a temperature and rate of relative humidity allowing an assembly of people to be comfortable.* The requirements of a theatre for the supply of air to an auditorium, which is almost sealed off from the outdoors, are definite, and what any individual theatre should have can be readily determined by a person competent in the methods of modern heating, ventilating and air-conditioning.

8. A set of toilet rooms adequate in capacity, easily accessible, and finished and equipped so that they can be kept clean and perfectly serviceable with a minimum of maintenance. (This requirement puts many of our older theatres to a hard test; fortunately, remodeling can usually correct the bad conditions—if planned expertly and carried out sincerely, not as a makeshift.)

SUBORDINATE FACTORS

These things I think must be set down as basic. I would use them before any other factors to determine whether a certain theatre was obsolete beyond redemption or not. But there are some other factors, too. For example, I think the motion picture's public in all but the more remote localities of the United States and nations of comparable culture, expect:

1. Carpeting on all floors where footsteps should be silenced and where such "luxuries" have become rather common.

2. A really sanitary drinking fountain, one that is attractive, not a device adapted to a business office or factory.

3. A telephone booth (except, possibly, in the smallest towns).

4. Lounging space giving immediate access to toilet rooms.

5. A women's "powder room" separate from the toilet room, though adjoining it.

6. Provisions for selling tickets that do not

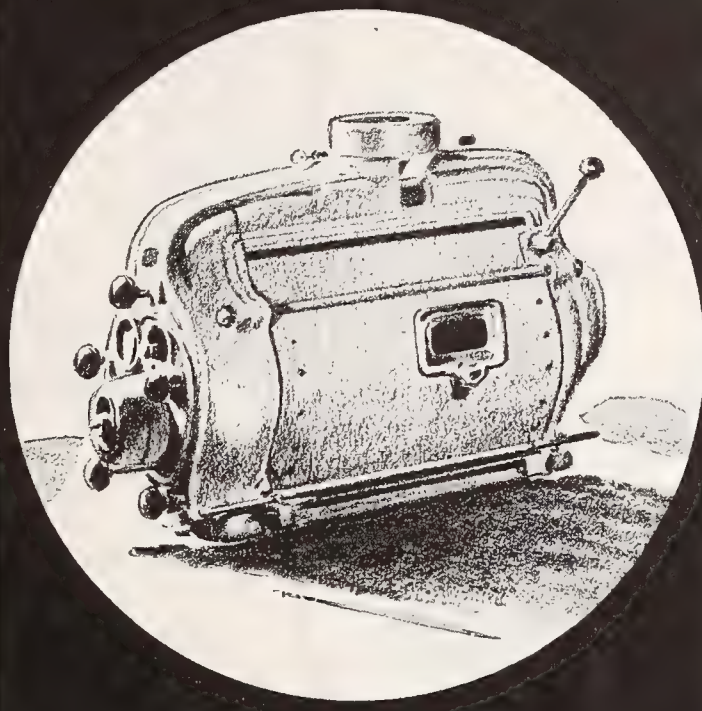
(*Continued on page* 21)







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Contacts—Little Things That Make Lots of Trouble

ONE OF THE boys asked me the other day what one thing had caused me the most trouble in the years I've been taking care of sound equipment. The answer, believe it or not, is simple—*contacts.*

Yep, just contacts. By contacts, of course, I mean a great many different kinds. Switch contacts, wiping contacts in faders and gain controls, tube socket contacts—I guess there are several dozen contacts in every booth. Just a couple of pieces of copper, which, because they have to move, can't be soldered together.

The contacts that give the real trouble are the ones you use the least. Say, for example, that you have a turntable in the booth for playing records, but you haven't used it for a long time. Then, all of a sudden, the boss decides he'd like a record. Okay, you throw the switch over to the phono position, play the record, but when you put the switch back to its normal position you get no sound from your projector. What happened? Just a bum contact. Working the switch back and forth a few times will usually get you back in action.

Or, maybe, you have a "regular emergency" switch on your amplifier. Just for curiosity one day you decide to see if the "emergency" side works. So you throw it over to "emergency" and maybe it works and maybe it doesn't.

We all have learned from experience that faders and gain controls have to be kept well cleaned to avoid noise. Since we use these contacts frequently we keep after them. It's the ones we don't use or use seldom that we neglect. The best way to avoid trouble with these little used contacting devices is to use them. If you use them you will take care of them.

If you have a record player in your booth and the house doesn't use it much, get yourself a record and next time you're making up a show before the house opens play yourself a record. If you have any kind of emergency equipment, plan to use it regularly—once a week or once a month. Pick a day like a Monday matinee when the house is not apt to be so full. Then some day when you need it you'll know it's in working condition.

I have a little trick of cleaning wiping contacts that you may or may not be using. After I've done all the usual cleaning on a fader or gain control, I take a stiff piece of writing paper, lay it on the fixed contacts and ru the wiping contacts over the paper a fe times. You'll be surprised how much blac stuff you pick up this way.

I also have a burnishing tool I acquire from the Bell System way back in 1917. Thi tool is fine, but it should be used very spar ingly on copper, for if used too often it cause undue wear. Paper is safer for this purpos and can't be used too often.

I don't believe in using vaseline on metalli surfaces that are exposed to the air as it tend to collect dust. Carbona is good for cleanin the surfaces, but it leaves them too dry. Th best thing is a very thin oil. The kind of o typewriter repairmen use is good. Special oil for this purpose are also available. Put a littl oil on the contacts, operate the device severa times, wipe the oil off carefully, then put o just a very small amount of oil. Do this eve if you use Carbona first.

Vaseline is swell on tungar bulb bases. Pu a little on the threads of the base and a littl on the bottom contact before you screw th bulb in its socket. It will prevent corrosion

Tube contacts are a little tougher to handle I put just a little smear of light oil on eac contact, put the tube in its socket and pull i out and push it in a few times, wipe off th tube contacts, then put just a tiny drop of o again on each contact and put the tube bac in its socket. Where you are using a tube wit a top grid connection handle it the same wa —but use very little oil; that's important.

Contacts can cause a lot of trouble, but little attention can help a lot.

•

Wiring Headsets So They Serve the Most Purposes

ONE OF THE most importan pieces of auxiliary equipment for a really wel run projection room is a good telephone head set. However, a pair of headphones is not o much help unless the sound system wiring i arranged in such a manner that the phone may be used at convenient locations.

The wiring should be laid out so that yo can connect the headset at each machine an at the main amplifier. You know how ofte it's necessary to make a little adjustment o the lateral guide rollers; it is certainly well t do this with the phones on your head and th sound right in your ear. The noise of the pro jector is cut out and you can pay close atten tion to what you are doing.

I have usually tried to include wiring fo headphones at the time I was making th

sound equipment installation. If you plan it that way it's a very simple matter to add one pair of shielded wires from the main amplifier to the front wall, and from there to a point in front of each projector. A telephone jack to plug the phones into takes up very little space and can usually be mounted in one of the pull boxes or junction boxes on the front wall. Doing the job this way it is absolutely necessary to use shielded wire so that there will be no chance of the signal on the phone circuit being picked up by any of the other sound wires.

Although the neatest way to do this job is, as I said, at the time of the installation of the rest of the equipment, it can always be added at any time. Since the wires only carry sound at very low voltage, the wiring does not have to be in conduit or BX. Use a good grade of wire to avoid any chance of a short circuit, however.

If you are running this line outside of the conduit carrying other sound wires, it doesn't need to be shielded wire, but it should have a good tough outer insulation.

The best place from which to feed the phone circuit is the monitor amplifier, if one is included in your sound system; if you don't have a monitor amplifier, connect the circuit across the speech terminals of your monitor speaker. In this way you can control the volume on the headphones with your monitor volume control. Since a headset has usually an impedance of 2,000 ohms or more, there is no chance that the addition of the phones will disturb the output impedance of the sound system.

You'll find this addition one of the handiest gadgets you've ever had. Headsets are available through most any fair-sized radio store, or your theatre supply dealer can get them for you. The jacks and the plug are also easily obtained.

A job of this kind adds up to very little in money, but will pay big dividends in convenience.

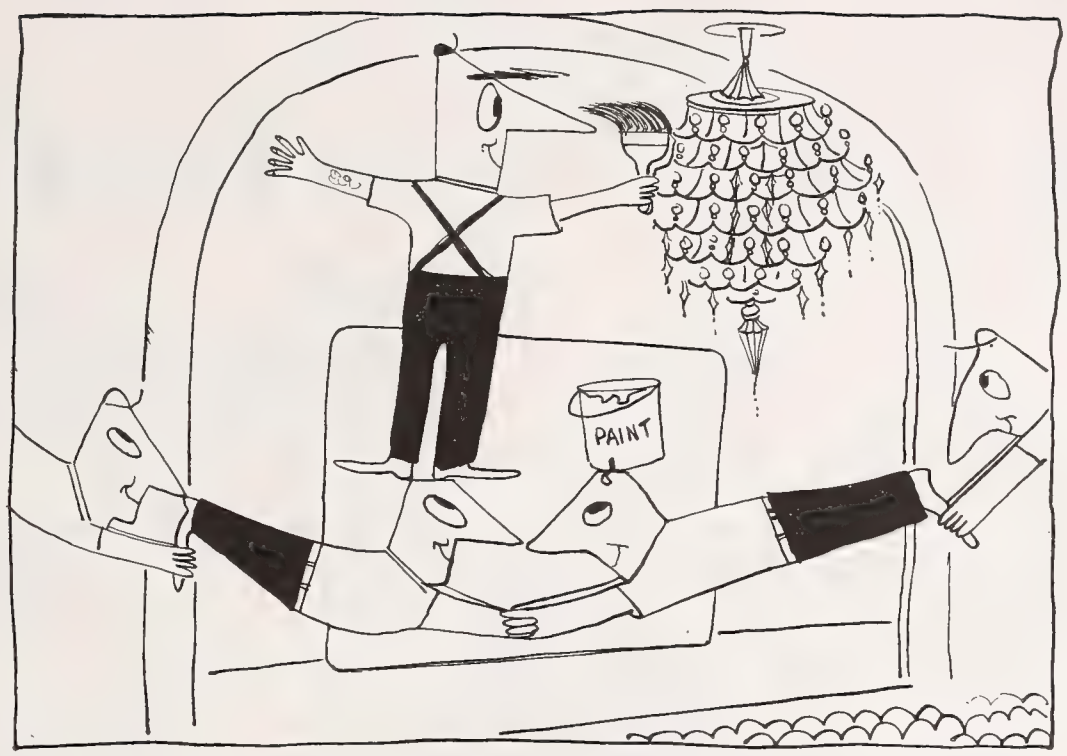
How Many of You Find Volume Needs Adjustment?

A letter here from L. W. Payne, who runs the Capitol theatre in Listowel, Ont., disagrees, but definitely, with what I had to say last month about present-day recording. He asserts that in spite of what I said, if he left the fader alone during a feature his customers would run him out of town. The difference in level, according to Mr. Payne, between music and dialogue, is much too great now, and that the recordings of ten years ago were a lot more to his liking.

Having gone on record in the opposite direction, I of course differ with what he says. I get to listen to a lot of pictures in various theatres and it's my experience that things are as I pointed out last month—we hardly ever find occasion to adjust the fader once we get over the first show.

Now maybe things are different in different regions. I would surely like to get the reactions of other sections; perhaps then we can go a little deeper into the matter. If I had some more letters on this matter, giving me the name of actual pictures in which the volume did vary, we could check them and possibly get the situation some attention.

Next time you get a print for which you have to change your volume several times,



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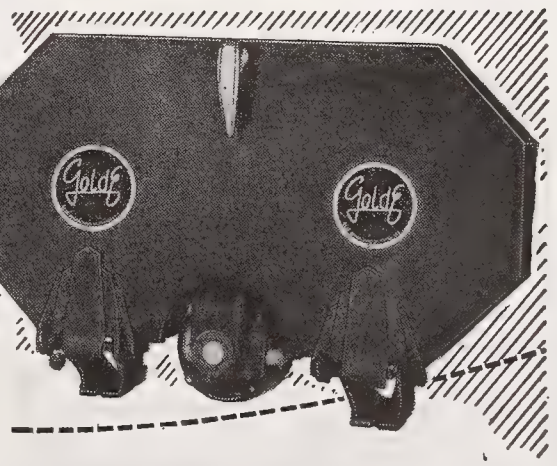
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Page 30

just make a special note of the name of the film, and the print number, if possible, and let me have the dope. I think I can promise you that your time won't be entirely wasted.

•

Why Projection Standards Must Be Pushed Even Higher

MANY OF THE inquiries sent to me, as the conductor of this department, have been of the sort requiring answers of interest almost exclusively to the persons presenting the problem. These I answer by mail, and that I am glad to do. At the same time, when I come to select subjects to write about in these columns, from the many that *might* be dealt with, I wish I had a lot of indications in my mail file of just what would be most timely.

Wartime conditions may account for the fewer number of problems in projection and sound that represent more than certain individual cases. The stuff we are working with has been around a long time, and we don't have too much trouble with it (at least, trouble that we can do anything about under wartime restrictions). If that is true, does it mean that we are getting into habits of regarding our responsibilities as routine? I don't think we should. That's a damn bad habit for any of us to get into.

Motion picture projection has not, in my opinion, reached the point where we can consider it *perfect*. There are going to be a lot of new ideas to apply after this war is over, and I think it's up to us to keep up with what's cooking. When the new radio and television stuff starts coming along, we in the theatre business are going to have to compete with it on a quality basis. Stay with me for a few more paragraphs and I'll try to tell you what I mean.

Up to now the quality of sound in most of our theatres has been so far ahead of the average home radio that there has been no comparison. This has, of course, been due to the fact that theatre equipment has cost so much more that the manufacturers have been able to use materials of a much better grade. Also, because they haven't had to build their equipment to fit on top of the mantelpiece or in a bookcase, they could use larger transformers, more tubes and bigger speakers.

Those conditions will not necessarily continue to be true. Take the case of vacuum tubes. In order to get large amounts of undistorted power output in theatre equipment, the manufacturers have had to use transmitter type tubes of large size, requiring large amounts of heater current with correspondingly large transformers. They have had to use very high plate voltages, requiring big plate transformers, chokes and condensers. Unless you built an addition on to your house you could never use that kind of equipment at home.

The new tubes, developed during the war, will be of standard size, which will mean that for a large amount of good clean watts you won't need a five-foot rack and a power house to run it. The radio you buy for home use will be built to sound so well that our theatre equipment, if not improved considerably, will sound poor by comparison.

Speaker equipment in the theatres has always been considerably better than anything that could be conveniently used in the home.

Theatre speakers, of course, will always be larger in size because of the area that the sound from them has to cover; but for quality —well, the new speakers for home radio and television sets are going to give sound quality as good as the best theatre setups, and much better than some of the poorer jobs.

We used to think that we could always beat radio quality because of that old devil static, and because our frequency response range was so much greater. Well, you've all heard of F.M. Static is thereby eliminated, and frequency response? It's there all right. A 1947 model F.M. set is going to give you quality and quiet reception that will be darn hard to equal.

Let's think for a minute about home television. Sure that has been just around the corner for a long, long time. But it's ready now. People are already pretty sound conscious, by which I mean most all more or less know good and bad sound when they hear it. *With television they are going to get "picture-smart." They are going to get wise to things like sharp focus, definition, screen brightness and contrast.* Your picture on the screen at your theatre is going to have to be pretty darn good because a lot people in the audience are going to be judging picture quality.

All in all, we are going to have to do an increasingly better job in the future. The manufacturers are wise to this and are going hell-bent-for-election to make better equipment. Consequently, I don't think this is any time for us to sit back and figure we are doing okay.

I'll throw in another little curve while I'm on the subject. We will be hard after something more that television won't have. Television will eventually have color. But maybe the theatre will have third-dimension pictures some day. The third-dimension picture idea has been kicking around as long as, or longer than, the idea of making the pictures talk. You and I know that the talking idea was booted about for years and years before some very smart boys took a real long shot and went at it in a serious way, with some serious money. Before anybody knew what was happening, the panic was on. A lot of people (including myself) didn't think the picture needed sound; but the public, once they heard it, decided otherwise.

I think the third dimension idea will follow through in much the same way. In a more orderly manner, I hope. I think it should start with the camera, then follow up with special projection equipment. I imagine, though, that what will happen is that it will start with some form of special projection or screen equipment, and that when the illusion of the depth takes hold, the camera will be used to take full advantage of the projection features.

We cannot expect that the sound we use for our present flat picture is going to do for a picture that has three dimensions. Walt Disney gave us a swell show with his "Fantasia" setup, and those of you who saw or read descriptions of this stuff know that it wasn't so very simple. But that, after all, only shifted the sound across the screen from one side to the other—it didn't have to go back of the screen for maybe 30 of 40 feet.

What all this has been leading up to is just this—motion picture projection is not a finished job. There are still a lot of new tricks to be learned. We have come a long way in



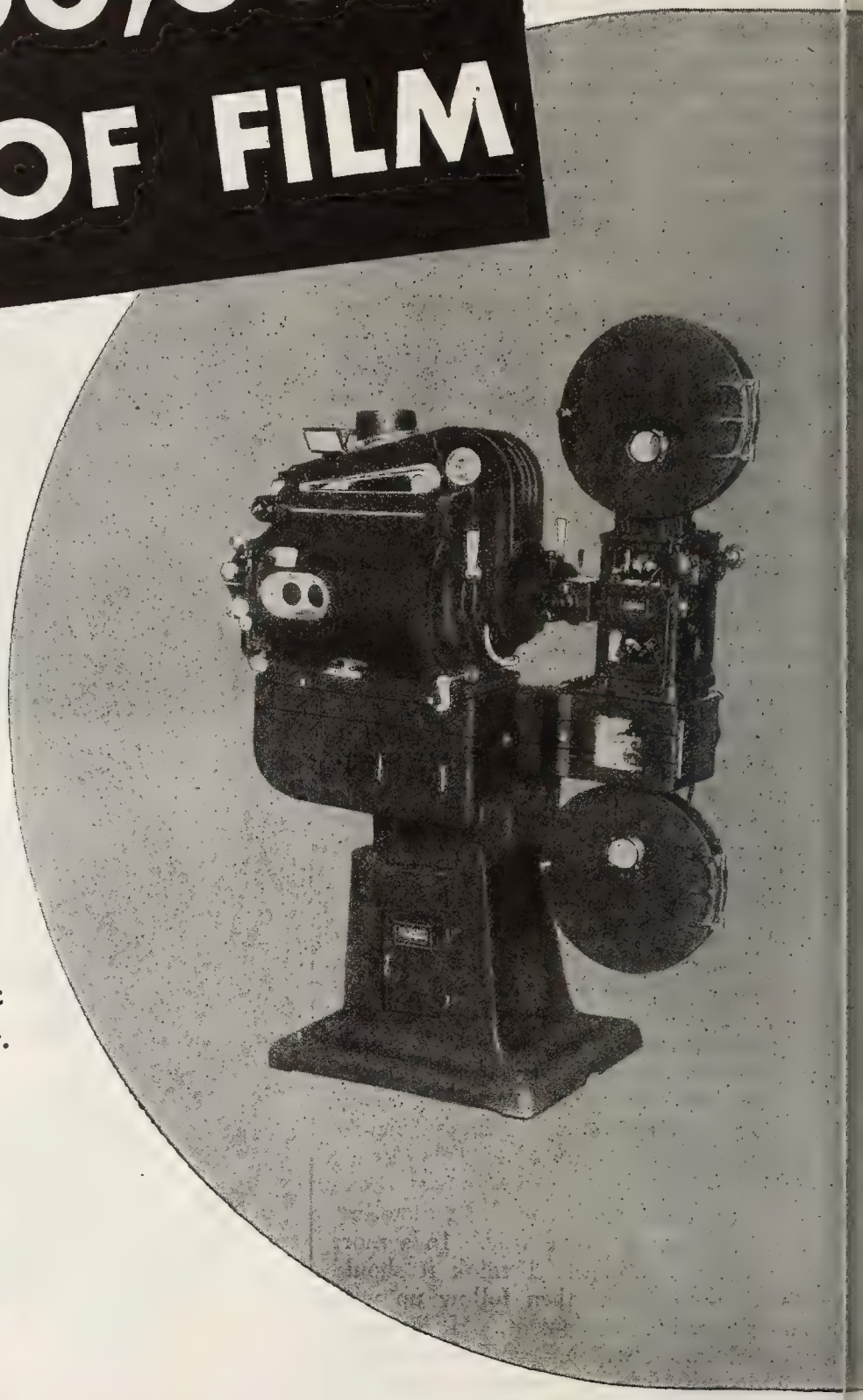


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he last few years, but we still have places o go. Do you agree?

•

Mailbag Miscellany

SOME TIME ago I had a letter rom Wendel Jacob of Davis, Calif., who had i little problem in ventilating his lamphouses. Since the matter was not of a nature that eemed to have a great deal of general interest, I wrote him my suggestions directly. I would ike to hear if he adopted my idea and how ie made out. Perhaps then we could pass he information on to some of you boys who ire operating under conditions similar to his.

From time to time I get letters from men who want to know how they can get into the IATSE. My advice to them is to apply directly to the local union having jurisdiction in their locality. The national headquarters of the IATSE can give the address of the proper local. The address of the national headquarters is 630 Fifth Avenue, New York City.

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OBSOLESCENCE—AND WHAT TO DO ABOUT IT

(*Continued from page* 14)

make it necessary to wait in line outdoors.

So far we have considered the interests of the exhibitor as those of the public, which they most emphatically are. Here are some that concern the economics of operation:

1. All lighting devices should be easily accessible for servicing, and be of a kind that does not aggravate the problem of maintaining their efficiency.

2. Interior appearance should not *depend* upon the use of draperies of a kind that quickly become dirty, or in an amount representing substantial servicing and replacement charges. (The significance of draperies as a fire hazard is reduced by the availability of really effective fireproofing treatment, and also of glass fabrics.)

3. A dumbwaiter for carrying film directly from the street to the projection room. (Such a device is not costly, and it can save much time and labor over the years.)

4. Interior surface materials highly resistant to abuse where they are accessible to patrons.

5. Bonded roofing of best quality should be installed as a guarantee against refinishing interior surfaces that can be reached only with scaffolding.

6. Strategically located rooms for keeping cleaning, advertising and similar operating supplies.

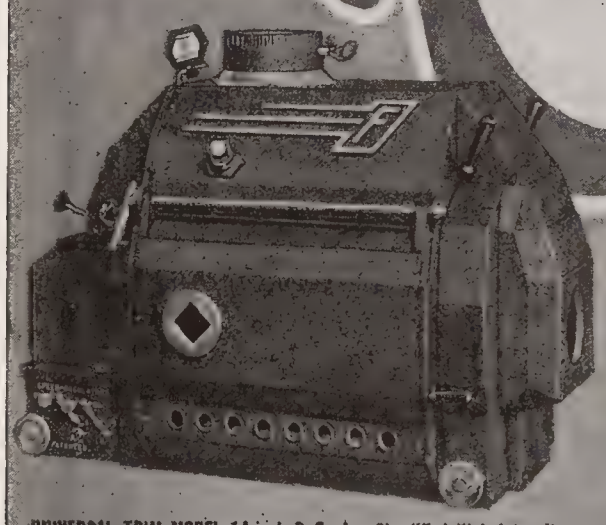
7. Combination checking and first-aid room.

Now after all of the important practical factors have been investigated, considerations of appearance, styling, etc., are in order. Perhaps by the time these matters are arrived at, the estimate of alteration costs has badly dented the budget. But if the theatre has appeared capable of being modernized in the fundamental requirements of *picture presentation, patron comfort,* and *adequately economical operation,* it is not obsolete beyond salvage even though out-of-date in style.

[*Mr. Schlanger, a regular contributor to these pages for many years, is a New York architect specializing in theatre design and consultation work in that field.*]

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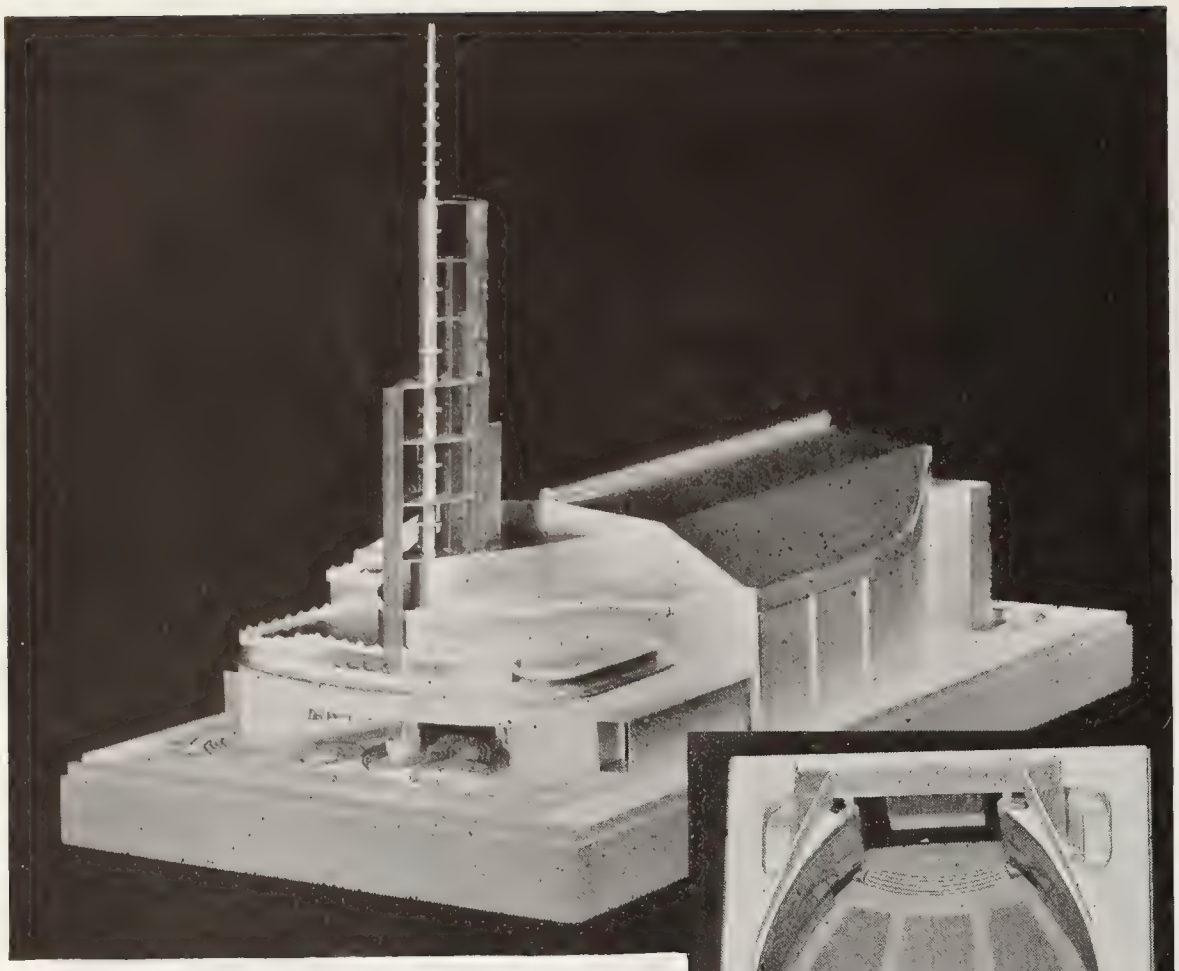
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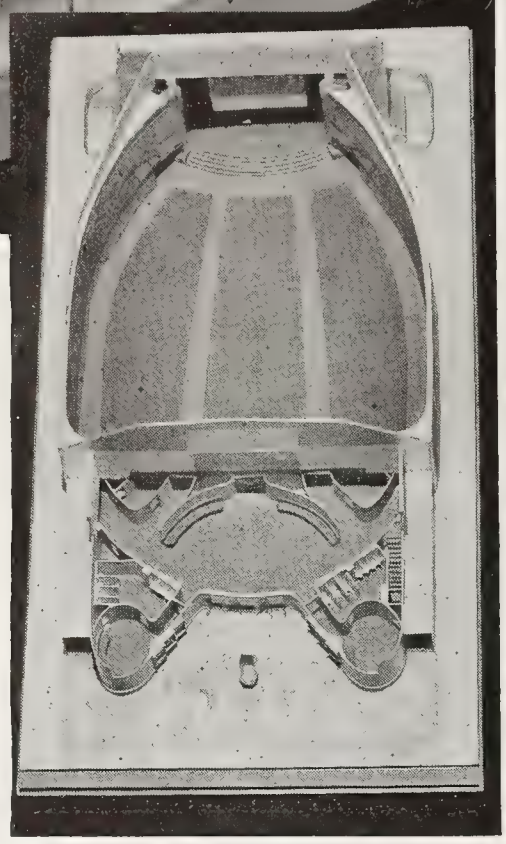
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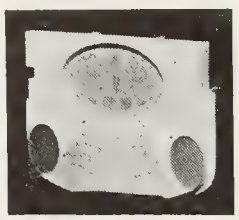
Designs for Prefabricated Film Theatres





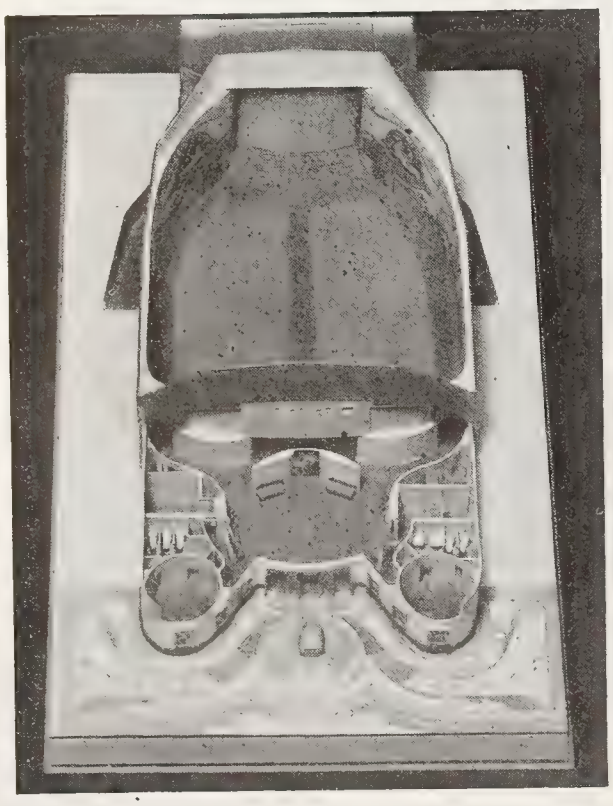
Model of 1000-seat scheme, above and right. The interior view indicates the general floor plan, with foyer at center, and toilet rooms at each side of entrance.

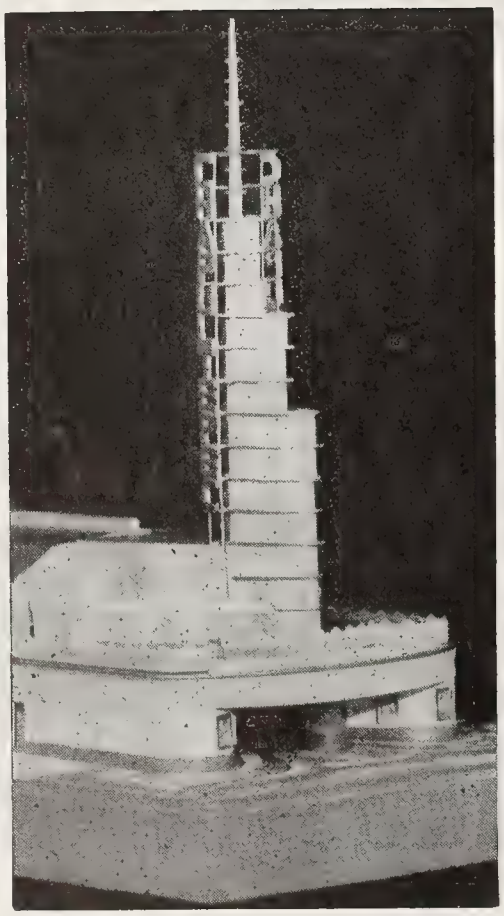




Decorative features —at left, a scheme for an auditorium ceiling; above, one for a marquee and a vestibule ceiling.

The 800-seat plan — an interior view of the model below, showing the floor plan; and at right the front design.





[The idea of reducing building construction to the relative simplicities of prefabrication has been applied to an extraordinarily ambitious degree in the scheme announced this month in Los Angeles by Charles Skouras, president of National Theatres Amusement Company. Industrial engineering striving to meet the peculiar needs of war has applied it to such structures as storage buildings of the armed forces; among structures less simple theatres, and especially motion picture theatres probably stand among those at the extreme of complexity. In the models exhibited by Mr. Skouras, however, prefabrication is employed, except for the foundation, throughout the structure and its interior divisions, including decorative elements; even equipment, some of which would have to be of special design would be specified and installed as integral components of the physical facilties purchased. Four models have been exhibited—one for a seating capacity of 800, *one for* 1,000 *seats; one for* 1,200 *seats on a single floor, and a stadium type seating* 1,200. *Photographs of these models are reproduced in adjoining columns; below are specifications released with* them.—THE EDITOR.]

DESIGNED TO BE shipped "by boat, rail or truck," any of the four sizes of theatres could be erected, it is estimated in the statement giving general specifications, within three weeks after delivery. The weight is indicated by figures given for the 1,200-seat stadium type — steel for structural frames, filler walls, roof, ceilings, tower and remaining steel elements would total 350 tons.

Each type of theatre would have a decorative tower not only for the name sign, but for a television antenna.

Construction would be of steel throughout on foundations and footings of reinforced concrete. The entire floor would be of concrete, with terrazzo and tile added where desired. Specifications call for side wall supporting columns and roof trusses of structural steel having exposed areas fireproofed with pre-cast tile.

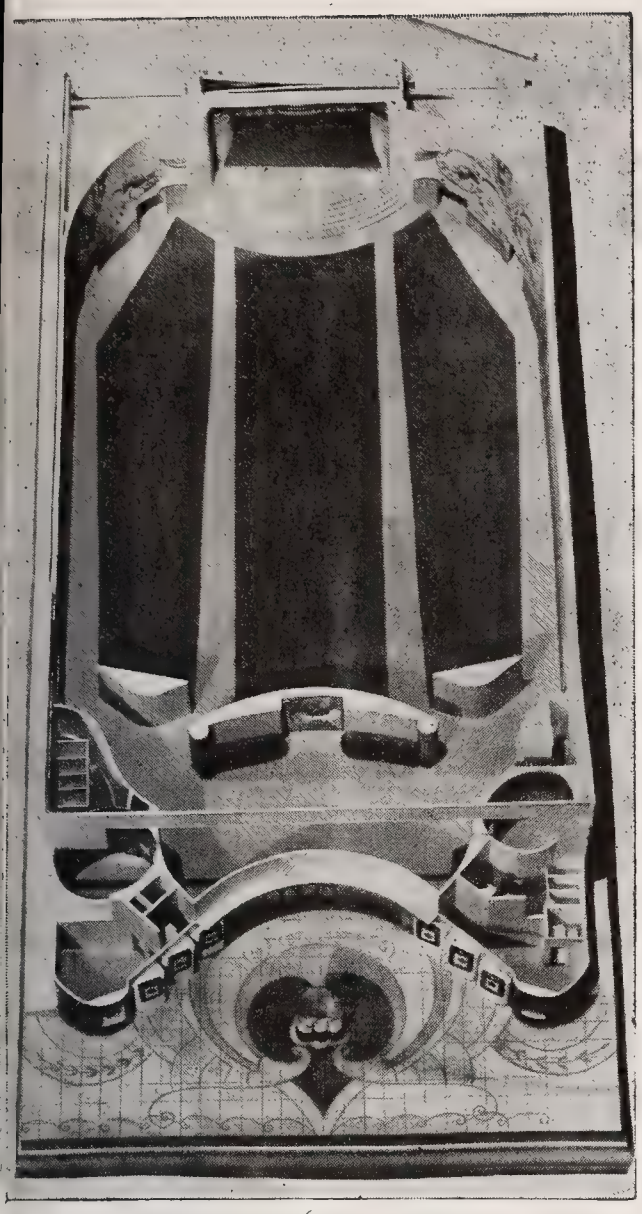
Side and rear exterior wall structures would be prefabricated of two fluted (corrugated) metal sheets containing three layers of 1½-inch asbestos or gypsum or similar fireproof material, and would be constructed in varying lengths with interlocking sections. These sections would be fastened together and attached to the foundation and structural members with bolts.

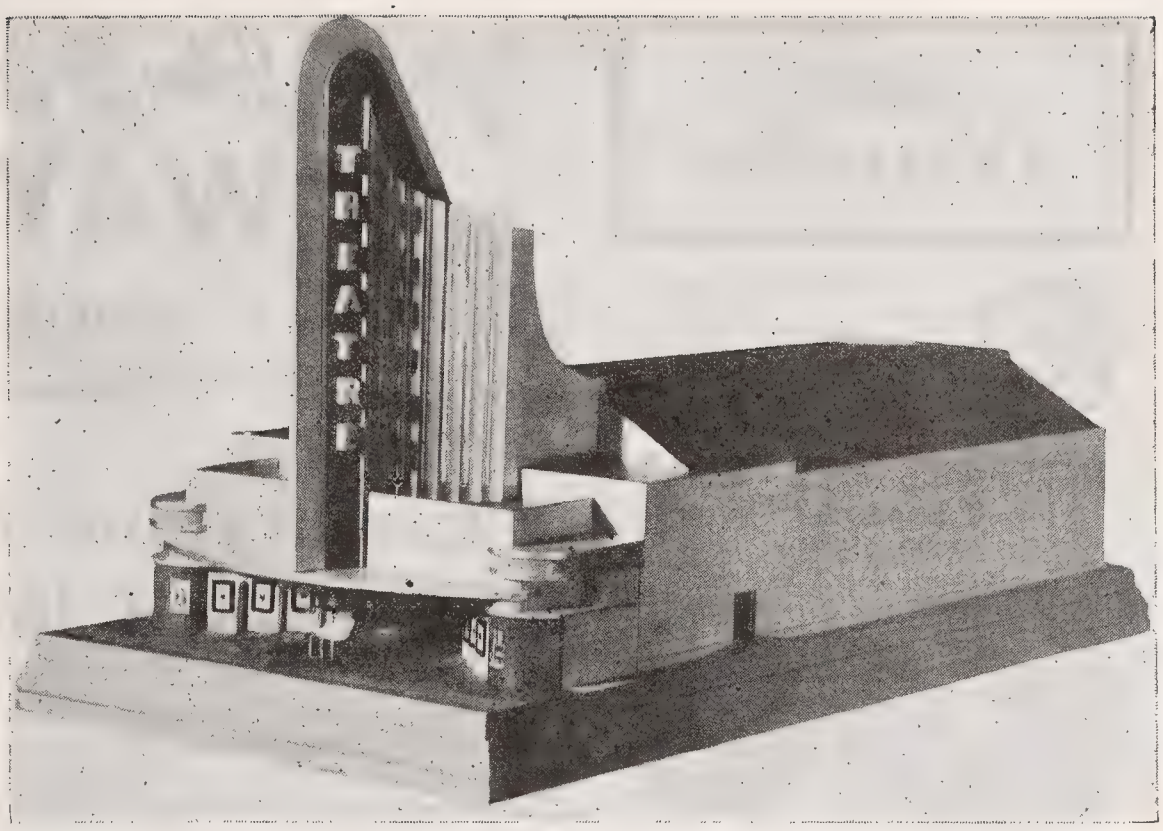
The entire roof would also be constructed of fluted metal and be covered with insulation and composition roofing. Fluted metal would also be used for ceilings.

Interior partitions would be of metal and of curved design—"to provide ease of public passage." The partitions would be bolted to the floor and ceiling.

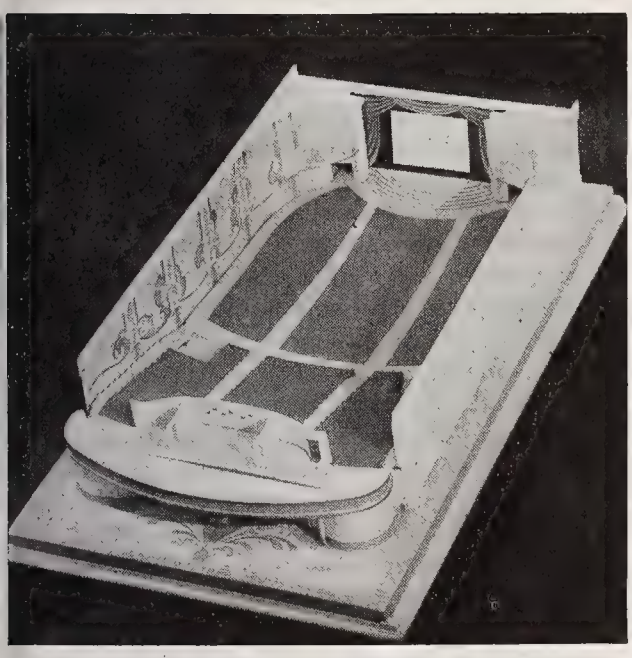
Regarding interior finish and decorative treatment, the specifications provide:

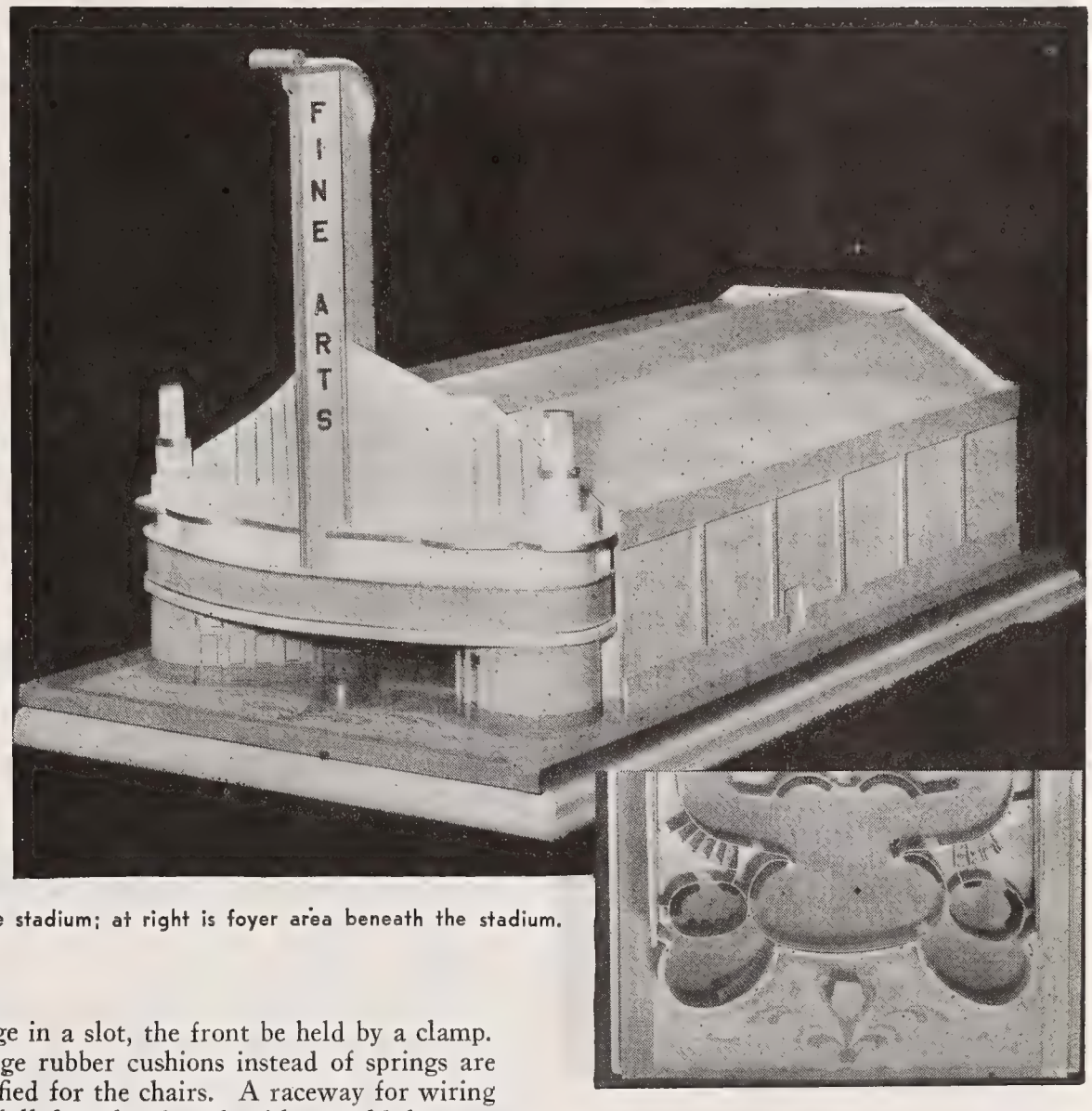
"All metal surfaces of interior and exterior





Scheme for a theatre seating 1200 on a single floor—above, the exterior design; at left the interior plan.





A stadium plan for 1200 seats; interior view shows the stadium; at right is foyer area beneath the stadium.

are baked enamel, which eliminates corrosion. The interior decorations are applied on canvas at a studio, in many varying designs, and are applied over the acoustical treatment with a snap-on attachment so that the theatre can be decorated in a very short time. When it is desired to change the decorations, they can be ordered according to the owner's selection, and seasonal decorations can be obtained."

Auditorium seating would be spaced 36 inches back-to-back, and the minimum width of chairs would be 20 inches. In installing the seating the rear of the standard would engage in a slot, the front be held by a clamp. Sponge rubber cushions instead of springs are specified for the chairs. A raceway for wiring the full length of each aisle would be provided to permit as many aisle lights as desired.

Projection rooms include space "for projectors, spot lamp and effect machine" and also "television equipment." Projection and sound equipment would be "composite units with portable plugs allowing connection immediately upon delivery."

Lighting fixtures would be recessed, employing plastic instead of glass; wiring and plumbing would be built in at the factory.

In the auditorium air supply system air return is provided in the fluted metal side walls. Air-conditioning will be installed where necessary, using "composite units" removable "at will." Heating equipment would also be "portable," similarly using "composite units." Special ventilation is planned for other areas.

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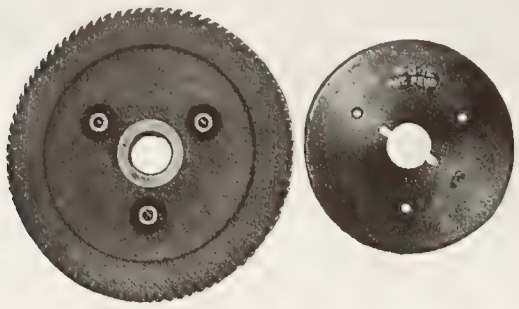
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Planning and Organizing For a Good Job of Reseating

RESEATING WILL be one of the biggest jobs to be undertaken by the motion picture business after the war. The longer the ability to get new seating is deferred, the bigger the job becomes. In some ways reseating calls for more planning and organization than the seating of a new theatre. With a new theatre one is starting from scratch, there are no existing conditions to bother about. In reseating, however, we are limited in what we can do (without going to unwarranted expense).

Despite the limitations imposed by existing physical conditions, a good job, probably one better than before, can be done if the management plans it well and sees that those who make the installation take proper precautions, use proper methods.

It is necessary, first of all, to make a thorough and accurate survey of conditions related to the seating. There should be no guesswork; a difference of as little as half an inch will mean that the chairs will not fit the floor slope properly, that back-to-back spacings will be irregular, that the chairs will not fill out a row where it butts against a wall, or won't fit into space between recessed aisles or balcony steps.

CHARTING CONDITIONS

In making the chair survey, all information pertaining to the existing installation should be put down on paper in a sort of pilot diagram on which changes, revisions or additions can be worked out until the best possible seating arrangement is arrived at—*this before the chairs are purchased.* The exact floor inclines (inch or fractional drop to the foot) should be taken by means of a standard carpenter's spirit-level—one 12 inches long, preferably—with the length between the various inclines or pitches measured *accurately.*

Noting of breaks in the floor incline is very important as the chair standards will be cut and fabricated at the factory according to this information. It should be noted if the present floor is a bowled-inclined, straight-inclined or bowled-reverse inclined type; and the radius or curvature of the standee rail be determined accurately. Any protrusions or offsets of the side walls should be shown in the layout, as well as aisle lights, hearing aid conduits, and floor vents so that they will not interfere with the chair standards.

Extreme care should be taken in checking the condition of the floor when it is of concrete to see if there are any breaks, bellying up or sinking. When the floor is of wood, note any splintering, warping or rotting that may be present. Such faults should be corrected well before the new chairs are to be installed.

A separate plot diagram should be made showing the exact size of each chair in the existing chair installation. Graph paper with ⅜-inch squares is excellent for this purpose. Each bank of chairs in the existing layout should be outlined heavily with a pencil, so that each chair is represented by a square. The width of the aisles should also be shown in the spaces between each bank of chairs.

MEASURING CHAIR WIDTHS

In measuring the width of each chair, it is better to start at the last row in the extreme left bank, continuing the measuring down to the last chair in the first row, then going over to the next bank of chairs and proceeding similarly. As each chair is measured for width, from the *side of one arm rest* to the *center line of the adjoining arm rest,* the size should be noted in the appropriate square. The number 9 could represent a 19-inch chair; 0 a 20-inch chair; 1 a 21-inch, and 2 a 22-inch chair.

For a thorough check of the old chairs, the condition of each should be determined; this would be most convenient at the time of measuring the widths. Writing in the proper square, alongside the width number, "G" for good, "F" for fair, "P" for poor. Each square would then contain such symbols as G-2, F-1, P-9, etc. In this way a quick tabulation can be made for ready reference later on, showing exactly the total amount of chairs in the old layout, how many are 19-inch chairs, 20-inch chairs, etc., how many of any such sizes are in a particular row and bank, and how many are in good, fair or poor condition.

Such a record of the old chair layout should be used in making the new layout, as from it one can learn at a glance just how any improvements or alterations ought to be made in the new chair installation.

On the plan of the new chair layout to be sent with the order to the factory, all information should be given down to the smallest detail so that the chairs can be fabricated precisely to suit the condition of the seating area. A tabulation should be made on the plan showing how many 19-inch, 20-inch, etc., chairs will be required. In this way the factory will have a cross-reference to check the

umber of chairs in the layout against the uantity specified on the order.

It is a good idea, whenever possible, to send plan of the old chair layout along with the ew layout, for the chair manufacturer has xperts on his staff who catch mistakes.

EEKING A BETTER PLAN

In making the new chair layout, a check ould be made of the old plan to see where nprovements could be made, especially if he present sightlines are relatively poor. In ome cases making the radius a little sharper r shorter on the side bank of chairs—leaving he radius in the center sections the same—vill make the viewing better (although it will nean losing several chairs at the end of the irst two rows). However, extreme care hould be exercised that the curving is not too reat, for then the viewing angles might be oo critical. Staggering the chairs in the cen-er banks, especially where the floor inclines re too "flat," can improve viewing conditions. ometimes by moving the screen a little back-vards or upwards, or even making the picture ize a little smaller, will compensate for seat-ng plan and floor slope deficiencies.

In all new layouts, the back-to-back spacing f the chairs should never be less than 32 nches, and 34 inches are greatly to be desired xcept possibly in a few front rows. Some obs may require a completely different ar-angement of the chairs to improve the view-ng of the picture. This may happen, for xample, in extremely wide auditoriums where here are side banks tight up against the walls, lacing many chairs in areas of intolerable listortion. In such cases, aisles are definitely o be recommended. It is altogether a good dea to "play around" with the seating plan n paper to see if any worthwhile improve-nents can be made over the old layout; in nany cases, where there is a really serious ffort, improvements can be made and at very ittle additional expense.

TORAGE PROVISIONS

In planning for the actual installation of he reseating, the chair man and the theatre wner or his representative should definitely lecide just how and when the job will be lone before the arrival of the chairs. Where he theatre will have to be operated every day s well as nights, an installation schedule hould be worked out so that there will be no nterference with the normal running of the how schedule. The chair man should be easonably sure that he will be able to com-lete a certain section of work before the ext day's show. There will be the matter of torage facilities for the removed chairs to onsider, with the chairs segregated as to the arious seat widths and standard specifications. imilar provisions also have to be made for toring of the new chairs.

Care should be taken that crates are not pened without thought that these crates are narked according to floor slope pitches and eat and back sizes. Also, extreme care should e taken in the opening of the cartons that old the seats or backs, as a sharp tool can asily cut into the fabrics. The seats should lways be laid flat in stacks so as not to force he springs out of shape, and the backs and tandards be stood upright in sections to pre-ent breakage.

In picking up the old chairs from the floor,



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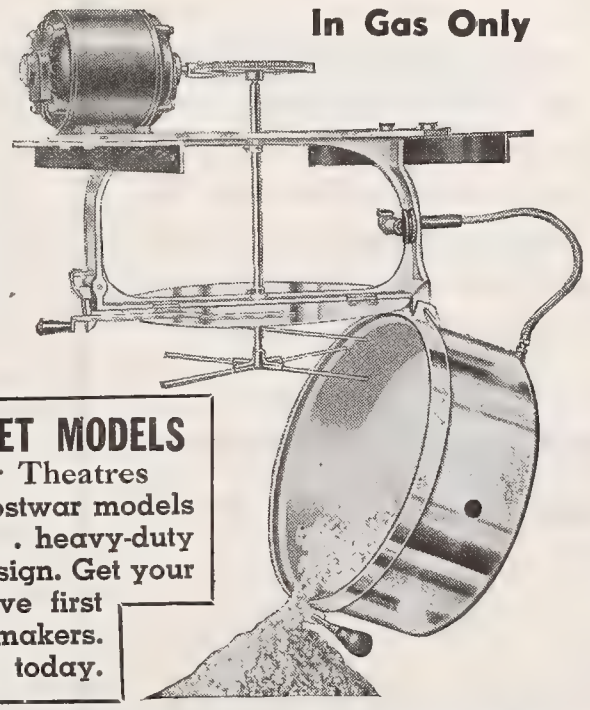
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care should be exercised that the threads on the fastening bolts are not stripped or marred. However, not all of the old floor bolts can be used because the new chair standards may be of a different design, the chairs may be laid out on a new radius, and the concrete around these bolts may be chipped away. Where the old floor bolts are loose or cannot be used again, rather than to attempt to fasten new chair standards to them it is best to clip them as close to the floor as possible with bolt cutters and hammer flat any extension beyond the level of the floor. This will leave the floor smooth and sound with no obstruction for patrons to trip on.

REMOVING OLD CHAIRS

Reckless picking up of the old chairs should always be avoided as such practice can cause the theatre owner or lessee serious trouble and expense due to ruined floors and in broken or bent chair standards. Old chairs that have bolt threads stripped or nuts rusted should never be forcibly pulled off the floor. A chair removed by rocking it to and fro may come off the floor easier, but also with it will come out the entire expansion bolt plus a chunk of concrete, making it difficult to fasten a new chair standard in the same place.

When a standard cannot be removed readily from the floor, use a cold chisel and hammer and split the nut or shear the bolt. This will take a little longer, but it will save trouble and expense.

FLOOR REPAIRS

A very thorough check should be made of the floor after the chairs are picked up to see where faults must be corrected. When the floor is of concrete any large crack, especially at the expansion joints that run across the width of the theatre, should be filled with new concrete or patent cement, then left to set properly. All new holes should be drilled as far as practicable from the old holes so as to give the new expansion bolt a solid foundation. If the floor is concrete slab over a cinder fill, and the concrete tends to chip away from the underside when holes are drilled, hot lead should be poured around the expansion bolts so that they will not work loose in a short time.

After the old chairs are picked up off the floor, and the floor is properly prepared for the reseating job, the surface should be scraped clean of all gum, candy, etc., and then painted. Painting the floor is a quick, easy job when there are no chairs to contend with.

When the floor is of wood construction, the old holes should not be used, especially if the wood is chewed quite a bit by the screws. If practicable, it is better that all the chairs be shifted a little to the right or left, or behind or in front of the original holes. If the wood is badly warped or splintered, or has large cracks, the best thing to do is to lay a new wood floor, or one of cement transite or marbloid, in order to have a rigid fastening foundation for the chairs.

ANCHORING NEW CHAIRS

When installing the new chairs care should be taken that when they are to be fastened to the old bolts a tight and lasting job is done. Using the old bolts may save the cost of redrilling holes and inserting new bolt fasteners, but if the threads are crossed or the bolts are loose, trouble is sure to result in a very short time after the installation. The old bolts may look pretty good, but later on they may prove to have been otherwise. When the chairs are installed, the standards are first slipped over bolts embedded in the floor, then the nuts are put on and given a few turns by hand; then an electric tool should be used to drive them on tight. If the electric driver is used carelessly, there are bound to be crossed threads left on many a bolt. When the standards are removed in a reseating job and the nut taken off the bolt, it often will be found that the bolt is threadless and useless for further fastening of chairs. This is one of the reasons that even when new chair standards and bolts are installed, some chairs will become lose after a little usage. So to try to put new standards on old bolts really proves to be not worth the trouble.

Another reason that new standards should never be expected to fit old bolts well is that in many cases the chair purchased is of an entirely different type than the old one and the holes in the standard are differently spaced. Even so, we have seen installations in which the chair standards were forced on to the floor by bending the bolts. In such a case the chairs must be either "squeezed" or "stretched" to keep the backs on a true radius to the rest of the installation, causing hinges to work too freely or too hard, and the possibility of seat hinges or brackets or the standards being fractured at some future time.

Where the aisle light or hearing-aid conduits and wiring will not fit properly to the new standards, they should never be stretched or spliced; instead, new wiring and conduits should be installed.

BALCONY FACTORS

The same precautions noted above should of course be taken in the balcony. In addition, a very important item to consider in a balcony installation is that the angle of each back is determined carefully in relation to the viewing angle, riser height and tread width. In some cases, the normal 20° pitch back can be used safely, while in others it will cut down the knee space between the rows of chairs and at the same time throw the patron's body backward too much. Also, this 20° back may interfere with the riser if it happens to be very high. It should be determined accurately, before the chairs are ordered for the balcony, if 20°, 16°, or 14° backs are best suited to the sightlines, or if a combination of those back angles will have to be used for proper viewing conditions.

AVOIDING DELAYS

When reseating is to be done together with a general remodeling job of the theatre, arrangements should be made with the different trades involved so as to have no interference with the progress of the reseating. If the chair man must work around scaffolding, painting equipment and miscellaneous lumber and rubbish, valuable time will be lost and the finished job may be affected; it will mean that in laying out the floor and drilling holes for the chairs he must constantly move his material around from place to place. The progress of his work will, therefore, be slow, if not entirely stopped for certain periods of time while other work is going on.

METHODS IN MANAGEMENT

A Department for Newcomers to Theatre Operation

How Air Comfort Is Achieved By Mechanical Means

[*The second of a series of condensations of articles which appeared in* BETTER THEATRES *during* 1939 *and* 1940, *to explain, in the simplest possible terms for the layman, why theatres need air-conditioning, and how air-conditioning and related ventilating equipment accomplishes their purposes.*—THE EDITOR.]

THE TREATMENT of air, in order that it may truly be called *air-conditioning,* consists of four steps, controlled simultaneously. In this latter statement the word *simultaneously* is essential. Unless the functions of purifying, circulating (air-motion), heating or cooling, and humidifying or dehumidifying (depending upon the season of the year) are accomplished simultaneously, the air is not really conditioned.

AIR-CLEANSING

Air purity can be broken up into two classifications: (1) Removal of dust and similar foreign material in the air; and (2) Removal of objectionable odors.

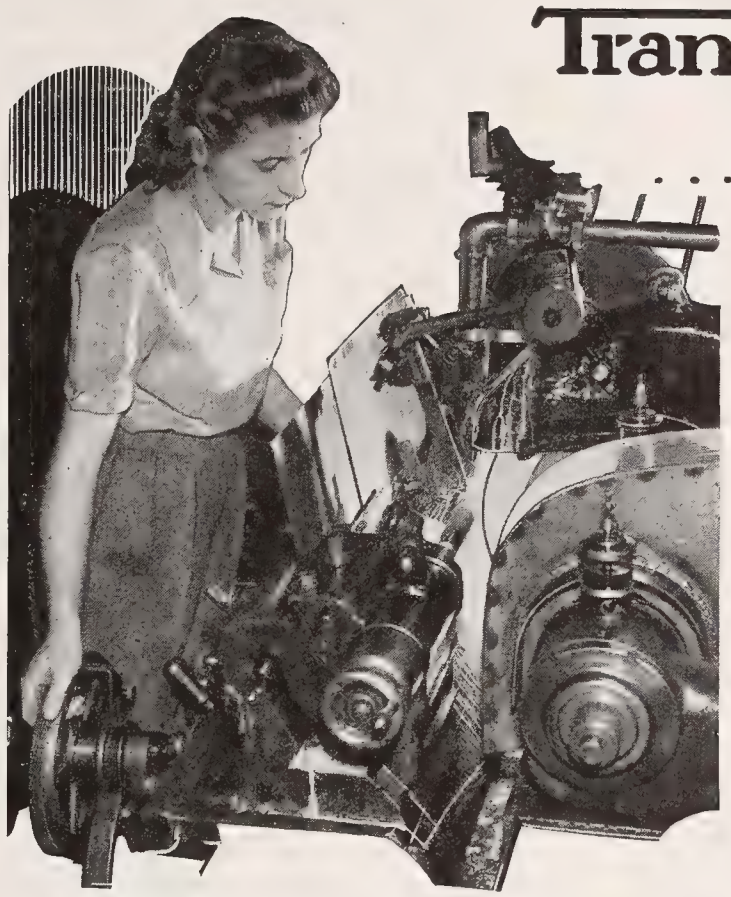
In order to keep objectionable odors down to a minimum it is essential that approximately 75% of the total air being circulated and distributed to the theatre by the air-conditioning equipment is fresh outside air. If smoking is permitted, this quantity must be increased to a minimum ratio of at least 50%, and maybe *all* outside air will be necessary.

The other important matter relating to air purity is that of filtering out dust and similar foreign matter. The usual method of filtering is that of using standard type filters. Many filters are made of spun glass fibers held in place by metal or cardboard frames. Sometimes other materials such as cardboard, hog's hair, wood shavings, etc., are used for filtering. Such filters are known as the "throw-away" type—after they have accumulated a quantity of dust, they are discarded and replaced.

There are also filters of the same general characteristics which are known as "permanent" or "cleanable" type; this type is mounted in a rugged metal frame and is intended to be cleaned as frequently as necessary by washing in a light oil bath. The slight film of oil remaining on the screen wire after such bath assists in the trapping and holding of dust particles. While the initial cost is several times greater than that of the throw-away type, they last indefinitely.

There is a third type of filter which is of permanent and cleanable type, but has the

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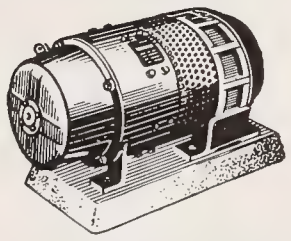


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additional feature of being self-cleaning. This type is usually too expensive except for a very large theatre.

It is not necessary to clean filters daily, but they should be inspected at least twice a week, and in most cases it is desirable to clean them once a week.

AIR-DISTRIBUTION

Distribution of air is accomplished by fans, usually powered by electric motors. There are certain requirements for successful results that make only one type—the multi-blade or squirrel cage—desirable in air-conditioning.

First of all, the air must be moved silently; therefore, the device for moving it must be quiet in operation. The fan must also be capable of moving the air against resistance, at the least power expenditure, and with the greatest possible efficiency. This resistance is encountered in the pipes or ducts through which the flow of air, from the auditorium to the conditioning equipment and back to the auditorium, is confined. Such ducts are naturally limited in size and often have numerous turns in them; the fan must be capable of efficiently overcoming the friction thus caused. In order that the air be delivered to the proper areas in the theatre, the fan must be capable of propelling the air the required distances in order to provide even temperatures in all parts of the auditorium, and to keep the air in motion at all times.

REMOVING MOISTURE

There are three factors which govern extraction of excess air moisture. These are:

1. *Time*—as related to the speed at which the air moves through the conditioning equipment. The longer the air is in contact with the cooling equipment, the more time it has to surrender its heat to that equipment. If a given quantity of air is moved *rapidly* through the conditioning equipment, only a portion of its total heat can be surrendered; if it is moved slowly, more of the heat will be absorbed by the conditioning equipment.

2. *Temperature:* First the temperature of the air entering the conditioning unit must be determined, then the temperature of the cooling medium in the conditioning unit. Heat always flows from a warmer medium to a cooler medium. The greater the temperature difference between the two mediums, the faster the heat passes from one to the other.

3. *Surface:* The required heat transfer surface may be in the form of fin coils placed in the conditioning unit, or the surface may be in the form of spray water in an air washer.

By changing any one of these three factors, we can control the amount of air cooling and of air-moisture removal. To maintain a desired Effective Temperature it is necessary to have a definite balance between (1) the speed with which the air moves, (2) the temperature difference between the air and the cooling medium, and (3) the amount of cold surface with which the air is brought into contact.

For instance, if we have lots of cold water and an ample amount of surface in the form of a finned coil in the conditioning unit, yet we move the air too rapidly through the conditioning equipment, we create too high an air-speed and therefore a defect in the time factor, so that the desired heat transfer does not take place and we do not accomplish the desired Effective Temperature.

On the other hand, if the air is moving slowly enough through the equipment, but the temperature difference between the air and the cooling medium is not great enough because the latter is not low enough in temperature, even adequate surface will not properly cool the air. Hence the necessity for properly sized equipment, and for control of the time, temperature and surface factors.

Let us assume that we are using water as the cooling medium to which the heat of the air is finally surrendered. This may be cold water obtained from a well, or water from the melting of manufactured ice, or water from a shell and tube cooler, chilled by a conventional refrigerating machine.

A fin coil is one much-used type of surface in transferring airheat. The cold water is circulated through the fin coil, usually made of copper tubes on which are placed metal fins for increasing available surface on the coil. What takes place is this:

The cold water within the coil cools the coil surface and brings down the temperature of the fin coil to that of the water. The air in passing over this coil surface surrenders its heat. At the same time the excess air-moisture condenses on the cold tubes and fins and drains off through a sewer. The heat that supported the moisture in the air (known as latent, or hidden, heat) is changed to sensible heat (heat as we usually speak of it) when the moisture is condensed out of the air. The heat of the air thus passes successively (1) from the air, (2) to the surface of the coil, (3) to the water within the coil.

The coil water becomes warm from the absorption of this heat and must be replaced in the coil with a fresh supply of cold water *in the quantity* and *at the rate* required to carry off the heat as fast as it is surrendered by the air. If this water is well or ice water, it is thrown away; if it is mechanically cooled water, it is returned to the water chilling equipment, where the heat is taken out and the same water returned for further work in the absorption of air heat.

AIR WASHER TRANSFER

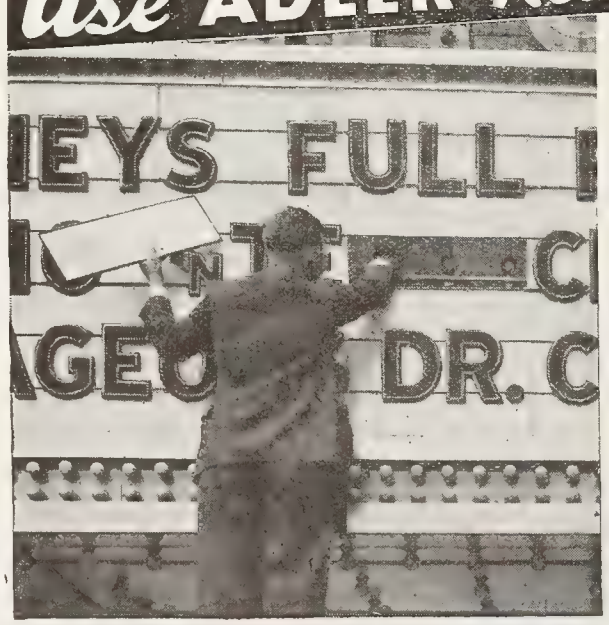
The fin coil is the best method of air-heat transfer, for with such an arrangement it is possible to cool the greatest amount of air with the smallest equipment, at the lowest first net cost and minimum operating cost. However, we can do the same amount of work by passing the same quantity of air through the sprays of an air washer, in which case the air comes directly in contact with the water and surrenders its heat to the water that way.

Because of the characteristics of air washers, the velocity of the air moving through it is much slower, therefore the washer must be larger in face area and thereby larger in overall physical dimensions than a cabinet containing a fin coil of comparable capacity. Now surface is a difficult factor to control in an air washer. We get the required surface by breaking up the water into millions of small drops. A large drop of water, as you can readily see, will not furnish as much surface as the same drop broken up into many small drops, as it is only the outside of the drop that furnishes surface, on which the heat transfer takes place.

[*How air-conditioning methods use means other than water to change the heat and moisture content of air will be explained in the next installment of this series.*]

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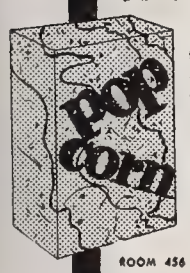
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Brenkert Company Bought

The Brenkert Light Projection Company, Detroit, established more than 25 years ago and since headed by Karl Brenkert, has been purchased by Radio Corporation of America. Announcement of the acquisition was made by Frank M. Folsom, executive vice-president of RCA in charge of the RCA Victor Division, through whose theatre equipment section Brenkert projectors and projection lamps have been distributed since 1941.

Production facilities of the Brenkert plant will be expanded, Mr. Folsom said. He also stated that Karl and Wayne Brenkert would remain active in the management.

•

Allan G. Smith, who recently resigned as chief of the Theatre Equipment Section of the WPB, has rejoined the National Theatre Supply organization, according to Walter E. Green, president. Mr. Smith represented National in the Southwest when in 1942 *he took the WPB post; on his return to the company, which he first joined in* 1926, *he has been assigned to Washington, D. C.*

•

Confer on Post-War Products

A conference of National Theatre Supply executives and branch managers, and several representatives of manufacturers making products distributed by National, was held in St. Louis recently to discuss post-war products and service to exhibitors when war-



First installation of the window-type attraction sign frame recently added to the line of the Wagner Sign Service, Chicago, at the Woods theatre in that city. This type, according to the manufacturer, allows opening of any height and length for changeable letters and colored photographic transparencies. The frame is installed separately, before the glass. Light sources and glass panel can be cleaned without removing the frames.

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102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
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BETTER THEATRES CATALOG BUREAU COUPON

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time restrictions are removed. Attending were:

Walter E. Green, president; O. S. Oldknow, vice-president; J. W. Servies, sales promotion department; W. G. Boling, Charlotte, N. C.; J. F. Bommerscheim, Indianapolis; R. L. Bostick, Dallas and Memphis; J. C. Brown, Atlanta; R. W. Dassow, Chicago; Arthur de Stefano and F. W. Keilhack, Kansas City; W. C. Earle, St. Louis; J. H. Kelley, Cincinnati; C. Williamson, Detroit; T. W. Neely, New Orleans; R. W. Pries, Des Moines; J. I. Watkins, Oklahoma City; G. C. Atkins, Atkins Popcorn Company, Dallas; W. H. Rademacher, General Electric, and J. M. Ver Meulen, general sales manager, Keith Dickinson, and Al Hoven of the American Seating Company.

•

A second Army-Navy "E" Award has been received by the American Seating Company Grand Rapids, Mich., adding a white star to the firm's "E" pennant.

•

Post-War Model Popcorn Machine

The design thus far developed by the Star Manufacturing Company, St. Louis, for a new popcorn machine to be manufactured as soon as materials become available, provides for the use of either gas or electricity, and for an automatic thermostat for the purpose of allowing maximum volume without waste. This unit will be of large capacity, more than 50 pounds of corn per hour.

The company also announces that a new line of cabinet model popcorn machines will be brought out as soon as restrictions are lifted. One of these will be for theatres.

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PRODUCT DIGEST

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Anchors Aweigh

***MGM*—Musical Masterpiece**

When better musicals are made, Joe Pasternak will make them. His current production is the crowning achievement of his years of experience in the musical field. Maybe another musical will come along to top this one as this one tops the same producer's record-breaking "Thousands Cheer," but it won't be this year. "Anchors Aweigh" is manifestly destined to reap a golden harvest at the box office.

It's a long picture—running time, 143 minutes—but every one of those minutes is a treat, and few could well have been spared. The superb dances which Gene Kelly creates and executes are perhaps the most memorable moments of a memorable evening. All the world knows that Frank Sinatra can sing: now it turns out that he can act, too. His characterization of Kelly's shipmate is delightful. Kathryn Grayson has made remarkable strides since her screen debut four years ago. José Iturbi's command of the piano is, of course, masterly beyond comment.

The outstanding production number in a picture chockful of them is a cartoon-live action sequence in which Kelly's dancing partner is an animated mouse. Flawless synchronization and timing, achieved by Fred Quimby's cartoon department, make this sequence the industry's finest accomplishment to date in the difficult art of combining cartoons with living actors without losing the illusion of reality. It will be talked about in technical and other circles for many moons.

Other notable numbers include a dance in which Kelly shares honors with little Sharon McManus; a spectacular piano performance whose background is the famed Hollywood Bowl; Miss Grayson singing in a Mexican cafe; and a breathtaking sequence involving Kelly, Sinatra, and what looks like the greater part of the United States Fleet.

The story—which doesn't amount to much—was suggested by Natalie Marcin, and the screenplay developed by Isobel Lennart. It's about two sailors on shore leave in Hollywood. They meet a girl—naturally—and the wrong boy falls in love with her—naturally—but the right one wins her in the end. Naturally.

It isn't the story that counts. What counts is the dancing, the singing, the solid entertainment values that make the picture the outstanding musical of the year. What counts is the expert care, the "know how" that went into its making. George Sidney's splendid direction, fine performances by supporting players as well as principals—and right here it should be noted that Pamela Britton and a youngster named Dean Stockwell make distinguished contributions—amazing photography by Robert Planck and Charles Boyle: all these combine to make a picture worth many times its weight in gold.

Previewed at the Westwood Village theatre, whose bobby-sox audience went wild with delight. Reviewer's Rating: Excellent.—THALIA BELL.

Release date, not set. Running time, 143 min. PCA No. 10433. General audience classification.

Clarence ..... Frank Sinatra
Susan ..... Kathryn Grayson
Joseph ..... Gene Kelly
Jose Iturbi, Dean Stockwell, Pamela Britton, "Rags" Ragland.

Our Vines Have Tender Grapes

***MGM*—Rural Life and Drama**

Tender is the word for this picture of life in a Wisconsin farming town. It speaks softly of love and work and neighborliness in a community of Americans whose forebears had been drawn to the region of lakes and hills because it reminded them of Norway. Centering chiefly in the reactions of a seven-year-old girl to the shape of the world about her, it is warm in sentiment, rather slow in pace and rich in scenic beauty.

The youngster, Selma Jacobson, is played by Margaret O'Brien, whose excellent performance sets the pace for a cast of skilled veterans, among them Edward G. Robinson, Agnes Moorehead and Morris Carnovsky. Neither quaint nor knowing, she is again the appealing child of "Journey for Margaret." As a foil for her simple charm, there is Jackie "Butch" Jenkins, an adventurous but somewhat less virtuous five-year-old. And to round out the picture with a love story are James Craig and Frances Gifford, as the local editor and the school teacher who thinks she prefers life in Milwaukee but changes her mind.

The screenplay Dalton Trumbo wrote from the novel, "For Our Vines Have Tender Grapes," by George Victor Martin, is not a plot structure but a loose compounding of incidents not unlike "The Human Comedy" of a few years back. It tells of one year from spring to spring in Fuller Junction: the year that Selma got a calf of her own, the new teacher came, the Bjornsons' barn burned down and the children almost drowned in a tub in the spring flood. Of these incidents, and a host of other, briefer ones, the burning of the barn is the impressive climax. Its purchase earlier that year was the crowning achievement of an old farmer and bought with his life savings. But its destruction in a blaze that takes the prize cattle with it brings out the true spirit of his neighbors. Selma offers her pet calf to start them off.

Roy Rowland's direction is usually sensitive to the beauty of the scene and characters, and performances are in keeping with the atmosphere he helped to create. The production, marked by fine photography and a harmonious musical score, was in the hands of Robert Sisk.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 105 min. PCA No. 10713. General audience classification.

Selma Jacobson ..... Margaret O'Brien
Martinius Jacobson ..... Edward G. Robinson
James Craig, Frances Gifford, Agnes Moorehead, Morris Carnovsky, Jackie "Butch" Jenkins, Sara Haden, Greta Granstadt, Dorothy Morris.

Christmas in Connecticut

***Warner*—Comedy**

With the names of Barbara Stanwyck, Dennis Morgan, Sydney Greenstreet, Reginald Gardiner and S. Z. Sakall for marquee and newspaper copy, the exploiting of this picture to a profit would appear to be simplicity itself. Showmen who rely upon this material, adding the information that the picture is a comedy, rather than any of the other things the title might suggest, will have remained within the boundaries of fact and met the routine requirements of the occasion.

It would be a less simple matter to convey to the public at large, without waxing verbose about it, a complete and detailed impression of the production which William Jacobs has produced and Peter Godfrey has directed from a script by Lionel Houser and Adele Commandini based on an original story by Aileen Hamilton, for it is by no means the gently sentimental item of Americana that the title indicates. On the contrary, it is a venture into that field of entertainment which used to be caled "sophisticated comedy," and it underscores the first half of that phrase heavily in two sequences that would occasion no comment if occurring in a stageplay but have not often been paralleled lately on the screen.

Miss Stanwyck plays a girl who's been writing smart-housekeeping articles for a magazine, owned by a millionaire played by Mr. Greenstreet, and has built up for herself a fictional background of husband, child and country home which exists only in her imagination. When the publisher, who doesn't know she's been dreaming up this background, arranges for her to entertain a war hero (Mr. Morgan) at her estate over the Christmas holiday, she agrees to marry a suitor (Mr. Gardiner) who owns such a place. The story moves then to the estate, and a welter of complications, in the parlor-bedroom-and-bath pattern of yesteryear's Broadway, ensue. So far as story needs are concerned, it could have been "Thanksgiving in Georgia" or "Sunday Dinner on Long Island," and people who attach more than calendar significance to Christmas might have been happier in either of those circumstances.

Many of the numerous incidents fashioned for laughs succeed completely, netting a substantial total score for the picture, but two of them—the two mentioned above—get laughs of the kind that are accompanied, particularly in the presence of a family audience, by blushes.

Mr. Morgan sings a song in the course of the picture, a good one entitled "The Wish That I Wish Tonight," by Jack Scholl and M. K. Jerome, and Mr. Sakall, portraying a chef, carries off the lion's share of the laughs.

Previewed at Warners' Hollywood theatre, where a Thursday night audience attracted by "Conflict," the picture in engagement, laughed often and, in the instances noted, excessively. Reviewer's Rating: Average—WILLIAM R. WEAVER.

Release date, August 11, 1945. Running time, 101 min. PCA No. 10197. Adult audience classification.

Elizabeth Lane ..... Barbara Stanwyck
Jefferson Jones ..... Dennis Morgan
Sydney Greenstreet, Reginald Gardiner, S. Z. Sakall, Robert Shayne, Una O'Connor, Frank Jenks, Joyce Compton, Dick Elliott, Charles Arnt.

The Beautiful Cheat

Universal—Comedy with Music

An entertaining little action comedy that moves along gaily, abounding in songs and situations, has been turned out by Universal. Although slender in plot, the film aims mainly at lighthearted mirth and easily achieves its end.

As the story opens, Noah Beery, Jr., a staid professor of sociology, is prevailed upon by educators to study at close quarters the problem of juvenile delinquency. Unable to find a proper delinquent in time, arrangements are made to have Bonita Granville masquerade as a wayward, flame-spirited adolescent. Upon her entrance into Beery's decorous household, one hilarious upset tumbles headlong upon another as she thoroughly dislocates his timid, professorial existence and succeeds in outraging his stuffy sister. Complications mount, until Miss Granville finally reveals her real identity, dazzling Beery into the realization that she is just the woman to be his wife.

A number of vocals round out the interludes with Miss Granville rendering "Is You Is, Or Is You Ain't," and Carol Hughes, as a dim-witted, man-hunting night club entertainer handling two songs ably.

To Charles Barton went the dual job of producing and directing, bringing out the best efforts of the supporting players, who handle their assignments capably. Ben Markson's screenplay was from an original story by Manny Seff and Fritz Rotter.

Previewed at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, July 20, 1945. Running time, 59 min. PCA No. 10653. General audience classification.
Alice .....Bonita Granville
Professor Haven .....Noah Beery, Jr.
Margaret Irving, Sarah Selby, Irene Ryan, Carol Hughes, Milburn Stone, Tom Dillon, Edward Gargan, Lester Matthews, Edward Fielding, Tommy Bond.

Oregon Trail

Republic—Western

Nothing can stop Sunset Carson when he sets out to establish law and order. A bullet in the back, which might deter a frailer man, lays Sunset low for less than three minutes' running time. After that, he rounds up the renegades with his customary vim and vigor. There's plenty of pistol-packing action while he does it, too.

Bennett Cohen, who was associate producer for Betty Burbridge's screenplay, has a sound sense of Western values. Thomas Carr, who directed, knows how to keep things moving. Between them, they've made a superior Western film of Frank Gruber's novel.

At the start of the story, Sunset, posing as an outlaw, eliminates a robber who attempts to hold up a stagecoach. Later he takes on the job of sheriff of the town of Gunsight, exposes the crooks who plan to take over the town, and sends them where they belong—to the territorial prison.

Previewed at Hollywood's Hitching Post theatre, where the audience expressed enjoyment. Reviewer's Rating: Good.—T. B.

Release date, July 14, 1945. Running time, 55 min. PCA No. 10875. General audience classification.
Mr. Smith .....Sunset Carson
Andy .....George "Gabby" Hayes
Jill .....Peggy Stewart
Frank Jacquet, John Merton, Mary Carr, Si "Rawhide" Jenks.

I'll Be Your Sweetheart

Gainsborough - G. F. D.—Vaudeville Hullabaloo

Without benefit of Technicolor, contrived moreover to their customary modest budget, Gainsborough comes across here with a musical which will rocket Britain's box offices just as its immediate predecessors, "Madonna of the Seven Moons" and "Waterloo Road," have done.

Gainsborough's resources don't run to massed dance bands or other gargantuan grotesqueries, but their henchmen—in this instance skilled practitioners Louis Levy and Val Guest—know well how to warm the hearts of the multitude.

Levy and Guest go back to those allegedly dear old Edwardian days — all too familiar stumping ground of recent English pictures—for their story. But this time it's a justifiable device, for those were the heydays of London's riotous, robust, ripely vulgar, vaudeville—music-hall to all good Cockneys—with which the piece concerns itself.

Richly, vividly, those times and the attendant scenes come back to life. There's a cavalcade of the cocky little ditties of the era—folk-songs of a day—some of which, like "Honeysuckle and the Bee," "Oh! Mr. Porter" *et al,* undoubtedly survived the Transatlantic crossing. There's also a coherent, closely-knit, authentic, story of the period climaxing in a glorious hullabaloo of fighting between rival factions of Tin Pan Alley. That scrap alone will be voted by many customers well worth the money. Additionally, the proceedings are graced by Margaret Lockwood, who reveals an unexpected, none-the-less gratifying, command of vaudeville talent, and by Peter Graves, rapidly hereabouts climbing to the top as the epitome of good-looking, nicely-mannered naughtiness.

But chiefly there'll be glad vivas, loud huzzas, for a complete newcomer, Michael Rennie. This actor, in the view of a loudly-cheering first night audience, has got everything. Hollywood may well wish to learn of that circumstance. For Mr. Rennie's sake alone, the film is commended for early New York showing.

Seen at the Gaumont theatre, Haymarket, opening. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 104 min. Adult audience classification (British).
Edie Story .....Margaret Lockwood
Sam Kahn .....Vic Oliver
Bob Fielding .....Michael Rennie
Jim Knight .....Peter Graves
George Le Brunn .....Moore Marriott
Frederick Burtwell, Maudie Edwards, Garry Marsh, George Merritt, Muriel George, Jonathan Field, Eliot Makehan, Ella Retford, David Crowley, Alf Goddard, Joss Ambler.

The Falcon in San Francisco

RKO Radio—Murder Mystery

Tom Conway and Edward S. Brophy, portraying respectively "The Falcon" and his friend "Goldie," have their hands full in trying to find the motives for three mysterious murders. This latest in the Falcon series carries on the standard previously set for fast action and credibility.

The screenplay by Robert Kent and Ben Markson, from an original by the former, and based on a character created by Michael Arlen, opens aboard a train, on which "The Falcon" and his friend are traveling. Their plans for a quiet vacation are blasted, however, when a nursemaid is found murdered in her berth. "The Falcon" takes over, undertaking to solve the crime, and to return the nursemaid's charge, a little girl, to her home in San Francisco.

It's not as simple as it sounds and before he's through "The Falcon" is charged with kidnapping and stumbles upon two more murders. An exciting climax aboard a fire-swept ship provides the sleuth with the evidence he needs, and the malefactors are brought to justice.

Joseph H. Lewis directed and Maurice Geraghty produced. Sid Rogell was executive producer.

Seen at the Larchmont theatre, Hollywood, where the audience approved. Reviewer's Rating: Average.—T. B.

Release date, not set. Running time, 65 min. PCA No. 10774. General audience classification.
Tom Lawrence .....Tom Conway
Joan Marshall .....Rita Corday
Goldie.....Edward S. Brophy
Sharyn Moffett, Faye Helm, Robert Armstrong, Carl Kent, George Holmes, John Mylong.

Frontier Fugitives

PRC—Western with Songs

Indians and fur traders and blood on the cactus bushes are the main ingredients of this latest Tex Ritter Western release. Mixed in with the story, of course, are a couple of Al Dexter songs for Tex to sing over his guitar.

This is an out and out, no bones about it, pure bred Western that tells once more of how Mr. Ritter bests a whole desert full of murderers. This time the murderers dress like Indians, under the friendly auspices of a fake Indian agent, in order to steal caches of furs from soon-to-be-killed traders. One of the murderers orphans a little blonde girl, played by Lorraine Miller, and then Mr. Ritter goes into action—and there is a lot of action—accompanied by his straight man, Dave O'Brien, and his low-comedy relief, Guy Wilkerson.

The story was contrived by Elmert Clifton and directed by Harry Fraser. Arthur Alexander produced.

Seen in the home office projection room. Reviewer's Rating: Average.—RAY LANNING.

Release date, September 1, 1945. Running time, 55 min. PCA No. 10947. General audience classification.
Tex Haines .....Tex Ritter
Dave Wyatt .....Dave O'Brien
Panhandle Perkins .....Guy Wilkerson
Lorraine Miller, I. Stanford Jolley, Jack Ingram, Frank

Arson Squad

PRC—Sleuth Traps Arson Gang

Standard performances by Frank Albertson and Robert Armstrong and rapid paced action should make this an acceptable offering despite the familiar pattern of the plot.

Albertson as an insurance salesman, and Armstrong, chief of the arson squad, attempt to uncover an ingenious gang who are collecting premiums on made-to-order warehouse fires. Most of the action centers around Albertson's efforts to apprehend the gang.

Romance is injected in the person of Grace Gillern, who finally surrenders to the charm and wit of Albertson after supplying him with severel clues on how the gang works. This is not, however, until the arsonists are all captured and the insurance adjuster of Albertson's firm is revealed as the ringleader.

Produced by Arthur Alexander, directed by Lew Landers, the film is based on an original story by Arthur St. Claire.

Seen in the home office projection room. Reviewer's Rating: Fair.—C. F.

Release date, September 11, 1945. Running time, 64 min. PCA No. 10923. General audience classification.
Tom Mitchell .....Frank Albertson
Capt. Joe Dugan .....Robert Armstrong
Judy Mason .....Grace Gillern
Byron Foulger, Chester Cole, Arthur Loft, Jerry Jerome, Stewart Garner, Edward Cassidy, Casey MacGregor.

Caribbean Mystery

20th Century-Fox—Secret of the Swamp

A minor effort in the mystery field, William Girard's production compares with others of its class, but is scarcely distinguishable from them. The tropical atmosphere is perhaps its most interesting feature.

James Dunn and Sheila Ryan head the cast, with Dunn portraying a stupid, though resourceful, private investigator. He is engaged by an oil company to solve the mysterious disappearance of eight scientists who have ventured into the swamp in the center of a tropical isle, and have not been heard of again. Local politics make Dunn's task more difficult, since the Governor of the island furthers his investigation, while others in the administration seek to prevent it. Bullets and knives whiz through the night, but Dunn comes out unscathed, with proof of the true culprit's guilt.

Sheila Ryan and Edward Ryan supply the love interest, which remains always a minor consideration. Robert Webb directed. The screenplay is by Jack Andrews and Leonard Praskins, adapted by W. Scott Darling from a novel by John W. Vandercook.

Seen at the studio. Reviewer's Rating: Average.—T. B.

Release date, September, 1945. Running time, 65 min. PCA No. 10828. General audience classification.
Mr. Smith .....James Dunn
Jean Gilbert .....Sheila Ryan
Edward Ryan, Jackie Paley, Reed Hadley, Roy Roberts, Roy Gordon, William Forrest, Lucien Littlefield.

TEE TRICKS (RKO)

Sportscope (54311)

Joe Kirkwood, one of the ranking golf pros in America, is the subject of this newly-released Sportscope. It should interest all who have any knowledge of golf. At Pinehurst, Calif., three top flight golfers take off on a trouble shooting demonstration. They include Betty Lee Boren of Dayton, Ohio; Jeanne Cline, another amateur from Bloomington, Ill., and Kirkwood. All types of trick shots are demonstrated, with many of them presented in slow motion.

Release date, June 15, 1945 8 *minutes*

ADVANCE SYNOPSES *and information*

TOMORROW IS FOREVER
(RKO - International)

PRODUCER: David Lewis. DIRECTOR: Irving Pichel. PLAYERS: Claudette Colbert, Orson Welles, George Brent, Joyce MacKenzie.

POST-WAR DRAMA. Believing that her husband has been killed in World War I, the heroine of this story is happily remarried. Her husband returns, but she fails to recognize him. He exerts considerable influence over her son, and prevents the boy from running away from home. At the climax, the wife and the second husband find the first husband dead, but refrain from reading letters lying by his body, which would have revealed his true identity.

THE SAILOR TAKES A WIFE
(MGM)

PRODUCER: Edwin Knopf. DIRECTOR: Richard Whorf. PLAYERS: Robert Walker, June Allyson, Audrey Totter, Hume Cronyn, Eddie (Rochester) Anderson.

COMEDY-DRAMA. A girl meets a sailor at a USO canteen. They fall in love at first sight, and they are married within a few hours. The husband returns to his post, but is later discharged from the Navy because of physical disabilities. Subsequently, he and his young wife must adjust themselves both to marriage and to civil life, in the face of various complications.

DANGER SIGNAL
(Warners)

PRODUCER: William Jacobs. DIRECTOR: Robert Florey. PLAYERS: Faye Emerson, Zachary Scott, Rosemary DeCamp, Bruce Bennett, Ann Blyth, Mary Servoss, Dick Erdman, Angela Greene, John Ridgely, Janet Barrett.

MELODRAMA. A public stenographer and her younger sister are both in love with the same man, an unscrupulous fellow who is seeking a wealthy wife. The stenographer eventually discovers his true nature. He is subsequently shot and killed by a vengeful husband.

ALLOTMENT WIVES, INC.
(Monogram)

PRODUCERS: Kay Francis and Jeffrey Bernerd. DIRECTOR: William Nigh. PLAYERS: Kay Francis, Paul Kelly, Otto Kruger, Gertrude Michael, Teala Loring, Bernard Nedell.

MELODRAMA. An Army officer is sent to the Pacific Coast to investigate the bigamy racket of women who marry soldiers and sailors for their allotment checks. He discovers that the ring is headed by a prominent society woman. In the course of events the woman's daughter is tricked into becoming an "allotment wife," and eventually is caught by the police, who kill the society woman as she tries to make her escape.

THE LOST TRAIL
(Monogram)

PRODUCER: Charles J. Bigelow. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Riley Hill, Ed Parker, Steve Clark, Dick Dickinson.

WESTERN. A United States marshal is sent to track down a gang of outlaws. Prior to his arrival at the town which is the gang's headquarters, a stagecoach is robbed, and its driver murdered. The circumstances are such that the marshal is suspected of the crime. He manages to clear his name, however, and to uncover sufficient evidence to convict the gang responsible for the crime.

DANGEROUS PARTNERS
(MGM)

PRODUCER: Arthur Field. DIRECTOR: Edward Cahn. PLAYERS: James Craig, Signe Hasso, Edmund Gwenn, Audrey Totter, John Warburton, Felix Bressart, Warner Anderson.

MELODRAMA. A man and his wife who live by their wits are travelling on a plane which crashes. They find a steel brief-case locked to the wrist of an unconscious fellow-passenger. Upon investigation, they find it contains four wills, signed by four different testators, each leaving a million dollars to the unconscious man. Further investigation by the adventurous pair leads to a trail of murder and sudden death, and the man is killed. The girl falls in love with another rascal, but at the end of their strange adventures the two reform.

COLORADO PIONEERS
(Republic)

ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: R. C. Springsteen. PLAYERS: Wild Bill Elliott, Bobby Blake, Alice Fleming.

WESTERN. Fourteen boys, who have been organized into a gang by a thug, are brought by Red Ryder to a ranch, where he hopes to rehabilitate them. One of the boys proves uncooperative, and gives aid to a group of unscrupulous characters who are trying to gain possession of the ranch. Eventually the influence of Red Ryder changes the boy's attitude, and he reforms, after saving Red's life.

WAGON WHEELS WESTWARD
(Republic)

ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Bill Elliott, Bobby Blake, Alice Fleming.

WESTERN. The "Duchess," having purchased a stage-coach line, goes out to a small western town to take possession. The town is deserted by its inhabitants, who have gone off at news of a gold strike nearby. Meanwhile, unscrupulous characters impersonate the townspeople. They try to get the stage-coach line away from the "Duchess," but are prevented by her cowboy friends.

THE TIME, THE PLACE AND THE GIRL
(Warners)

PRODUCER: Alex Gottlieb. DIRECTOR: David Butler. PLAYERS: Dennis Morgan, Jack Carson, Janis Paige, Carmen Cavallaro and orchestra, Martha Vickers, S. Z. Sakall.

COMEDY WITH MUSIC. An Oklahoma oil magnate is persuaded by two young men to "angel" a nightclub. The club is opened next door to the residence of a family of lovers of classical music. The daughter of the family falls in love with one of the nightclub owners, and succeeds in reconciling her family's tastes to his. When the club proves a success, the two are married.

THE STORK CLUB
(Paramount - B. G. DeSylva)

PRODUCER: B. G. De Sylva. DIRECTOR: Hal Walker. PLAYERS: Betty Hutton, Barry Fitzgerald, Don De Fore, Andy Russell, Robert Benchley, Iris Adrian, Bill Goodwin, Mary Currier.

MUSICAL COMEDY. A hat-check girl, employed at New York's 'Stork Club,' rescues a multi-millionaire from drowning. Thereupon he rewards her by opening unlimited charge accounts in her name at all the city's best shops. She finds it difficult to explain the source of her sudden wealth to the bandleader with whom she is in love. They are estranged only temporarily, however, and all is resolved in the last reel.

THE WOMAN WHO CAME BACK
(Republic - Walter Colmes)

PRODUCER AND DIRECTOR: Walter Colmes. PLAYERS: Nancy Kelly, John Loder, Otto Kruger, Ruth Ford, Harry Tyler, Almira Sessions, J. Farrell McDonald, Elspeth Dudgeon, Marjorie Manners.

MELODRAMA. The inhabitants of a small New England village become convinced that a certain young woman is a witch, since mysterious misadventures overtake all those with whom she quarrels. The indignant townspeople are about to lynch her when a discovery made in the crypt of the village church casts a new light on the whole matter.

FRONTIER GAL
(Universal)

PRODUCERS: Michael Fessier and Ernest Pagano. DIRECTOR: Charles Lamont. PLAYERS: Rod Cameron, Yvonne De Carlo, Peter Coe, Andy Devine.

WESTERN. Soon after entering into a marriage of convenience with a woman he does not love, a cowboy is sent to prison for shooting his partner's murderer. Upon his return, his wife tries to persuade him to help her make a home for their child. Because of his fondness for a former sweetheart, the cowboy is reluctant to do so. Not until the child is kidnapped and later rescued does he become reconciled to his wife.

CLUB HAVANA
(PRC)

PRODUCER: Leon Fromkess. DIRECTOR: Edgar Ullmer. PLAYERS: Tom Neal, Margaret Lindsay, Don Douglas, Pamela Blake, Marc Lawrence, Paul Cavanaugh, Pedro de Cordoba, Carlos Molinas and his Band.

MUSICAL. Six couples, unacquainted with each other, go to spend an evening at a well-known nightclub, the 'Club Havana.' Various events which take place there alter the lives of each of the couples.

SUNSET IN EL DORADO
(Republic)

ASSOCIATE PRODUCER: Lou Gray. DIRECTOR: Frank McDonald. PLAYERS: Roy Rogers, Dale Evans, George 'Gabby' Hayes, Roy Barcroft, Rom London, Margaret DuMont, Sons of the Pioneers.

WESTERN WITH MUSIC. An office girl, seeking adventure in the old West, goes to the ghost town of El Dorado. While there, she falls asleep and dreams that she is her own grandmother, living in the time when the town flourished. She meets and falls in love with a cowboy, and finds the adventures she had been seeking.

OUR HEARTS WERE GROWING UP
(Paramount)

PRODUCER: Danny Dare. DIRECTOR: William Russell. PLAYERS: Gail Russell, Diana Lynn, Brian Donlevy, James Brown, Bill Edwards, William Demarest, Billy De Wolfe.

COMEDY-DRAMA. This picture takes up the further adventures of the two heroines of "Our Hearts Were Young and Gay," this time in Greenwich Village during the speakeasy era. They become involved with a bootlegger and various bohemian characters. Eventually the two girls adopt careers: one becomes an actress, the other a writer.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2558. Complete listing of 1943-44 Features, by Company,. in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	Title	Release Date
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
6038	Dancing in Manhattan	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6025	Tahiti Nights	Dec. 28,'44
6039	Let's Go Steady	Jan. 4,'45
6041	Youth On Trial	Jan. 11,'45
6014	Eadie Was a Lady	Jan. 23,'45
6024	I Love a Mystery	Jan. 25,'45
6204	Sagebrush Heroes	Feb. 1,'45
6221	Sing Me a Song of Texas	Feb. 8,'45
6002	Tonight and Every Night	Feb. 22,'45
6019	Leave it to Blondie	Feb. 22,'45
6017	The Crime Doctor's Courage	Feb. 27,'45
6034	A Guy, A Gal, A Pal	Mar. 8,'45
6205	Rough Ridin' Justice	Mar. 15,'45
6018	Rough, Tough and Ready	Mar. 22,'45
6037	Escape in the Fog	Apr. 5,'45
6026	Eve Knew Her Apples	Apr. 12,'45
6222	Rockin' in the Rockies	Apr. 17,'45
6023	Power of the Whistler	Apr. 19,'45
6208	Return of the Durango Kid	Apr. 19,'45
6006	Counter-Attack	Apr. 26,'45
6031	Boston Blackie Booked on Suspicion	May. 10,'45
6207	Both Barrels Blazing	May 17,'45
6010	The Fighting Guardsman	May 24,'45
6029	Ten Cents a Dance	June 7,'45
6223	Rhythm Roundup	June 7,'45
6036	Blonde from Brooklyn	June 21,'45
....	Boston Blackie's Rendezvous	July 5,'45
....	You Can't Do Without Love	July 28,'45
....	Gay Senorita	Aug. 9,'45
....	Rustlers of the Badlands	Aug. 16,'45
....	Over 21	Aug. 23,'45
	SPECIAL	
....	A Song to Remember	Mar. 1,'45
....	Prairie Raiders	Not Set
....	Blazing the Western Trail	Not Set
....	Lawless Empire	Not Set
....	Kiss and Tell	Not Set
....	Bandit of Sherwood Forest	Not Set
....	Adventures of Rusty	Not Set
....	Outlaws of the Rockies	Not Set
....	I Love a Bandleader	Not Set
....	Texas Panhandle	Not Set
....	Pardon My Past	Not Set
....	She Wouldn't Say Yes	Not Set
....	Roaring Rangers	Not Set
....	Renegades	Not Set
....	Snafu	Not Set
....	Gunning for Vengeance	Not Set
....	Song of the Prairie	Not Set
....	Girl of the Limberlost	Not Set
....	Crime Doctor's Warning	Not Set
....	Galloping Thunder	Not Set
....	A Thousand and One Nights	Not Set

MGM

Prod. No.	Title	Release Date
	Block 9	
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost In a Harem	Dec.,'44
	SPECIAL	
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me In St. Louis	Jan.,'45
521	National Velvet	Apr.,'45
527	Valley of Decision	June,'45
	Block 10	
518	The Thin Man Goes Home	Jan.,'45
514	Main Street After Dark	Jan.,'45
515	Music for Millions	Feb.,'45
516	Blonde Fever	Feb.,'45
517	This Man's Navy	Feb.,'45
518	Between Two Women	Mar.,'45
519	Nothing But Trouble	Mar.,'45
520	Keep Your Powder Dry	Mar.,'45
	Block 11	
522	Without Love	May,'45
523	Gentle Annie	May,'45
524	The Clock	May,'45
525	Picture of Dorian Gray	June,'45
526	Son of Lassie	June,'45
	Block 12	
530	Bewitched	July,'45
528	Thrill of a Romance	July,'45
529	Twice Blessed	July,'45
....	Ziegfeld Follies	Not Set
....	Anchors Aweigh	Not Set
....	Hold High the Torch	Not Set
....	Our Vines Have Tender Grapes	Not Set
....	Weekend at the Waldorf	Not Set
....	Hidden Eye	Not Set
....	Her Highness and the Bellboy	Not Set
....	Yolanda and the Thief	Not Set
....	The Harvey Girls	Not Set
....	Early to Wed	Not Set
....	Dangerous Partners	Not Set
....	They Were Expendable	Not Set
....	Sailor Takes a Wife	Not Set
....	Abbott & Costello In Hollywood	Not Set
....	She Went to the Races	Not Set
....	This Strange Adventure	Not Set
....	Letter for Evie	Not Set
....	Postman Always Rings Twice	Not Set
....	Two Sisters from Boston	Not Set
....	Hoodlum Saint	Not Set
....	The Great Morgan	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	A Wave, A Wac and a Marine	Nov. 8,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	The Navajo Trail	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	Forever Yours	Jan. 26,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	There Goes Kelly	Feb. 16,'45
....	Dillinger	Mar. 2,'45
....	Fashion Model	Mar. 2,'45
....	Docks of New York	Mar. 9,'45
....	G. I. Honeymoon	Apr. 6,'45
....	The Scarlet Clue	May 5,'45
....	In Old New Mexico	May 15,'45
....	Party Girl	June 1,'45
....	Springtime in Texas	June 2,'45
....	Trouble Chasers	June 2,'45
....	Flame of the West	June 9,'45
....	Muggs Rides Again	June 16,'45
....	Divorce	June 22,'45
....	China's Little Devils	July 14,'45
....	Stranger from Santa Fe	July 21,'45
....	Saddle Serenade	July 28,'45
..	Come Out Fighting	Sep. 14,'45
....	Belle of the Bowery	Not Set
....	South of the Rio Grande	Not Set
....	The Great Mystic	Not Set
....	Shanghai Cobra	Not Set
....	Allotment Wives, Inc.	Not Set
....	The Lost Trail	Not Set
....	Suspense	Not Set
....	The Last Outpost	Not Set

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	
	Block 2	
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	
	Block 3	
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	
	Block 4	
4416	Bring On the Girls	
4417	The Unseen	
4418	Salty O'Rourke	
4419	High Powered	
	Block 5	
4421	Affairs of Susan	May 25,'45
4422	Murder, He Says	June 8,'45
4423	Scared Stiff	June 22,'45
4424	A Medal for Benny	June 29,'45
	Block 6	
4426	Out of This World	July 13,'45
4427	Midnight Manhunt	July 27,'45
4428	You Came Along	Sep. 14,'45
	SPECIAL	
4431	Incendiary Blonde	Aug. 31,'45
	REISSUES	
4432	Sign of the Cross	
4433	Northwest Mounted Police	Aug. 26,'45
4434	This Gun for Hire	Aug. 26,'45
	1945-46	
....	Road to Utopia	Not Set
....	Two Years Before the Mast	Not Set
....	Kitty	Not Set
....	Miss Susie Slagle's	Not Set
....	Duffy's Tavern	Not Set
....	Love Letters	Not Set
....	The Lost Weekend	Not Set
....	The Virginian	Not Set
....	Hold That Blonde!	Net Set
....	Masquerade in Mexico	Not Set
....	Follow That Woman	Not Set
....	The Well-Groomed Bride	Not Set
....	Blue Dahlia	Not Set
....	Our Hearts Were Growing Up	Not Set
....	People Are Funny	Not Set
....	Stork Club	Net Set
....	The Trouble with Women	Not Set
....	Calcutta	Not Set
....	To Each His Own	Not Set
....	They Made Me a Killer	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues' Gallery	Dec. 6,'45
....	Oath of Vengeance	Dec. 9,'44
.. .	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Spell of Amy Nugent	Feb. 10,'45
....	Fog Island	Feb. 15,'45
....	The Man Who Walked Alone	Mar. 15,'45
....	Out of the Night	Mar. 31,'45
....	Crime, Inc.	Apr. 15,'45
....	Shadows of Death	Apr. 19,'45
....	Hollywood and Vine	Apr. 25,'45
....	Phantom of 42nd St.	May 2,'45
....	Enemy of the Law	May 7,'45
....	The Lady Confesses	May 16,'45
....	The Missing Corpse	June 1,'45
....	Gangsters' Den	June 14,'45
....	The Silver Fleet	July 1,'45
....	Three in the Saddle	July 26,'45
....	Stage Coach Outlaws	Aug. 17,'45
....	Frontier Fugitives	Sep. 1,'45
....	Arson Squad	Sep. 11,'45
....	Dangerous Intruder	Sep. 21,'45
....	Apology for Murder	Sep. 27,'45
....	Border Badmen	Oct. 10,'45
....	Shadow of Terror	Oct. 14,'45
....	Flaming Bullets	Oct. 15,'45
....	Fighting Bill Carson	Oct. 31,'45
....	Enchanted Forest	Not Set
....	Why Girls Leave Home	Not Set
....	White Pongo	Not Set
....	Song of Old Wyoming	Not Set
....	Detour	Not Set
....	Club Havana	Not Set

RKO

Prod. No.	Title	Release Date
	Block 1	
501	None But the Lonely Heart	
502	The Master Race	
503	Tall in the Saddle	
504	Goin' to Town	
505	My Pal, Wolf	
	SPECIAL	
581	Casanova Brown	
582	The Woman in the Window	
583	Belle of the Yukon	
584	It's a Pleasure	
551	The Princess and the Pirate	
591	The Three Caballeros	
552	Wonder Man	
	1945-46	
681	Along Came Jones	
	Block 2	
506	Girl Rush	
507	Falcon in Hollywood	
508	Murder, My Sweet	
509	Nevada	
510	Experiment Perilous	
	Block 3	
511	What a Blonde	
512	Pan-Americana	
513	Having Wonderful Crime	
514	Betrayal from the East	
515	The Enchanted Cottage	
	Block 4	
519	China Sky	
516	Zombies on Broadway	
518	Tarzan and the Amazons	
517	The Body Snatcher	
520	Those Endearing Young Charms	
	Block 5	
521	Two O'Clock Courage	
522	The Brighton Strangler	
523	Back to Bataan	
524	West of the Pecos	
....	George White's Scandals	Not Set
....	Isle of the Dead	Not Set
....	Hotel Reserve	Not Set
....	Spanish Main	Not Set
....	Johnny Angel	Not Set
....	Sing Your Way Home	Not Set
....	The Amorous Ghost	Not Set
....	A Game of Death	Not Set
....	First Yank Into Tokyo	Not Set
....	Mama Loves Papa	Not Set
....	Falcon in San Francisco	Not Set
....	Bells of St. Mary's	Not Set
....	Tomorrow Is Forever	Not Set
...	Radio Stars on Parade	Not Set
....	Ding Dong Williams	Not Set
....	Deadline at Dawn	Not Set
....	Wanderer of the Wasteland	Not Set
....	Dick Tracy	Not Set
....	Cornered	Not Set
....	The Kid from Brooklyn	Not Set
....	Riverboat Rhythm	Not Set
....	Lie Detector	Not Set

REPUBLIC

461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
408	Thoroughbreds	Dec. 23,'44
406	Lake Placid Serenade	Dec. 23,'44
407	The Big Bonanza	Dec. 30,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
409	Grissly's Millions	Jan. 16,'45
410	The Big Show-Off	Jan. 22,'45
464	The Topeka Terror	Jan. 26,'45
3317	Great Stagecoach Robbery	Feb. 15,'45
411	Song for Miss Julie	Feb. 19,'45
454	Sheriff of Cimarron	Feb. 28,'45
441	Utah	Mar. 21,'45
412	The Great Flamarion	Mar. 30,'45
414	Identity Unknown	Apr. 2,'45
413	Earl Carroll Vanities	Apr. 5,'45
465	Corpus Christi Bandits	Apr. 20,'45
433	The Phantom Speaks	May 10,'45
3318	Lone Texas Ranger	May 20,'45
434	Vampire's Ghost	May 21,'45
416	Three's A Crowd	May 23,'45
415	Flame of Barbary Coast	May 28,'45
455	Santa Fe Saddlemates	June 2,'45
420	A Sporting Chance	June 4,'45
442	Bells of Rosarita	June 19,'45
417	Chicago Kid	June 29,'45
422	Gangs of the Waterfront	July 3,'45
423	Road to Alcatraz	July 10,'45
466	Trail of Kit Carson	July 11,'45
456	Oregon Trail	July 14,'45
421	The Cheaters	July 15,'45
419	Hitchhike to Happiness	July 16,'45
424	Jealousy	July 23,'45
418	Steppin' in Society	July 29,'45
443	Man from Oklahoma	Aug. 1,'45
....	Swingin' on a Rainbow	Not Set
....	Tell It to a Star	Not Set
....	Captain Tugboat Annie	Not Set
....	An Angel Comes to Brooklyn	Not Set
....	Behind City Lights	Not Set
....	Fatal Witness	Not Set
....	Texas Manhunt	Not Set
....	Scotland Yard Investigator	Not Set
....	Girls of the Big House	Not Set
....	Marshal of Laredo	Not Set
....	The Tiger Woman	Not Set
....	Colorado Pioneers	Not Set
....	The Woman Who Came Back	Not Set
....	Wagon Wheels Westward	Not Set
....	Bandits of the Badlands	Not Set
....	California Gold Rush	Not Set
....	Song of Mexico	Not Set
....	Mexicana	Not Set
....	Love, Honor and Goodbye	Not Set
....	Rough Riders of Cheyenne	Not Set
....	Sunset in El Dorado	Not Set
....	A Guy Could Change	Not Set
....	Cherokee Flash	Not Set
....	Sheriff of Redwood Valley	Not Set
....	Dakota	Not Set
....	Sheriff of Redwood Valley	Not Set
....	Don't Fence Me In	Not Set

20TH-FOX

501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
516	Hangover Square	Feb.,'45
517	A Tree Grows in Brooklyn	Feb.,'45
518	Thunderhead—Son of Flicka	Mar.,'45
519	Circumstantial Evidence	Mar.,'45
520	Song of Bernadette	Apr.,'45
521	A Royal Scandal	Apr.,'45
522	Molly and Me	Apr.,'45
524	Diamond Horseshoe	May,'45
525	The Bullfighters	May,'45
526	Where Do We Go From Here?	June,'45
527	Don Juan Quilligan	June,'45
523	Call of the Wild (R)	June 15,'45
528	Within These Walls	July,'45
529	Nob Hill	July,'45
	1945-46	
	SPECIAL	
602	Wilson	Aug.,'45
601	A Bell for Adano	Aug.'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sep.,'45
	(Tentative)	
....	And Then There Were None	Sep.,'45
....	State Fair	Oct.,'45
....	The House On 92nd Street	Oct.,'45
....	Colonel Effingham's Raid	Nov.,'45
....	Dolly Sisters	Nov.,'45
....	Fallen Angel	Dec.,'45
....	Dragonwyck	Dec.,'45
....	Kitten on the Keys	Jan.,'46
....	Enchanted Voyage	Feb.,'46
....	Leave Her to Heaven	Mar.,'46
....	The Spider	Mar.,'46
....	Bon Voyage	Not Set
....	San Demetrio	Not Set

UNITED ARTISTS

....	Summer Storm	July 14,'44
....	Since You Went Away	July 20,'44
...	Abroad with Two Yanks	Aug 4,'44
....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest In the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	Delightfully Dangerous	Mar. 31,'45
....	Brewster's Millions	Apr. 7,'45
....	It's In the Bag	Apr. 21,'45
....	Colonel Blimp	May 4,'45
....	Blood On the Sun	June 15,'45
....	Bedside Manner	June 22,'45
....	The Great John L.	June 29,'45
....	Story of G. I. Joe	July 13,'45
....	Guest Wife	July 27,'45
....	The Southerner	Aug. 10,'45
....	Captain Kidd	Aug. 24,'45
....	The Outlaw	Aug. 31,'45
....	Paris-Underground	Sep. 14,'45
....	Spellbound	Sep. 28,'45
....	A Walk In the Sun	Not Set
....	Young Widow	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set
....	Blithe Spirit	Not Set
....	Henry V	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel In the Sun	Not Set
....	Getting Gertie's Garter	Not Set
....	Whistle Stop	Not Set
....	Diary of a Chambermaid	Not Set
....	Abilene	Not Set

UNIVERSAL

9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder In the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
9037	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
9023	Destiny	Dec. 22,'44
9071	Can't Help Singing	Dec. 29,'44
9035	Night Club Girl	Jan. 5,'45
9020	She Gets Her Man	Jan. 12,'45
9039	Under Western Skies	Jan. 19,'45
9010	The Suspect	Jan. 26,'45
9002	Here Come the Co-eds	Feb. 2,'45
9021	Her Lucky Night	Feb. 9,'45
9013	House of Frankenstein	Feb. 16,'45
9036	The Mummy's Curse	Feb. 16,'45
9012	Frisco Sal	Feb. 23,'45
9006	Sudan	Mar. 2,'45
9025	House of Fear	Mar. 16,'45
9027	I'll Remember April	Apr. 13,'45
9040	Song of the Sarong	Apr. 20,'45
9083	Beyond the Pecos	Apr. 27,'45
9073	Salome, Where She Danced	Apr. 27,'45
9011	Patrick the Great	May 4,'45
9028	Honeymoon Ahead	May 11,'45
9033	Swing Out Sister	May 18,'45
9016	See My Lawyer	May 25,'45
9014	That's the Spirit	June 1,'45
9084	Renegades of the Rio Grande	June 1,'45
9041	I'll Tell the World	June 8,'45
9042	Blonde Ransom	June 15,'45
9043	Penthouse Rhythm	June 22,'45
9032	The Frozen Ghost	June 29,'45
9038	Jungle Captive	June 29,'45
9003	The Naughty Nineties	July 6,'45
....	On Stage, Everybody	July 13,'45
9044	The Beautiful Cheat	July 20,'45
9025A	The Woman in Green	July 27,'45
....	Uncle Harry	Aug. 3,'45
9045	Easy to Look At	Aug. 10,'45
....	Lady on a Train	Aug. 17,'45
	1945-46	
....	River Gang	Not Set
....	Night In Paradise	Not Set
....	Senorita from the West	Not Set
....	Strange Confession	Not Set
....	Men In Her Diary	Not Set
....	Girl On the Spot	Not Set
...	Pillow of Death	Not Set
....	The Crimson Canary	Not Set
....	Once Upon a Dream	Not Set
....	Frontier Gal	Not Set
....	Shady Lady	Not Set
....	As It Was Before	Not Set
....	Law for the Pecos	Not Set

WARNER BROTHERS

401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20,'45
411	Objective Burma	Feb. 17,'45
412	Roughly Speaking	Mar. 3,45
413	Hotel Berlin	Mar. 17,'45
414	God Is My Co-Pilot	Apr. 7,'45
415	The Horn Blows at Midnight	Apr. 28,'45
416	Escape In the Desert	May 19,'45
417	Pillow to Post	June 9,'45
418	Conflict	June 30,'45
419	The Corn Is Green	July 21,'45
420	Christmas In Connecticut	Aug. 11,'45
	1945-46	
....	Pride of the Marines	Sep. 1,'45
....	Rhapsody in Blue	Sep. 29,'45
....	Three Strangers	Oct. 13,'45
....	San Antonio	Oct. 27,'45
....	Devotion	Nov. 24,'45
....	Time, Place and Girl	Dec. 29,'45
....	Danger Signal	Jan. 12,'46
....	Saratoga Trunk	Jan. 26,'46
....	Shadow of a Woman	Feb. 9,'46
....	Cinderella Jones	Feb. 23,'46
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Of Human Bondage	Not Set
....	Nobody Lives Forever	Not Set
....	The Big Sleep	Not Set
....	Mildred Pierce	Not Set
....	Too Young to Know	Not Set
....	Stolen Life	Not Set
....	Janie Gets Married	Not Set
....	The Two Mrs. Carrolls	Not Set
....	Confidential Agent	Not Set
....	Night and Day	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2544-2545, issue of July 14, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2556, issue of July 21, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Adventures of Rusty (formerly Rusty)	Col.	....	Ted Donaldson-Conrad Nagel	Not Set	....	.....	....	2467	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Allotment Wives, Inc.	Mono.	....	Kay Francis-Paul Kelly	Not Set	....	.....	....	2555	....
Along Came Jones (1945-46)	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2511	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	140m	July 21,'45	2553	2142	....
And Then There Were None	20th-Fox	....	Barry Fitzgerald-Walter Huston	Sept.,'45	99m	July 14,'45	2541	....	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	.....	....	2384	....
Animal Kingdom, The (1945-46)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	....	.....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	64m	July 21,'45	2554	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	....
Back to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	....
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	.....	....	2434	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2523
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	.....	....	2418	....
Belle of the Bowery	Mono.	....	Gale Storm-Phil Reagan	Not Set	....	.....	....	2454	....
Bell for Adano, A (1945-46)	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2510	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The (1945-46)	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	.....	....	2434	..
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2455
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2523
Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	.....	....	2354	..
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The (1945-46)	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Blazing the Western Trail	Col.	....	Charles Starrett-Tex Harding	Not Set	....	.....	....	2543	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	..
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage (1945-46)	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Border Bad Men	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	....	.....	....	2543	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	...
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	....	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	...
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2523
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2523
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie (1945-46)	20th-Fox	....	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2509	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	....	.....	....	2353	....
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	.....	....	2403	....
Caribbean Mystery (1945-46)	20th-Fox	....	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2554	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	..	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheaters, The	Rep.	421	Joseph Schildkraut-Billie Burke	July 5,'45	87m	July 7,'45	2533	2454	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	July 14,'45	75m	May 5,'45	2433	1994	....
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	....
Cinderella Jones (1945-46)	WB	....	Joan Leslie-Robert Alda	Feb. 23,'45	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid in Old New Mexico	Mono	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	....	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	64m	July 7,'45	2533	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2523
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Not Set	....	.....	....	2555	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	. ..	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Col. Effingham's Raid ('45-'46)	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	....	.....	....	2259	....
Colorado Pioneers	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2555	....
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	....	....	2366	....
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	....
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime Doctor's Warning	Col.	....	Warner Baxter-Dusty Anderson	Not Set	....	.....	....	2543	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	76m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The (1945-46)	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	.....	....	2467	....
Cross My Heart (1945-46)	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Danger Signal (1945-46)	WB	....	Faye Emerson-Zachary Scott	Jan. 12,'46	....	.....	....	2555	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	....	.....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dangerous Partners	MGM	....	James Craig-Signe Hasso	Not Set	....	.....	....	2555	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2523
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Detour	PRC	....	Ann Savage-Tom Neal	Aug. 29,'45	....	.....	....	2543	....
Devotion (1945-46)	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2216	....
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2523
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 22,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color) (1945-46)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	....	.....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color) ('45-'46)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	.....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2366	....
Duffy's Tavern (1945-46)	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed (color)	MGM	....	Lucille Ball-Van Johnson	Not Set	....	.....	....	2366	....
East Side of Heaven (Reissue)	Univ.		Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	....	.....	....	2418	..
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2523
Enchanted Forest (color) (1945-46)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	... .	....	2279	....
Enchanted Voyage, The (color) (1945-46)	20th-Fox	....	John Payne-June Haver	Feb.,'46	....	.....	....	2499	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	63m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	...
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406

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Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	65m	July 21,'45	2554	2366	....
Fallen Angel (1945-46)	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45	....	.....	....	2454	....
Fanny by Gaslight (Br.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fatal Witness, The	Rep.	....	Evelyn Ankers-Richard Fraser	Not Set	....	.....	....	2467	...
Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	....	.....	....	2543	....
Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	84m	.....	....	2278	2523
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Yank Into Tokyo (formerly First Man Into Tokyo)	RKO	....	Tom Neal-Barbara Hale	Not Set	....	.....	....	2366	....
Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	2523
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	....	.....	....	2543	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	2523
Follow That Woman	Para.	....	William Gargan-Nancy Kelly	.....	....	.....	....	2543	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	2523
• For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frontier Fugitives	PRC	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	55m	July 21,'45	2554	2543	....
Frontier Gal (1945-46)	Univ.	....	Rod Cameron-Yvonne De Carlo	Not Set	....	.....	....	2555	....
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	....	.....	....	2384	....
Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	....	.....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	July 21,'45	2554	2543	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gay Senorita, The	Col.	....	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	....	.....	....	2543	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
George White's Scandals	RKO	525	Joan Davis-Jack Haley	Block 5	....	.....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
Girl on the Spot (1945-46)	Univ.	....	Lois Collier-Jess Barker	Not Set	....	.....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of the Big House	Rep.	....	Lynne Roberts-Richard Powers	Not Set	....	.....	....	2467	...
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2523
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2523
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	....	.....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Guy Could Change, A	Rep.	....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2523
Harvey Girls, The (color)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	111m	July 14,'45	2541	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	.....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (1945-46) (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	60m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	...
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	2523
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2455
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
House on 92nd St. ('45-'46) (formerly Now It Can Be Told)	20th-Fox	....	William Eythe-Lloyd Nolan	Oct.,'45	....	.....	....	2499	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
I Didn't Do It	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	....	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2455
I'll Be Your Sweetheart (Br.)	Gains.-GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....

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Imitation of Life (Reissue)	Univ.	....	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	....
In Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	.	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	2523
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	....	.....	....	2279	....
Johnny Angel	RKO	...	George Raft-Signe Hasso	Not Set	....	.....	....	2259	....
Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss (1945-46)	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2497	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2523
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	.....	....	2353	....
Kitten on the Keys (color) (1945-46)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Jan.,'46	....	.....	....	2499	....
Kitty (1945-46)	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	...	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	66m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	.	.....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Last Hill, The (Russian)	Artkino	....	War feature	June 23,'45	84m	July 14,'45	2542	.....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
Lawless Empire	Col.	....	Charles Starrett-Vernon Keays	Not Set	....	.....	....	2543	....
Leave Her to Heaven (color) (1945-46)	20th-Fox	....	Gene Tierney-Cornel Wilde	Mar.,'46	....	.....	....	2499	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	...
Lost Trail, The	Mono	....	Johnny Mack Brown-Raymond Hatton	N ot Set	....	.....	....	2555	....
Lost Weekend, The (1945-46)	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	.....	....	2454	....
Love Letters (1945-46)	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
MAIN Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	...	Leon Errol-Elisabeth Risdon	Not Set	....	.....	....	2403	....
Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	....	.....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	74m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2455
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary (1945-46)	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	.....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	.....	....	2499	....
Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce (1945-46)	WB	....	Joan Crawford-Jack Carson	Not Set	. . .	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's (1945-46)	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	..
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation (1945-46)	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218

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NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color) (1945-46)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	....
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	....
Nobody Lives Forever ('45-'46)	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	..
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2523
Of Human Bondage (1945-46)	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream (1945-46)	Univ.	....	Franchot Tone-Susanna Foster	Not Set	....	.....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
On Stage, Everybody	Univ.	....	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	....
Our Hearts Were Growing Up (1945-46)	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	103m	July 21,'45	2553	2230	....
Outlaw, The	UA	....	Jane Russell-Walter Huston	Aug. 31,'45	121m	Feb. 13,'43	2542	....	....
Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Aug. 23,'45	....	.....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	2523
Pardon My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Not Set	....	.....	....	2543	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Sept. 14,'45	....	.....	....	2454	....
Party Girl (formerly Main Street Girl)	Mono.	....	Doris Merrick-Eddie Quillan	June 1,'45	....	.....	....	2418	....
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	.....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	2523
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	60m	Apr. 7,'45	2394	2279	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2455
Pillow of Death (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (1945-46) (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Sept. 1,'45	....	.....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	....	.....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Rhapsody in Blue (1944-45)	WB	....	Joan Leslie-Robert Alda	Sept. 29,'45	139m	June 30,'45	2521	1530	....
Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	....	.....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
River Gang (1945-46) (formerly Fairy Tale Murder)	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia (1945-46)	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2543	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	.....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Aug. 16,'45	....	.....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	July 28,'45	....	.....	....	2434	...
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Sailor Takes a Wife, The	MGM	....	Robert Walker-June Allyson	Not Set	....	.....	....	2555	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color) (1945-46)	WB	....	Errol Flynn-Alexis Smith	Oct. 27,'45	....	.....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk (1945-46)	WB	....	Gary Cooper-Ingrid Bergman	Jan. 26,'46	....	.....	....	1431	....

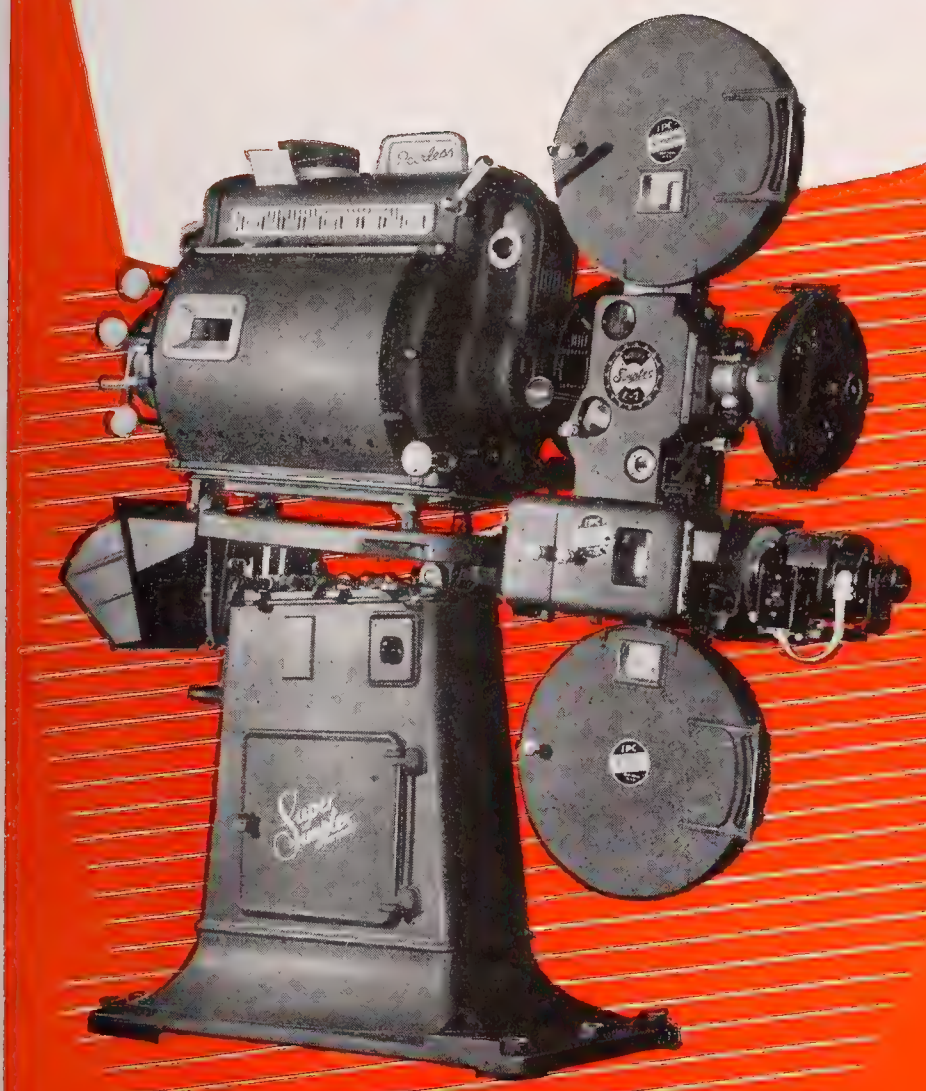
Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Date Page
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Scotland Yard Investigator	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	....	.....	....	2467	....
Secret Mission (British)	English		Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West (1945-46)	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	.....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Feb. 9,'46	....	.....	....	2543	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Oct. 14,'45	....	.....	....	2467	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	61m	Jan. 20,'45	2278	2230	....
Shady Lady	Univ.	....	Charles Coburn-Ginny Simms	Not Set	....	.....	....	2543	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'41	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	(1945-46)	....	.....	....	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	.
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2455
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2523
Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Sept. 28,'45	....	.....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsav	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Spider, The (1945-46)	20th-Fox	....	Richard Conte-Faye Marlowe	Mar.,'46	....	.....	....	2499	....
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	....	.....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
Stage Coach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	58m	July 14,'45	2542	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	.
State Fair (color) (1945-46)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	....	.....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Stork Club, The (1945-46)	Para.	....	Betty Hutton-Barry Fitzgerald	Not Set	....	.....	....	2555	....
Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	..	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414	....	..
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2555	....
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	.....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tell It to a Star	Rep.		Robert Livingston-Ruth Terry	Not Set	....	.....	....	2403	....
Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	.....	....	2384	....
They Were Sisters (British)	Gains.-GFD		James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2523
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2523
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornell Wilde-Evelyn Keyes	Not Set	95m	June 16,'45	2499	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2455

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers (1945-46)	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Oct. 13,'45	..	.....	....	2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	....
Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2523
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2523
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	...	....
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	....	.....	....	2467	....
Time, the Place, the Girl, The (1945-46)	WB	....	Dennis Morgan-Jack Carson	Dec. 29,'45	....	.....	....	2555	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow Is Forever	RKO	....	Claudette Colbert-Orson Welles	Not Set	....	.....	....	2555	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know (1945-46)	WB	....	Faye Emerson-Zachary Scott	Not Set	....	.....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	....	.....	....	2543	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	.....	....	2418	....
Twice Blessed	MGM	529	Lee & Lynn Wilde-James Craig	July,'45	77m	June 2,'45	2477	2354	....
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast (1945-46)	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNCLE Harry	Univ.	....	George Sanders-Ella Raines	Aug. 3,'45	....	.....	....	2499	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2523
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color) (1945-46)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAGON Wheels Westward	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2555	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	..	2187
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Aug.,'45	115m	June 17,'44	2239	....	2523
Way to the Stars, The (Brit.)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	....
Week-end at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	130m	.....	....	2242	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2523
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	.....	....	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color) (1945-46)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	2523
Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	....	Nancy Kelly-John Loder	Not Set	....	.....	....	2555	....
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2523
YOLANDA and the Thief (color)	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	.....	...	2354	....
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	July 28,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	.....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2556.

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SALES policies taken into the field by executives at regional sessions

THEATRE construction plans in work forecast vast post-war program

FRANCE finds nationalism bans are no help to nation's box office

RANK, home, says he will establish own distribution in United States

REPUBLIC PLANS 64 FILMS FOR NEW SEASON

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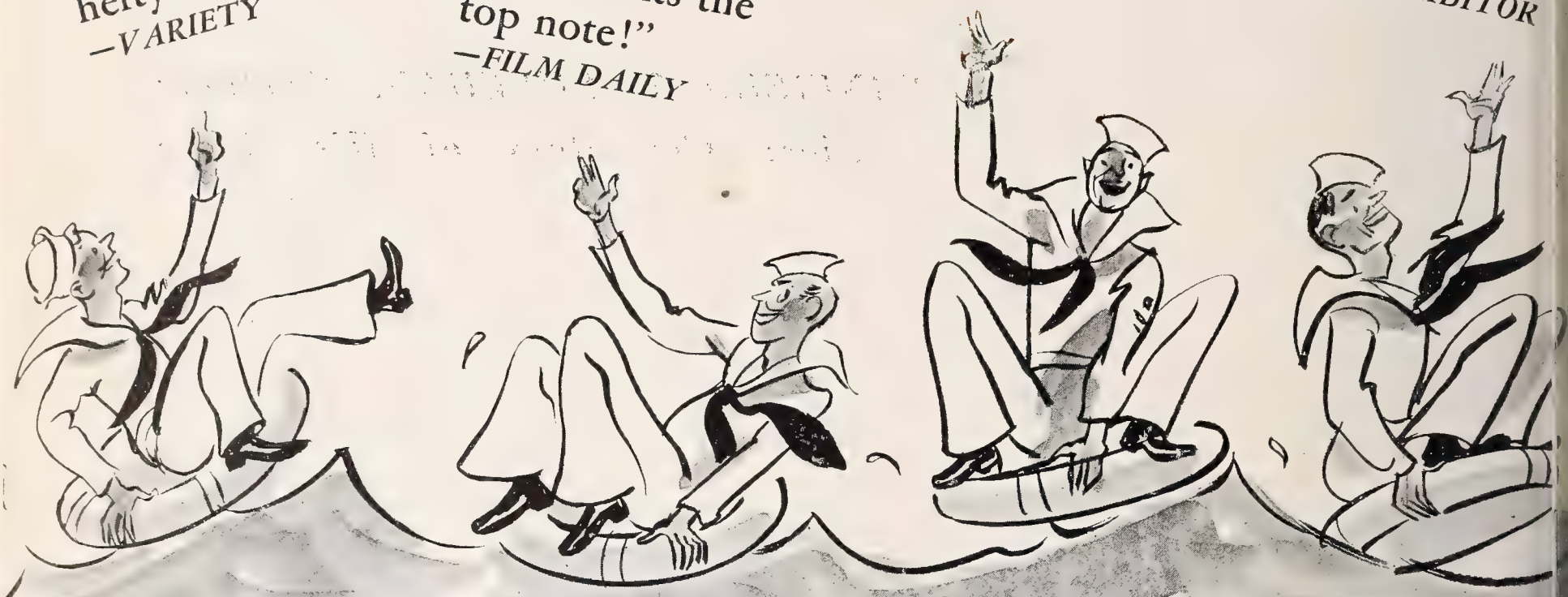
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the talk of
the town!
—SHOWMAN'S TRADE REVIEW

"Top values for you
and everyone
else to see!"
—M. P. DAILY





TAKE OFF
MY HAT TO THE
TRADE PRESS!

Yes indeed the trade press went
overboard in the reviews! But
look at the Capitol Theatre business!
Boys, you certainly called the turn!

Congratulations to all!

★

FRANK SINATRA
KATHRYN GRAYSON
GENE KELLY

in M★G★M's
Technicolor Goldmine

"ANCHORS AWEIGH"

with

JOSE ITURBI

and

DEAN STOCKWELL • PAMELA BRITTON
"RAGS" RAGLAND • BILLY GILBERT
HENRY O'NEILL

Screen Play by Isobel Lennart
Directed by GEORGE SIDNEY
Produced by JOE PASTERNAK



WAR

IF YOU'VE EVER RUN A LOVE STORY MORE WONDI

...ERS' PRIDE...

...RIDE OF THE MARINES"

...L THAN THIS ONE - TELL IT TO THE MARINES!

...WATCH PHILLY AUG. 7th! WORLD PREMIERE - and how!

ALL-SURPASSING WORLD PREMIERE, COLUMBUS, OHIO, AUG. 1st! LAUNCHED WITH ALL THE SMASH SHOWMANSHIP OF 20th CENTURY-FOX



20th Century-Fox presents



A Eureka Pictures, Inc. Production

FRED MacMURRAY

CAPTAIN EDDIE

THE STORY OF RICKENBACKER



20th Century-Fox Presents A Eureka Pictures, Inc. Production · FRED MacMURRAY in "CAPTAIN EDDIE" (The Story of Rickenbacker) with LYNN BARI · CHARLES BICKFORD · THOMAS MITCHELL · LLOYD NOLAN · JAMES GLEASON and Mary Philips · Darryl Hickman · Spring Byington · Richard Conte · Directed by LLOYD BACON Produced by WINFIELD R. SHEEHAN · Associate Producer Christy Walsh · Screen Play by John Tucker Battle

KEEP SELLING BONDS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 160, No. 4 — July 28, 1945

NINETEEN POINTS

THE nineteen-point MGM policy, announced by Mr. William F. Rodgers, is a signally forthright declaration on trade practises coming at a sigificant phase in the evolution of distributor-exhibitor relations—so much and so long the subject of controversy, litigations and governmental concern.

"We are not looking for plaudits for conducting our business in a businesslike way. . . . All we ask . . . is a fair treatment at the hands of our customers as they expect us to give them. . . ."

Apart from the details of the policy enunciated, and to be found recorded in the news pages of this issue, the over-all communication is a recognition of the complete mutuality of interest, that production, distribution and exhibition must each share in terms of performance and service rendered if there is to be health and prosperity in movieland.

The fact is that the mining camp days of the screen are over. It has come of age as an industry. Order and disciplines which mark those mutualities of interest are of obvious necessity. It chances, however, that there remain areas where such declarations are not obvious. That makes many of the continuing problems.

■ ■ ■

DOWN in the Fifty-first Street canyon of Rockefeller Center a little knot of observers gathered about a shiny new and small automobile. They were impressed. It was an Austin, just off the boat from Britain, part of a first shipment since the pall of war lifted over there. Detroit is talking post-war automobiles. Britain has shipped the first one. Ever alert in the consciousness that her survival depends as much on trade as on victory in war, the English so demonstrate a policy of swift aggressiveness. It is a policy to be found expressed and applied, from that isle of trade and manufacture, in everything that Britain can produce, from films to fiddlesticks, wherever a customer may be reached.

■ ■ ■

GOVERNMENT FILM LIBRARY

THE appointment of Mr. John G. Bradley as director of "Motion Picture Project", working title for the new program of the Library of Congress, announced by Dr. Luther Evans, librarian, at last aligns a long debated and highly debatable program of Government attention to the films.

The program, by this step, promises to hold a course of consideration for the motion picture directly identical, or certainly parallel to, the functioning of the Library with relation to the printed word. That means competent custodianship, cataloguing, availability, election and selection—a new order of recognition of the status and function of the screen.

All that is interestingly divergent from the Administration movement of some years past, and ancestral to this development, which contemplated the construction of a complex national federal propaganda machine centralized in Washington in various institutional guises.

Mr. Bradley has been for some ten years head of motion picture activities for the National Archives, which curiously is considerably more exclusively concerned with things on paper than the Library. The Library's film interest, originally developed because the former librarian, Mr. Archibald MacLeish, was enthusiastically interested in and available to the programs of the New Deal and assorted programing advisers. That tended to open the Library to film projects. Meanwhile the National Archives did not seem to be quite so ideologically available, even if equipped to deal with film. Meanwhile, too, there was the slight precedent fact that the Library of Congress had ever held a certain formal functioning with the motion picture in the matter of copyright.

Now by evolutionary steps the film archive becomes library archive—which is where it began when the producers filed paper prints in the dawn years. Now, however, the pictures on file will be workable prints and film will have a parity with the printed page.

■ ■ ■

PARLANCE

A DISPATCH to the New York *Herald Tribune* coming out of Mr. J. Arthur Rank's press audience on his return home quotes him: "Since they have banned the use of the word bastard in 'Henry V', I certainly shall submit scripts of Shakespeare films to the Hays censors before production in the future."

In view of the classic fervour of British protest about the sacrosanctity of Shakespeare it just may be that there was a tint of irony in Mr. Rank's remark.

Nonetheless he has announced a sound decision. He would not ask his picture makers to "follow the copy out the window" on any matter of dramatic construction or "business" which would not fit into the making of a picture addressed at the market. That would be considered stupid. Every presentation of any Shakespearean play is to be considered a version, in which the artists adjust various matters to suit their purpose. Precisely the same condition applies to elements of taste and language. There is rather a lot of English literature of various periods which is not appropriate for public reading before popular audiences in entertainment halls.

Specifically, judgment on the use of the word bastard must depend on how used, and who the bastard is.

■ ■ ■

LONG COURTSHIP

BACK in Washington after a Hollywood sojourn, Mr. Eric Johnston still dallies with decision about his contemplated acceptance of the presidency of the industry's principal trade association. This has been going on for months on end. The tentativity gets thicker and thicker while Mr. Johnston appears to be in the process of making up his mind in public. The deliberation and suspense imply questions and may suggest some to the audience, all of which is not good for Mr. Johnston or this industry. "Shoot, Luke, or pass the fowling piece."

—Terry Ramsaye

THIS WEEK IN THE NEWS

No Film Fires

THE INDUSTRY has a new citation now: "The nation's outstanding example of the effectiveness of fire prevention." So says the National Board of Fire Underwriters. Reason for this citation is that not a single fire occurred last year in the industry's 241 film exchanges. They are subject to fire inspection once a month. During the past 10 years there have been only six small blazes costing $275 in the exchanges, the board said.

Paying the Paper

NEW YORK CITY'S 17-day newspaper deliverymen's strike, from July 1 to 17, has all concerned with the money end of amusement advertising still up in the air. The question: How much will the newspapers charge for motion picture theatre and film company advertising published during the strike, while circulations were sharply reduced?

That there are a lot of answers to that question is evidenced in the value that the *Daily News* and the *Mirror* put on their services. The *Mirror,* which ran motion picture advertising every day during the strike, will charge 40 per cent of normal cost for July 1 only and will make no charge for the advertisements carried from July 2 through 17. The *News,* however, which ran film advertising July 1, 2, 3 and 17, will make no charge for the first three days of the strike, but will charge 50 per cent of normal rates for July 17.

Further variance is shown in reports on the *Times* and the *Sun.* The *Sun* is reported as making no charge whatever for the strike-day ads it carried, while the *Times* is reported planning to charge full rates for the advertising it published all during the strike, but at the same time it has worked out an arrangement to permit doubling of advance advertising campaigns space at 50 per cent of the cost on picture openings between July 19 and August 31, providing an advertiser had a space opening during the strike.

Junket Preview Back

IN A REVIVAL, with improvements, of the quaint institution known in Hollywood as the preview junket, Lieut. Gen. Holland M. ("Howlin' Mad") Smith, commandant of Camp Pendleton, California, was host last week to the press and to picture personalities—100 souls net—and to 10,000 of his Marines at a previewing, under a crescent moon, of Jack Skirball's "Guest Wife," a Claudette Colbert-Don Ameche comedy reviewed in this edition, and which United Artists distributes.

To the press, long anchored to its Hollywood base, the journey, a 19-hour interlude, inclusive of the film's 90 minutes of running time, was a reminder of pre-war arrangements in kind, plus a feature which was tagged, forthwith, post-war and pretty. The first stop was at the Del Mar Hotel, where the commandant and his staff entertained at luncheon, and the second was at Del Mar race course, where four races were covered in thorough style by all present. The post-war fixture was a sealed envelope marked "not to be opened until just before the third race," and which contained a pleasantly commiserative sentiment about the losses sustained on the first two events, plus the price of a two-dollar mutuel ticket on the third. Ancient humor to the contrary notwithstanding, the ladies and gentlemen of the press, amiably and entertainingly escorted by Skirball publicist George Glass, agreed in informal caucus that this was the first time real coin of the realm had been dispensed by a producer who attached no strings.

To the 10,000 Marines—and this is the nub of the story—the arrival of the players, who ran off an impromptu program in person before the screening, and the entertainment provided was an event of importance, for the drift of entertainment-for-morale has been toward hospitals and overseas these past several months. That's how come the commandant, "Howlin' Mad" by reputation, but quite the reverse under these conditions, commandeered the buses and the gasoline to make the junket possible. It's figured there'll me more of this sort of thing from here on out.

Biding His Time

ERIC JOHNSTON, president of the U. S. Chamber of Commerce, returned to Washington Tuesday from his 10-day visit to Hollywood, but indicated some time might elapse before he made any announcement regarding his joining the Motion Picture Producers and Distributors of America. Joyce O'Hara, special assistant to Mr. Johnston, told reporters no statement would be issued this week and that it might be some time before Mr. Johnston had reached a definite decision. While in Hollywood, Mr. Johnston talked with industry executives about the work of the MPPDA, the potential duties he would assume if he joined the organization and conditions that would have to be met by the MPPDA, but there was no indication of any final decision on his part.

Quiz for Product

JULES LEVEY, independent producer releasing through United Artists, isn't taking any chances. Before setting up his 1945-46 production schedule, he is querying 15,000 exhibitors in an effort to survey the public's taste in motion pictures. Based on results of this study, Mr. Levey will examine the field of available properties and select his product for next season. His questionnaire, inviting suggestions from the nation's showmen as to the type of films he should make, lists 12 backgrounds for films which are of proven dramatic and box office value, according to the UA announcement. The list includes types of stories as follows: war, gangster, love, domestic drama, mystery, light musical, Western, sea, costume, family comedy and sports.

Yes and No

THE SOUTH has not yet been able to make up its mind about "The Southerner," the David Loew production distributed by United Artists. The censor board in Memphis, Tenn., has banned the film, but five chapters of the United Daughters of the Confederacy in Atlanta, Ga., have endorsed it.

While the Memphis board cited no reasons for banning the film, the Daughters of the Confederacy in the Atlanta area endorsed the film "in the belief that it portrays the courage, stoutheartedness and love of our land which is an outstanding characteristic of the South."

Gradwell L. Sears, UA vice-president in charge of distribution, said in regard to the Memphis action: "Any individual or groups of individuals will have to prove that conditions in the South as depicted in 'The Southerner' are completely false before United Artists even will consider any change in its plan to provide this production with the widest box office market available."

DISTRIBUTORS designate 59 so far for 1945-46 release Page 13

REPUBLIC plans to offer sixty-four films in new season Page 14

PRODUCT and sales policies taken to the field in relays Page 19

RANK states design to be distributor in America Page 20

WINFIELD SHEEHAN, famed producer, dies in Hollywood at 61 Page 21

ANTI-TRUST action defense studies exhibition in 92 U. S. towns Page 22

EXHIBITION blueprints vast theatre changes in post-war period Page 25

FRENCH becoming cooperative as need for U. S. product increases Page 28

BOX OFFICE Champions for the month of June Page 30

FILMS to be used as weapon in Allied control of German nation Page 32

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ESTA SEMANA

Ya en Londres, J. ARTHUR RANK, a su regreso de EE. UU., declara su intención de establecer una organización distribuidora en la Unión Americana, y dice que nos enviará de 8 a 15 películas en los próximos tres años Página 20

MAS COLABORACION hacia la industria cinematográfica de EE. UU. se hace sentir en Francia al notarse una escasez de películas de Hollywood. Durante la guerra se destruyeron 166 cines en Francia. Página 28

La REPUBLIC producirá en México seis de su programa de 64 películas de 1945-46, 16 de las cuales serán de vaqueros del Oeste. Página 14

Los empleados de las compañías americanas de cine en MEXICO notifican a sus jefes que se declararán en huelga para el 31 de Julio si no se les aumentan bien los sueldos. La producción mexicana en paro debido a un conflicto interno de sindicatos. Página 36

Las distribuidoras AMERICANAS anuncian, al comienzo de la temporada, 59 películas para estreno en 1945-46, comparadas con 41 que se anunciaron cuando principió la temporada pasada. Página 13

New Money

THE FILM industry as a sound investment-financing proposition, has finally made an impression on America's insurance companies, long experienced in re-financing and probably the nation's largest investors.

Last week several important insurance companies of New York, Boston, Philadelphia, Chicago and Canada, joined with the First National Bank of Boston to put forward one of the largest single financing deals in industry history, a $40,000,000 financing program for Loew's, Inc.

Under terms of the deal, Loew's will refund most of its present debt and raise $16,000,000 of new money. The company sold $28,000,000 of 20-year three per cent debentures at a premium of two and 80 one-hundredths per cent basis to the group of insurance firms. Amortization of the debentures will begin January, 1954.

Loew's also sold a $12,000,000 note, two per cent serial, to the First National of Boston which will retain the bulk of that amount. The note will be amortized at a rate of $1,500,000 annually and will thus be fully retired at the end of eight years.

With the proceeds of the new debentures and notes, Loew's will pay off the $13,000,000 of three per cent debentures, due in 1945, which also has been sold privately to the insurance companies, and the $10,850,000 guaranteed three per cent first mortgage bonds due in 1945 of Loew's Theatre and Realty Company, a subsidiary.

The film company will derive some $16,000,000 of new money which will be available for post-war requirements and improvements in this country and abroad. Remaining outstanding will be about $4,500,000 of mortgages on various theatres and a $1,500,000 note due the First National and issued in connection with two previous financing deals.

Serge Semenko, president of the First National, is credited with having arranged most of the terms of the deal. The Boston bank has figured prominently in previous financing arrangements for film companies, including the $25,000,000 deal for Warner Bros. two years ago, and financing of Universal, Paramount, Columbia and RKO.

Iwo to Paree

AMERICAN films—films about the Pacific war, far away to Frenchmen—invaded the famed Paris Opera House Tuesday, together with slick paper programs which were bought eagerly at $6 per copy.

The showing was of "Fighting Lady" and "To the Shores of Iwo Jima," an activity of Franco-American cooperation designed to interest the French in our Pacific war effort. French and American military and political figures attended, and thousands of Parisians and American soldiers jammed Opera Square outside.

Grace Moore, for the first time in five years, sang in the theatre between films and led the thousands outside in singing of "The Marseillaise." Miss Moore, a motion picture as well as opera star, sang the anthem from the Opera House balcony, the first time it has been sung from there since Marthe Chenal did so in 1918.

The programs were sold by smiling and appropriately garbed Red Cross girls. Parisians, beset by the worries of everyday living, bought without stint.

Theo. J. Sullivan has been appointed Treasurer and Business Manager of Quigley Publishing Company, Inc.

Mr. Sullivan first joined the staff of Quigley Publications in 1924. In 1925 he took a leave of absence to follow a course of studies at the University of Illinois. He rejoined the staff in 1927 and since then has been Secretary of the Company and associated with its financial and business management.

Capt. Leo J. Brady has been appointed to succeed Mr. Sullivan as Secretary of the Company. Capt. Brady was Assistant to the President from 1931 until commissioned in the Army of the United States, in 1942. Upon his recent return to inactive military status he resumed his association with the Company.

Tax Revenue Soars

ADMISSION tax collections for the nation in the fiscal year ended June 30, compared with the preceding 12 months shows a 150 per cent increase, the Bureau of Internal Revenue reported in Washington Wednesday.

Revenue from the amusement industries, including film theatres, during the fiscal year of 1945 hit an all time high of $357,466,115, compared with $205,289,026 for the fiscal year of 1944. The increase reflected the higher admission tax rates which went into effect April, 1944.

Collections for the first six months of the current calendar year reached $170,447,525, compared with $113,497,321 for the corresponding period in 1944.

Collections for June, 1945, fell slightly below the monthly average with receipts of $28,157,974 reported, compared with $31,923,365 for May. The bureau pointed out, however, that May business, on which the June collections were based, like that of the previous month, was better than in the corresponding months last year, the only two in which the present rates were effective. June, 1944, receipts were $26,240,195.

Kennedy Buys Acreage

JOSEPH P. KENNEDY, financier, onetime motion picture producer, reorganizer of Paramount and RKO, chairman of the Securities and Exchange Commission, chief of the U. S. Maritime Commission, and Ambassador to the Court of St. James's, is putting his American dollars—or a considerable portion thereof—into American real estate.

Shortly after announcing the purchase of the Standard Oil Building, largest in Albany, Mr. Kennedy has dwarfed that outlay of a few millions by disclosing the acquisition of the world's largest building under private ownership. His agents announced last Thursday the conclusion of a deal for the Merchandise Mart in Chicago.

Built by Marshall Field, a person of varied talents and wide travel, the project cost more than $30,000,000. It was indicated, but not officially, that the Kennedy interests paid $19,000,000. It contains 93 acres of floor space, covers two city blocks, with a frontage of 724 feet on Kinzie Street, 577 feet on the Chicago River, 324 feet on Wells Street, and a diagonal frontage of 356 feet on Orleans Street. There is also a fourth dimension which controls Mr. Kennedy's decision.

Mr. Kennedy for some years has been indicating that he has more expectancy of continuing value in equities than in dollars. That became evident a long time ago when he astutely converted a lot of dollars into a lot of Scotch whiskey about a time when the people with the dollars wanted the Scotch. He also has been acquiring large holdings in New York business real estate. What with his background in Administration relations and such affairs as the Securities and Exchange Commission, the Maritime Commission and the British Ambassadorship, he is considered well informed.

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THIS WEEK the Camera reports:



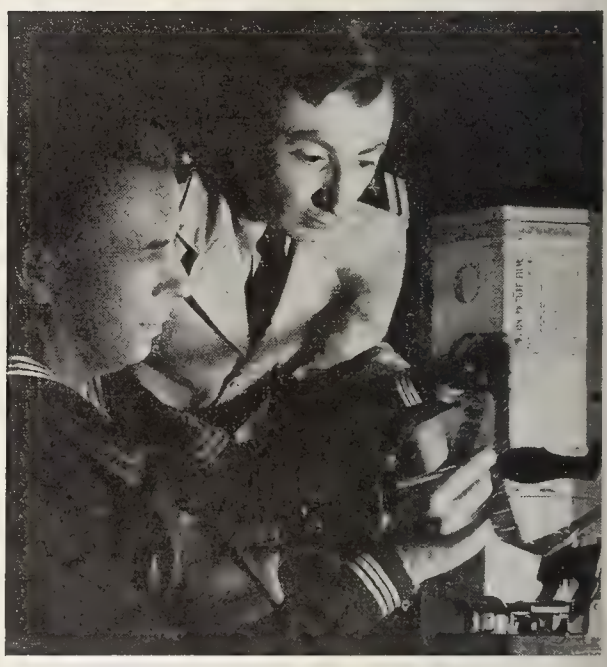
Official U. S. Navy Photo

KEEPING THE CUSTOMERS—Where the fighting men go the pictures go, too. Here is an audience "top side" on one of those big battle wagons, now probably somewhere in the Pacific and presumably attending to the delivery of certain matters pertaining to international relations of an urgent nature. The Navy Exchange endeavours to give every ship with screen equipment a new show for every night. The choice is: musical, girls and mystery, in that order. Social problems are no good. War films are worth less than that.



AT PARAMOUNT'S "One Third of a Century" celebration in Denver—customers and employees of long service: seated, Mrs. A. F. Kehr, Prairie Theatre, Ogallala, Neb.; Mrs. F. B. Allen, Allens Theatre, Farmington, N. M., and Mrs. Lee Mote, 30 years a customer.

Standing: George Smith, western division manager, C. J. Bell, Denver exchange manager, Duke Clark, Dallas division manager, Tillie Chalk, chief accountant, William Demarest, star, Edna Ahlers, contract clerk, Hugh Braly, Denver district manager, and A. F. Kehr.



WHAT THEY ARE DOING NOW—The motion picture industry has thousands of men in service. Here is a report on two of them—right—Lieutenant Edward A. Kimpel, Jr., USNR, in charge of the Motion Picture Sub-Exchange, Norfolk, Va., who until 1942 was assistant general manager of Rome Theatres, Baltimore, and his assistant, Gregory S. Vojae, storekeeper first class, formerly office manager and booker for Columbia in Cleveland.

ON THE JOB and ON THE SET— Donald M. Nelson, left, formerly of Chicago, Washington and now of Hollywood, newly elected president of the Society of Independent Motion Picture Producers, with Ann Dvorak, player, and Jules Levey, producer, on a set of "Abilene", currently in the making. This is Mr. Nelson's first appearance at a studio in operation. Last week Mr. Nelson sold his home, complete with riparian right, fronting on Lake Michigan, at Glencoe, Illinois, for, it is said, $75,000. Apparently California is to be home.





JOHN G. BRADLEY, director of Motion Picture Project, Library of Congress. His appointment was announced at the end of last week by Luther Evans, librarian, in Washington. Mr. Bradley has long been known within the industry, especially for his work as chairman of the committee on film preservation of the Society of Motion Picture Engineers. He entered government service more than ten years ago as head of motion picture activities for the National Archives. Before that he was journalist, sales executive, professor of English, a captain of Texas cavalry, student of folklore.



WITH "ON TO RIO" the keynote, MGM's eastern district and branch managers conferred in New York last week under direction of E. K. O'Shea, Eastern sales manager. In the picture above are Herman Ripps, Albany; Ben Abner, New Jersey; Lou Formato, and Bob Lynch, Philadelphia; Jack Bowen, New York; M. N. Wolf, and Tom Donaldson, Boston; Jack Mundstuk, Buffalo; Harry Rosenblatt, New Haven; Ralph Pielow, New York; Paul Richrath, Mr. O'Shea, Edwin W. Aaron, Leonard Hirsch, and Irving Helfton, home office.



By the Herald

PRESS CONFERENCE, in New York: Lt. Collier Young, producer of "The Fleet That Came to Stay" answers questions before screening the WAC release.



IN BOSTON, United Artists' sales meeting, showing Dave Leff, Burt Freeze, Matt Sullivan, John Bykowski, Sherman Germaine, Phil Trent, Ray Wilye, Phil Engel, Sam Lefkowitz, Harry Gold, Phil Dow, Jack Goldhar, John Dervin, Joseph Cronin, George Hager, Herb Schaffer, Irving Mendelson, Agnes Donohue, and Nat Ross.



© 1945 Universal Pictures Co., Inc.

A QUARTER OF A MILLION dollars worth of effects, and no production value, went up in fire and smoke last week when six acres of Universal's back lot were swept by a fire which started in the old Tom Mix barn set. A property museum of vehicles from ancient stage coaches to modern traps and sulkies was consumed, along with a deal of old Universal history.



ON THE SET of Warners' "Janie Gets Married", Herman Silverman, right, Wometco circuit general manager, visits with director Vincent Sherman, and stars Robert Hutton, left, and Joan Leslie.



STANTON GRIFFIS, center, retiring Red Cross Pacific commissioner, recently received the Army's Award of Merit, in the Pacific, from Lt. Gen. Robert C. Richardson, right, "for exceptional and meritorious service". Mrs. Margaret Emerson, Mr. Griffis' assistant, watches.

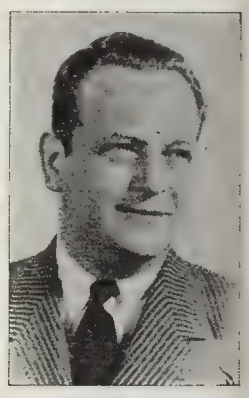


FROM FAR PLACES—"I have received Motion Picture Almanac, which I ordered through the Belgian consulate and it makes me feel like back in New York again", writes Andre Heyman, *chef de la Section Ciné-Photo, Service de l'Information,* Léopoldville, Congo Belge. "I am still at it under hard conditions", he records, making information shorts about equatorial Africa. The picture shows a photographic camion. "It has covered 18,000 kilometers, but everyone and everything came back". Mr. Heyman is in helmet, an assistant barefoot.



DISCLOSING plans for French production and European expansion, PRC has appointed Edmund Tenoudji, left, Continental European manager. He is seen at the New York office with Leon Fromkess, seated, president, and Roberto Socas, foreign sales manager.





WARNER PROMOTIONS: Morris Saifer, above, to Calgary manager; J. M. "Jerry" Wechsler, above right, to Cleveland manager, and Sam Pearlman, right, from Calgary to Toronto manager.



DISTRIBUTORS DESIGNATE 59 FOR 1945-46 RELEASE

Compared to 41 Last Year Means More Product at Start of Season

The distributors at this point have scheduled entatively a total of 59 pictures for release in he new season, compared to 41 films set at this ime last year for new season distribution—an ncrease of more than 40 per cent.

Analysis of release schedules of the 11 companies shows that more product is being made available to exhibitors for the start of the 1945-46 season than was designated last year, up to July. This does not mean, however, that there will be more films released during 1945-46 than there were in 1944-45. On the contrary, the total number of pictures distributed next year probably will fall slightly below this season.

Thus far, a total of 353 films have been released during 1944-45, compared to 397 in 1943-44, as of July. For August and September of this year, 25 productions already have been scheduled, compared with 23 set last year for the two-month period. More specials and fewer reissues have been distributed this season.

Line Marking Seasons Gradually Disappearing

Comparative analysis further shows that the line of demarkation between seasons has gradually diminished under boom-market selling conditions. It also means that the distributors are setting new product dates earlier this year than last.

Company schedules at this time further reveal that at least 129 pictures are on the backlogs, some of which will be released in 1945-46, and the rest the following season. In July of 1944, 148 pictures were listed as backlog product.

Exhibitors can look forward to delivery of a large number of top-budget productions with heavy cast and production values marking the first half of the new selling season.

Although MGM has not announced its next block of pictures and will not do so until the twelfth block is completely sold, as announced last week by William F. Rodgers, vice-president in charge of distribution, at the Metro Chicago sales meeting, it is understood that three specials are to come from the company during the early part of the new season. The films are "Ziegfeld Follies," for which several pre-release dates already have been set; "Anchors Aweigh," now playing at the Capitol in New York, and "Weekend at the Waldorf," scheduled for opening in the near future at the Radio City Music Hall, New York.

MGM Backlog Includes 18, Same as Last Year

MGM finishes the 1944-45 season with 31 pictures, with its 12th block of three for July, compared to 34 films released in 1943-44. The company has 18 pictures on the backlog, the same number as last year this time.

Ten top productions have been designated by Paramount for release during the first half of 1945-46, compared to seven set last year. Paramount concludes this season with 30 releases, two less than last season.

Among the 10 films set for 1945-46 are: "Road to Utopia," "Two Years Before the Mast," "Kitty," "Miss Susie Slagle's," "Duffy's Tavern," "Love Letters," "The Lost Weekend," "The Virginian," "Our Hearts Were Growing Up" and "The Stork Club."

Additionally, Paramount has 10 on its backlog, compared to 16 last year.

Although RKO Radio has not yet set its next block of five pictures, it is expected that the block will begin the new season. Thus far, the company has released 31 pictures, compared to 34 last season.

It is indicated that "George White's Scandals," "Johnny Angel," "First Yank Into Tokyo," "Mama Loves Papa" and "Falcon in San Francisco" will be released by RKO for the beginning of 1945-46. "Along Came Jones," produced by International for RKO release and starring Gary Cooper, is the first RKO special of the new season.

The company has 17 pictures on the backlog compared to 22 last year.

20th-Fox Designates 19 For Start of Season

Twentieth Century-Fox has designated a total of 19 pictures for 1945-46, including six specials with release dates set through August and September. Last year, during July, 14 pictures were set for the new season selling.

Twentieth Century-Fox will end 1944-45 with 28 pictures compared to 33 for 1943-44.

Pictures and dates for the company's new product are: "And Then There Were None," September; "State Fair," October; "The House on 92nd Street," October; "Colonel Effingham's Raid," November; "Dolly Sisters," November; "Fallen Angel," December; "Dragonwyck," December; "Kitten on the Keys," January; "Enchanted Voyage," February; "Leave Her to Heaven," March; "The Spider," March. Dates for "Bon Voyage" and "San Demetrio" have not yet been set.

Warner Bros. has made tentative release plans for 10 pictures for the new season, compared to two films last year, which were set ahead. The company released 19 films during the past season as against 21 in 1943-44. Only 12 productions are on the backlog at this time.

Dates for the following Warner pictures have been scheduled: "Pride of the Marines," September; "Rhapsody in Blue," September; "Three Strangers," October; "San Antonio," October; "Devotion," November; "Time, Place and Girl," December; "Danger Signal," January; "Saratoga Trunk," January; "Shadow of a Woman," February, and "Cinderella Jones," February.

WARNERS SET 25 FOR FOREIGN MARKET

Warner Bros. will distribute 25 pictures in the foreign field during 1945-46, compared with 19 releases in 1944-45, the company announced in New York last week. Warner foreign branches have been advised of this number, the same as scheduled for domestic distribution at the present rate, it was said. Foreign operations for the fiscal year just ending are understood to have been the best to date. In addition to the boom in England, North Afirca and other parts of the European area where American film distribution has been possible, substantial increases in billing were recorded in Argentina, Brazil, Chile, Panama, Uruguay, Australia and New Zealand.

Columbia Seen Finishing Season with 45 Films

Although no date has been set by Columbia for "A Thousand and One Nights," the picture already has opened in several key cities and may finally be designated as a new season production.

Columbia will probably finish the 1944-45 season with 45 releases, the same as last year. The company scheduled release dates in August for only three pictures: "Gay Senorita," "Rustlers of the Badlands" and "Over 21." Additionally, there are 19 pictures on the backlog, the same number as last year.

Twenty-five features have been distributed to date by Republic this season, with seven more to come before the end of 1944-45 selling. Only one picture has an August release date, "Man from Oklahoma," and 27 films are on the backlog, compared to 17 last year. Of the 27, it is understood that seven features and probably a few Westerns are to be sold as 1944-45 product.

United Artists will complete this season with 23 features, compared to 27 last year. The 23 includes "Spellbound," the David O. Selznick production which has a tentative release date of September 28. UA has a backlog of 12 pictures, compared to nine at this time last season.

Universal Designates 13 For 1945-46 Release

Universal has designated 13 pictures for 1945-46 release, including "River Gang," "Night in Paradise," "Senorita from the West," "Strange Confession," "Men in Her Diary," "Girl on the Spot," "Pillow of Death," "The Crimson Canary," "Once Upon a Dream," "Frontier Gal," Shady Lady," "As It Was Before" and "Law of the Pecos."

For the 1944-45 season, Universal has released to date 49 pictures, compared to 53 at this time last year. Three films have August release dates: "Uncle Harry," "Easy to Look At" and "Lady on a Train."

Thus far this season, Monogram has released 32 films, and has one picture designated for September, compared to 30 distributed up to this time last season. Eight pictures are on this year's backlog, as against seven last year.

PRC Pictures has distributed 31 pictures to date for 1944-45, compared to 32 last year. The company also set dates for nine more through August, September and October and has six pictures on the backlog.

Independents Named Aides To Assist Donald Nelson

Members of the Society of Independent Motion Picture Producers in Hollywood last week named seven of their organization to an executive committee to act with Donald Nelson, new president, on all matters concerning the organization. The seven are: George Bagnall, Roy Disney, Samuel Goldwyn, Leo Spitz, Sol Lesser, Daniel T. O'Shea and Edward Small.

REPUBLIC PLANS 64 FOR NEW SEASON

Includes 16 Westerns, with Budget at $20,000,000; To Do Six in Mexico

Republic Pictures plans 64 features and Westerns and four serials in 1945-46, with a $20,000,000 production budget, it was announced in New York last Friday by H. J. Yates, Sr., president of Republic Productions, and James R. Grainger, president of Republic Pictures.

In outlining the company's complete product schedule for the new season, Mr. Yates and Mr. Grainger made known that additionally $2,000,000 had been allotted for studio expansion, $3,000,000 for promotion, and $1,800,000 for the production of six Spanish-English productions in Mexico City during 1945-46.

It was indicated that during the new season a number of important deals for production and star talent now in negotiation would be closed.



HERBERT J. YATES, Republic Productions head, at a luncheon last week in Hollywood, one of a series of trade press affairs. At right is Sam Smith, of British Lion Film Corporation, London.

Signs Ben Hecht to Deal

Last week Mr. Yates made known that Republic had signed Ben Hecht to a three-year deal under which he is to write and produce one or more pictures annually, selecting his own director and cameraman. The trend at the studio is toward more such autonomous production units, Mr. Yates said.

Among the top-budget 1945-46 films scheduled are to be two Frank Borzage specials and several Alfred Santell productions.

Referring to the Hecht agreement, Mr. Yates said: "In my opinion, theatre divorcement is sure to come. By offering producers, directors, writers and stars more independence of action, Republic can and will attract top talent in all fields."

He announced that the Government had approved the company's plans to build two new stages and additional office buildings in Hollywood, on which work would start as soon as materials and labor are available.

According to the announcement, "the constant reopening of world markets as war conditions permit, has activated an international-mindedness on the part of Republic executives to the extent of training both technicians and sales personnel for foreign film production and distribution. These men will be assigned to foreign posts as quickly as individual markets become available," it was said.

Borzage Films Head List

Heading the 1945-46 schedule are the two Borzage productions, "Concerto" and "That Man Malone." "Concerto" is Republic's first venture in Technicolor and Mr. Yates indicated the film had been budgeted at $1,500,000. "That Man Malone" will star John Wayne and will have a similar budget.

The company has established a "de luxe" group of 10 films, for which the studio plans to use outstanding production and star talent. The 10 pictures will be:

"Hit Parade of 1946," a musical, on the style of previous Republic films in the series, to be directed by Al Rogell, with Constance Moore as star.

"A Fabulous Texan," with Victor McLaglen, Tom London, Grant Withers and Dale Evans in the cast, William J. O'Sullivan, producer; William K. Howard, director.

"Rio de Janeiro," a big-budget musical; to star Tito Guizar, produced by Harry Grey.

"That Man of Mine," to co-star Ann Dvorak and Michael O'Shea, with John English as director and Armand Schaefer, associate producer.

"Dakota," starring John Wayne, will be produced and directed by Joseph Kane, with Vera Hruba Ralston and Walter Brennan in the cast.

"Murder in the Music Hall," a murder mystery, to be produced by Herman Millakowsky, with Vera Hruba Ralston as star.

"In Old Sacramento," to be produced and directed by Joseph Kane, will star John Wayne.

"Calendar Girl," a musical, to be produced by Harry Grey, will star Constance Moore.

"Earl Carroll's Sketchbook," a musical revue, also will star Constance Moore, with Harry Grey as associate producer.

"That Brennan Girl," to be produced and directed by Alfred Santell.

"The Plainsman and the Lady," to be produced and directed by Joseph Kane, an outdoor adventure story co-starring John Wayne and Ann Dvorak.

Schedules 24 Others

In addition to these top-budget productions, Republic has scheduled 24 features, including:

"An Angel Comes to Broadway," musical, introducing several new players including: Kaye Dowd, Robert Duke and David Street.

"Scotland Yard Investigator," mystery, with C. Aubrey Smith, Erich von Stroheim, Stephanie Bachelor.

"The Affairs of Geraldine," romance with music, with Jimmy Lydon and Jane Withers.

"Gay Blades," with Ruth Terry, Pinky Lee, Robert Livingston.

"Melody and Mystery," starring Joseph Schildkraut.

"The Ghost Goes Wild," with Edward Ashley and Lynne Roberts.

"Lightnin' Strikes Twice," comedy-drama, with Al Pearce and Lynne Roberts.

"One Exciting Week," melodrama, Al Pearce, Stephanie Bachelor and Jane Frazee.

"Captain Tugboat Annie," comedy with Jane Darwell and Edgar Kennedy, produced by James S. Burkett.

"Girls of the Big House," melodrama, with Lynne Roberts and Virginia Christine.

"Down Tahiti Way," melodrama, with Jane Frazee, Wally Vernon and Chic Chandler.

"A Guy Could Change," drama, with Allan Lane, Jane Frazee and Twinkle Watts.

"The Gentlemn from Missouri," comedy with Roy Acuff and Ruth Terry.

"Night Train to Memphis," melodrama, with Roy Acuff starring.

"The Inner Circle," comedy.

"The Woman Who Came Back," melodrama featuring John Loder, Nancy Kelly and Otto Kruger, to be produced and directed by Walter Colmes.

"Song of Mexico," comedy with music, to be made in Mexico, with Adele Mara, Edgar Barrier and George Lewis; produced and directed by James A. Fitzpatrick.

Also: "The Twisted Circle," melodrama; "Passkey to Danger," murder mystery; "The Invisible Informer," melodrama; "Traffic in Crime," melodrama; "The Mysterious Mr. Valentine," mystery; "Undercover Woman," melodrama, and "Crime of the Century," melodrama.

Two Roy Rogers Specials

Republic will release two Roy Rogers' special outdoor productions, budgeted at $500,000 each, during the 1945-46 season, Mr. Grainger told delegates at the closing session of the company's two-days sales meeting last Wednesday at the Blackstone Hotel, Chicago. See page —.

The two Rogers' films, "Don't Fence me In," and "My Pal, Trigger," will receive top production attention and will be sold individually, apart from the other outdoor musicals featuring Rogers, Mr. Grainger said.

Republic will support the two pictures with the biggest advertising-publicity-exploitation campaign ever utilized on any Rogers film.

These two pictures are to be in addition to the company's "premiere" group of eight: "Shine On, Texas Moon," "Grand Canyon Serenade," "Rose of Juarez," "Song of the Golden West," "Heart of Old Mexico," "California Fiesta," "Trail Winds" and "Beyond the Great Divide."

"Valley of the Zombies" and "Cat Man of Paris" are to be the two horror pictures scheduled.

16 Westerns Included

Sixteen Westerns are included in the 1945-46 program, eight starring Bill Elliott and eight starring Sunset Carson. The company also plans to start its latest Western discovery, Monte Hale, in a series of outdoor films.

Titles for the Bill Elliott pictures are: "California Gold Rush," "Phantom of the Plains," "Conquest of Cheyenne," "Sheriff of Redwood Valley," "Sun Valley Cyclone," "Wagon Wheels Westward," "Marshal of Laredo" and "Colorado Pioneers." The Carson pictures include: "Bandits of the Badlands," "Rough Riders of Cheyenne," "The Cherokee Flash," "Alias Billy the Kid," "Red River Renegades," "Days of Buffalo Bill," "The El Paso Kid" and "Rio Grande Raiders."

During the season Republic also will reissue a third group of eight Gene Autry productions, including: "Melody Ranch," "Springtime in the Rockies," "Man from Music Mountain," "Rancho Grande," "Under Fiesta Stars," "Singing Vagabond," "Guns and Guitars" and "The Old Corral."

The four serials which complete the program are: "Daughter of Don Q," "The Phantom Rider," "King of the Forest Rangers," and "The Scarlet Shadow."

WINNER OF 6
ACADEMY AWARDS!
ON THE LIPS OF THE
WORLD
ACCLAIMED
ACCORDEI
HONOR!
NEVER SUCH
SELLING CA



THE MOST IMPORTANT ANNOUNCEMENT EVER MADE . . . . . .

AT POPULAR PRICES

as TIMELY as it's great!

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All its bigness is in the dramat



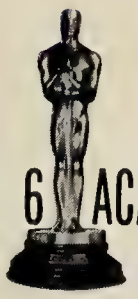
...rryl *F. Zanuck's*

...ILSON

IN TECHNICOLOR

Directed by
...ENRY KING

Written by
LAMAR TROTTI



WINNER OF 6 ACADEMY AWARDS!

...STANDING! At its second engagement, ROXY, New York City!

...ular-appeal selling campaign from 20th Century-Fox

30th ANNIVERSARY

One of the great  motion pictures for which Darryl F. Zanuck won the IRVING THALBERG AWARD for the highest consistent standard of achievement!

TIMELY! GRIPPING! DRAMATIC! AT POPULAR PRICES

Darryl F. Zanuck's

WILSON

IN TECHNICOLOR

Directed by HENRY KING

Written by LAMAR TROTTI

–The Box-office Event of the Century from

20th CENTURY-FOX

30th ANNIVERSARY

PRODUCT AND SALES POLICIES TO THE FIELD IN RELAYS

MGM, UA, Republic and Monogram Hold Series of Regional Meetings

Sales strategy and selling policies of the distributors are being relayed from the home offices out into the field where the sales are made as a combination of wartime restrictions makes it advisable for distribution executives to take their messages to regional gatherings throughout the country.

To small groups of district and branch managers gathered in locations near home base, the sales chieftains from New York have been carrying the gospel of company product and plans for channeling down through the salesmen in the exchanges to the far corners of the exhibition field. In short, the sales executives are going to the field because under the existing travel and hotel conditions it is impracticable for the field to come to them.

Short in Attendance, But Long in Interest

Although the meetings often have been small in personnel and concentrated in area compared with pre-war national conventions, they have been long in interest to exhibitors as well as the individual companies. An illustration was had in the first of a series of regional meetings initiated in Chicago July 14 by MGM. There William F. Rodgers, vice-president in charge of distribution, outlined a 19-point company sales plan to division and district managers gathered at the Blackstone Hotel. The plan is presented in the adjoining columns abridged from *The Distributor,* the company's sales house organ.

Present at the Chicago meetings were Ralph W. Maw, Minneapolis; Sam A. Shirley, Chicago; Henry A. Friedel, Denver, district managers, and the following branch managers: W. E. Banford, Chicago; D. C. Kennedy, Des Moines; Carl Nedley, Salt Lake City; Robert Workman, Minneapolis; J. G. Kemptgen, Milwaukee, and Gerald McGlynn, Omaha. Joel Bezahler, home office assistant to John E. Flynn, western sales manager, also sat in, as did Mike Kramer, Denver office and sales manager.

Policy Is Reaffirmed at Conferences in East

The MGM policy was reaffirmed by E. K. O'Shea, eastern sales manager, at the two-day eastern conference which began at the Astor Hotel in New York July 19. Attending also were H. M. Richey, Director of exhibitor relations; E. W. Aaron, circuit sales manager; Paul Richrath, assistant to Mr. O'Shea; Charles Deesen, assistant to J. J. Maloney, central sales manager; Leonard Hirsch, assistant to Rudolph Berger, southern sales manager, and Irving Helfont, assistant to George A. Hickey, west coast sales manager.

Mr. O'Shea announced that henceforth all checkers for percentage playdates will be assigned from the home office and will be put on a straight salary basis. Willmark Service System, a national reporting service used by large retail companies, has been employed to augment the service.

"Anchors Aweigh," now playing the Capitol theatre in New York in its world premiere, will be sold as a special on a separate contract, it was announced July 20 by MGM.

Mr. Maloney held his two-day conference July 18 and 19 at the Statler Hotel in Cleveland. The southern district conference, supervised by Mr. Berger, met at the Roosevelt Hotel in New Orleans, July 20 and 21. The meeting originally planned for the west coast was called off in favor of individual discussions at the company's exchanges in Los Angeles, San Francisco, Portland and Seattle.

Members of the United Artists sales staff from New York, Philadelphia and Washington will meet at the Hotel Waldorf-Astoria July 28 and 29 in the last of three eastern regional conferences to be conducted by Harry L. Gold, eastern sales manager, and Sam Lefkowitz, New York district manager. The first session was held in Boston and the second in Cleveland.

Monogram also concluded a series of three regional conferences in Chicago this week. This meeting, presided over by M. Edward Morey, assistant general sales manager, and Morey Goldstein, eastern sales manager, followed the pattern of the New York and Los Angeles meetings earlier this month.

Republic Pictures concluded a two-day sales meeting in Chicago July 18, as James R. Grainger, president, announced product plans.

Harry Thomas, PRC Pictures general sales manager, will conduct a two-day national sales meeting in Chicago, starting August 3.

Can Get Help If the Need Is Real, Rodgers Tells Metro Customers

A 19-point sales program designed to cover the relations of the company with its exhibitor customers is announced officially by William F. Rodgers, Metro-Goldwyn-Mayer vice-president in charge of distribution, in The Distributor, *sales house organ. Point by point, the announcement may be interpreted as follows:*



William F. Rodgers

1. When a picture is designated in a bracket higher than results justify, adjustments when supported by facts will move the picture into its rightful bracket.

2. Top pictures will be dropped into lower brackets for individual theatres where results justify such action.

3. The right of designation will be retained "as there is no other way we know of to intelligently price our merchandise."

4. The sliding scale method of selling will be continued.

5. The unit figures will be changed if results of record disclose a real hardship.

6. Terms will be adjusted in small localities hard hit by population shifts to meet present business levels. The company will forego preferred playing time in individual cases approved by exchange managers for its equivalent in midweek time.

7. Point six is to be a matter of negotiation, and does not mean the company is to forego preferred time entirely.

8. The company is prepared to make individual adjustments on unprofitable flat rental deals by re-classifying pictures when authentic facts justifying such action are presented.

9. The branch and district managers have authority to adjudicate what appear to be unintentional errors; they can when justified adjudicate any business contract.

10. "We do not want, much less expect, any unfair terms or advantages."

11. "Our policy of fair dealing will be carried out in the future as in the past."

12. Home office approval of re-classification or adjustment in terms is not exacted as a policy when the facts presented warrant action.

13. Exhibitors who fail to get relief in the field are invited to present meritorious cases for home office consideration.

14. For sub-subsequent runs, the company will offer pictures at flat rental instead of percentage. This category is defined as "a theatre following the key runs in a zone located generally within the corporate limits of a metropolitan city, not necessarily the second run in a city but those which follow the key or first runs in individual zones."

15. Tieing in of shorts and newsreels with features will not be permitted. Each unit must be offered and negotiated for independently of the other. Weekly payment plans are not acceptable.

16. "Proposed new theatres are not to be given assurance of any specific availability, and we will not negotiate for representation in such theatres until they become a reality, and then only for such run and product as is then available."

17. Every effort will be made to avoid arbitration by adjusting differences before they reach that stage.

18. Runs or accounts are to be changed and applications to be signed only after they have been cleared through the general sales manager.

19. Complete support is to be given to the War Activities Committee, and gratis pictures or participation in wartime activity is to be given only when it has the committee's endorsement or home office approval.

RANK STATES DESIGN TO BE DISTRIBUTOR IN AMERICA

Back Home, British Leader Plans to Send 8 to 15 to U.S. in Next Three Years

by PETER BURNUP
in London

J. Arthur Rank came home this week after two months in America and discussed plans for extending his operations in the United States. This was at a press audience at his Mayfair offices Tuesday. He announced:

1. He would establish a new distribution organization in the U. S. as soon as raw stock was available, to release American-made films as well as British productions.
2. He plans to send eight to 15 British films annually to America within the next three years.
3. He intends to uphold the requirements of the Production Code in the production of his films.
4. He is now negotiating an agreement for the exchange of American and British educational pictures.
5. He is arranging a deal with Bell & Howell Company, Chicago, manufacturers of 16mm projectors and distributors of 16mm films, with a view to protecting his own 16mm interests in England.
6. He denied he had acquired any stock interest in RKO Radio.
7. He asserted he is making arrangements to import Hollywood stars, first, possibly Gary Cooper and Ingrid Bergman.

All of these plans, he said, were contingent upon the raw stock situation.

In discussing the Production Code, Mr. Rank denied the suggestion that American producers were "sinisterly" using the code to "bulldoze" the British industry. He observed that the code had achieved a great deal to improve the status of motion pictures and also had protected England from undesirable American product.

Said Conferences Cleared Code Difficulties

The British film executive admitted that minor details of the code had disturbed him but that following talks he had during his U. S. visit with Will H. Hays and Martin Quigley, he would support the adoption of an adaptation of the code in England.

Mr. Rank added that he had understood the Hays office had been prepared from time to time to amend the code with a view to meeting changed social concepts.

"British pictures undoubtedly will get playing time in America as soon as the raw stock situation is eased," he observed, and added that "the British industry will make films acceptable to the American viewpoint without losing any characteristic British qualities."

Regarding the importation of Hollywood stars, Mr. Rank said he would make arrangements for their appearance in British films only if he were satisfied that production could be prepared which would guarantee undoubted success in the American and world markets.

That he intended to open a New York showcase theatre, Mr. Rank admitted, but remarked that, too, would be held in abeyance until raw stock was eased.

Repeating the charge he made during his Chicago stopover, Mr. Rank told the British press that American motion pictures show American cities and life in an "unfair light" and that he would endeavor to remedy this in his British productions.

He predicted that three British stars, Michael Rennie, Stewart Granger and John Mills were players potentially equal to any Hollywood stars.

In addition to these three men, it is understood that Mr. Rank intends to utilize Hollywood publicity methods to build up internationally such players as Patricia Roc, James Mason, Margaret Lockwood, Phyllis Calvert, Rennie Asherson and Jean Kent, among others.

Concerning his views regarding American production methods, he said that having seen Hollywood's technical equipment he was astounded at the excellence of British film achievement with outworn wartime equipment and felt satisfied now that his producing units ultimately would make pictures without fear of competition.

Completely Sold on U. S., AP Reports on Rank

An Associated Press report in American newspapers Tuesday quoted Mr. Rank as saying he had returned from his American visit, "completely sold on that vast country and its great people," and convinced that British films could gain greater distribution there.

"Everywhere in America, in our discussions with industrialists and bankers in New York, Hollywood and elsewhere, we found a feeling that the United States and Britain must work together to give our best for the world," he said.

The failure of British films so far to gain a really wide showing in America was not the result of discrimination, Mr. Rank observed, but was due partly to lack of technical advantages and partly to lack of knowledge as to what sells in the American market. "If we make films that will entertain the American public, we will get playing time," he told the British press.

"Their emotional extremes are greater than ours," he remarked. "They like more glamour —especially glamorizing of their women stars. We will have to meet that. It doesn't mean we will have to Americanize our pictures so they will no longer be recognizable as British. But we will have to choose more international subjects," he said.

Rank Establishes Canadian Setup

Toronto Bureau

In another distribution agreement which would further consolidate his position in the North American market, J. Arthur Rank was reported to have acquired a large block of stock of Monogram Pictures of Canada. This stock previously had been controlled by Oscar Hanson, president of the company, and Paul L. Nathanson, president of Odeon Theatres of Canada, in which Mr. Rank owns a half interest.

Mr. Nathanson announced the conclusion of the arrangement in Toronto Wednesday. The deal had been negotiated during Mr. Rank's recent visit to the Dominion.

Mr. Nathanson announced the formation of Eagle-Lion Films of Canada, Ltd., which will maintain headquarters in Toronto. Archie J. Laurie, formerly with Empire-Universal in Canada, and more recently sales manager for Republic in Canada, has been appointed general manager of the Eagle-Lion Canadian organization, and will take over his new post August 1. Other appointments will be made during August.

Laurie Also Manager of Monogram of Canada

Mr. Laurie also will be general manager of Monogram Pictures of Canada, Ltd. It was explained from Toronto Wednesday that Monogram branches throughout the Dominion would cooperate in the distribution of the forthcoming product under the new arrangement, but that at the same time they would retain their separate entities.

The announcement indicated that Eagle-Lion of Canada would offer in distribution 20 or more features, from the combined British studios under Mr. Rank's control, and from the French Gaumont company, with which Mr. Rank has an arrangement. Apparently the intention is to bring over product which might be expected to find a ready market among the large French-speaking population of Canada. Monogram product would continue to be handled for distribution as it has been in the past, the Nathanson announcement made clear.

The previous Rank distribution franchise for Canada was signed one year ago by Empire-Universal Films, Ltd., also a Nathanson-owned company.

Acquisition of Monogram of Canada and its consolidation with Eagle-Lion in Canada explains Mr. Rank's reluctance to disclose the method of distribution in Canada for the Rank-RKO films. At the press interview the British leader held prior to his departure last week for England, he said that Canada was not to be included in the RKO agreement, but did not say who would distribute the jointly produced films in that territory.

Ontario Court to Inspect Rank-Nathanson Contract

Ruling that the document is relevant to the case, the Supreme Court of Ontario has directed that the signed agreement between J. Arthur Rank and Paul Nathanson for the operation of Canadian Odeon Theatres be produced in court in connection with the suit brought by Mrs. Jean Gregory against Nathanson Andwell Theatres, Ltd., claiming $55,000 damages for alleged violation of a partnership contract for joint operation of three theatres in Hamilton, Ont., previously owned by her husband, now dead. The plaintiff alleged that Mr. Nathanson sold his interest in the three theatres without her knowledge and asked for dissolution of the partnership between herself and the defendants.

Rank's Daughter to Marry

Within an hour after arriving in London from America July 23, J. Arthur Rank announced the engagement of his youngest daughter, Shelagh, to a 26-year-old American lieutenant, Fred Packard, stationed with the Signal Corps in London. Lieutenant Packard was formerly with RKO Radio as a script writer.

WINFIELD R. SHEEHAN, FAMED PRODUCER, DIES ON COAST

Was Leader of Developing Industry; Studio Head for Fox Many Years

Hollywood Bureau

Winfield R. Sheehan, famed producer, died at 1:15, Wednesday afternoon, in Hollywood Hospital, where he had returned for treatment following an operation performed several months ago. He was 61. His wife, Mme. Jeritza, was at his bedside. Three brothers, Howard, Clayton and Norman, and a sister, Mrs. Gallagher, also survive. A rosary service was to be held Friday, and a mass Saturday.

High tribute was paid Mr. Sheehan Wednesday by Joseph M. Schenck and Darryl F. Zanuck, production heads of Twentieth Century-Fox.

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by TERRY RAMSAYE

"Winnie" Sheehan drove through to fame and fortune across the picaresque years in which the motion picture became an art and an industry. He was adventurer, explorer and motivator through both of the inter-linked evolutions.

He emerged upon the New York scene as a reporter for the New York *World,* assigned to police matters. He had been for a year before serving his novitiate in journalism with the Buffalo *Courier* in 1901. Buffalo was the city of his birth, September 24, 1883, son of Jeremiah F. and Angeline M. Hens Sheehan. There he had completed his formal education at St. Canisius College.

The young man came to New York equipped with that special sort of capacity for insight, daring and dexterity with men and facts which exists rarely but stands in the story books as the characteristic of the reporter. Julian Ralph and Richard Harding Davis made fame of it; Mr. Sheehan made a career of it.

It was the New York of 1902 that the boy from Buffalo found before him. He was a congenital Democrat. The working capital of New York was Fourteenth Street, site of Tammany Hall, and just incidentally a center of the amusement business, with the Academy of Music, the Keith theatre where Lumiere's Cinematographe had been introduced by J. Austin Fynes, and the City Theatre in which "Big Tim" Sullivan of Tammany had a substantial interest.

In the Spectacular Decade When "Tenderloin" Flourished

Also uptown there was that nebulously defined social and political area known as "The Tenderloin," a region where the underworld rubbed elbows with art in the growing theatre zone. Tammany was a power up there, too. There were unofficial headquarters like Joel's and the Hotel Metropole. It was a spectacular decade for the town-between-the-rivers. Harry Thaw, Diamond Jim Brady, Lillian Russell, W. E. D. Stokes, Stanford White, Anna Held and John Drew were names of that decade. Some of the better places were Bustanoby's, Shanley's, Rogers' and Mouquin's.

Into this effulgent world the dynamic, square shouldered young man on the *World* came with observing eyes. The eyes were wide and blue and long-lashed in a cherubic face. They saw more than many realized, then. He spoke softly, thought hard.



WINFIELD R. SHEEHAN

In 1910, he became secretary to the fire commissioner of New York, who had a deal of traffic with Fourteenth Street, and theatres, and the next year he went to the post of secretary of the police commissioner, Rhinelander Waldo, a position the rising journalist was to hold until 1914.

The while the motion picture was rising through arcade peep show and nickelodeon, and with it the one time cloth-sponger, William Fox of Fox, Moss & Brill. Mr. Fox was adding stature and shedding partners, emerging presently into Fourteenth Street theatre interest and a Sullivan partnership—or at least some important leases. The issues of the Motion Picture Patents Company and the "independents" were getting sharp. Mr. Fox had gone into distribution with the Greater New York Film Rental Company, supplied with Patents-licensed film. He refused to sell to General Film, the Patents' newly formed distribution arm, and he insisted, in court, that he continue to get licensed service while building competition for "the trust." He and others had a deal of trouble, of a rather direct sort. Entirely apart from courts and injunctions the boss of the Patents Company, Jeremiah J. Kennedy, who often bit a cigar in two while making up his mind, made arrangements of his own for enforcing his rules. There was for instance that supervisory squad presided over by a football star from Yale, and just coincidentally son of a U. S. Patents examiner.

Fox Needed Standing Army And Came to Sheehan

"Anyway," observed Mr. Sheehan to this writer one day twenty-five years ago at Delmonico's across the lunch table, "about then Bill Fox needed a standing army and he came to me to raise it."

In 1914 the dextrous and vigorous Mr. Sheehan, established in the Fox organization, began a career of expanding functions and authority. He was into production in no time at all, with the founding of studios in Hollywood and the establishment of offices across the map of Europe. The Fox institution was under way on a program of entire independence of not alone the Patents Company but of all contemporaries. It may be interpolated that there is a deal of unwritten history of the trust battle behind the scenes, in the years just before when George Woodward Wickersham was President Taft's Attorney General—to be remembered by this generation as member of Cadwalader, Wickersham and Taft, law firm of '14. A lot of the heat on the Attorney General's office was generated by Winfield Sheehan. It did not decide the film war, but it helped Fox.

A Formidable Array of Guards on Duty

The aura of the tension of the warring days lingered long about the Fox offices over in New York's Tenth Avenue, where a formidable array of guards was ever on duty—grim old retired policemen who viewed every caller with a challenging look. Once past that gauntlet the visitor was looked over by a firm receptionist, who subsequently produced a key for the tumbler locks which protected access to executives.

The Sheehan influence on Fox production began there at the beginning with an approach reminiscent of the New York *World's* Sunday supplement. The pictures were addressed at the masses with alarming and successful precision from the vampiring roles of Theda Bara and Virginia Pearson to such classics as "Bertha the Sewing Machine Girl." Theda Bara was especially a Sheehan creation. Her name was Theodosia Goodman, a nice girl with a slight stage experience under the name of De Coppett, but he made the new name Bara, which was Arab spelled backwards, and endowed her with a fictional oriental background with much incense. It was a police reporter's dream and millions of the commonality bought it by the yard at ten cents a seat at the box office. When the ambitious Famous Players Lasky company presented Geraldine Farrar in "Carmen," Essanay made one with Charles Chaplin and Fox brought forth Theda Bara under the same title. Lasky got kudos; Essanay got into a law suit; but Mr. Sheehan's version got money. The customers had not heard much about "Carmen" but they did know Bara. The flow of product through that era was gutty stuff, with such stars as William Farnum, who got his fame from that fight scene in Selig's "The Spoilers," and Tom Mix, the plain people's Bill Hart.

Affected Both by Market And by William Fox

That did not, however, represent Mr. Sheehan's ceiling of taste or capacity. He was affected both by the market and by William Fox, who was able to cry at his own emotions in the making of "Over the Hill," his own version of Will Carleton's sad fifth reader poem of "Over the Hill to the Poor House."

While the Fox empire was a-building there was financing to be done and some of those remoter connections running back to the City Hall and Fourteenth Street became pregnantly important. That is how it is said that long threads led to insurance money becoming interested in the Fox Film Corporation.

As the general standards of production rose and the merchandising scene changed it became apparent that the Fox concern would be having need of a line of product at higher level. Mr. Sheehan took off for Hollywood to establish a new order and acquire new talent at the studios. It was to be a six months' assignment, but it became a new career. From that came "Seventh Heaven," "Sunrise," and preeminently "What Price Glory." Other

(Continued on following page, column 3)

ANTI-TRUST DEFENSE STUDIES 92 TOWNS

Sending Agents to Analyze Situations Under Attack in Government Action

by WILLIAM G. FORMBY

The anti-trust case this week became a lawsuit, positively going to be tried in court. It has been a decade on the way.

Last week the Government declared its policy by announcing it would present a *prima facie* case in documents. This week the defendants engaged in a new strategy of program starting with a field study to accumulate answers to the charges of national monopoly.

Forthwith film offices, and some exhibitors maybe, in 92 cities, containing 432 situations where the Government charges trust practices, are to be visited by investigators. Distribution is studying distribution, legalistically—and where the Government has questioned it.

The case at issue is the case in Equity No. 87-273, the United States of America, Petitioner, vs Paramount Pictures, Inc., et al, Defendants, filed July 20, 1938, in the District Court of the United States for the Southern District of New York. It is the one which went to trial after two years of approach and after one day armisticed in a three-year Consent Decree. Now the court instructions are to be ready for trial next October 8.

On Coordinating Committee

The authors of the field study are the members of the coordinating committee of lawyers for the five theatre-affiliated major distributors. This committee will send investigators into each city and town where the Government specifies monopoly. The agents will analyze each situation, talk with exchange men and exhibitors and report their findings to the coordinating committee.

The reports will not be compiled with a view to using them directly as evidence or documents for court presentation, according to Benjamin Pepper, head of the coordinating committee. They will be studied by the company lawyers, and will be utilized in building the defense. They will consist of copies of correspondence, records of bookings, conversations with exhibitors and other data designed to counter the Government's charges of monopoly.

The decision of the Deparment of Justice to rest its case at its beginning and rely solely on documentary presentation widened the scope of the field study originally planned, but not announced, by the committee. It was first intended to query only the 850 exhibitors the Department of Justice had listed as potential witnesses, but the new strategy plunged the defendants into a complete study of each local situation involved.

Five Majors Represented

Studying the material and preparing the defense with Mr. Pepper as members of the committee are John Caskey of Dwight, Harris, Kogel and Caskey, for 20th Century-Fox; Howard Levinson, for Warner Brothers; Stanley Thompson, for Loew's; Albert Bickford of Simpson, Thacher and Bartlett, and Louis Phillips, for Paramount, and Granville Whittlesey of Donovan, Leisure, Newton and Lumbard, and William Zimmerman for RKO Radio.

Mr. Pepper explained that the course of the defense would be determined largely by what the Government forced it to face. He pointed out that when the Department of Justice presents its documents and asks for a decision on the merits of the case so posed the defendants will have the opportunity and the time to pursue whatever policy then seems indicated. Meanwhile, the material is being gathered from all parts of the country to form the basis for the defense, and other preparations are proceeding.

In short, the maneuver by the Government seems to advise the distributors when they appear in court that "here is what we say you did, with what we consider ample proof that you did it. Now prove you didn't do it."

Tom C. Clark, United States Attorney General, indicated to MOTION PICTURE HERALD Tuesday in Washington that the documentary *prima facie* approach adopted by the Government would speed action in the case appreciably. He confirmed the plans of the Department to press for early trial.

Robert L. Wright, special assistant attorney general in charge of the film litigation, reiterated the determination of the Department to push for divorcement of exhibition from distribution. He felt that this integration of trade interests was the chief instrument of monopoly and pointed out that the Government's case swung mainly on this pivot.

"Little Three" Included

The other companies, known as the "Little Three," definitely would be defendants in the case, Mr. Wright said. He charged they were involved in franchise deals and in other ways in the alleged monopoly. The three, Columbia, United Artists and Universal, were not parties to the Consent Decree. They do not own theatres, and therefore are not involved in the issue of divorcement.

Meanwhile, distributor executives are digging up information requested by the Government, which will constitute part of the evidence in the documents. Included are data on feature releases, short subjects and newsreels during 1943 and 1944, total number of billings in terms of territories, amount of revenue received by the distributors from each of the affiliated circuits, names of circuits paying the next largest film rental, and the names of all first-run theatre owners playing the 1943 and 1944 product. In addition, information is sought on the exhibition of pictures in the 92 cities, going as far back as 1936, and on franchise agreements and pooling deals as far back as 1930.

Add to the pressure of the Department the attitude of the three-judge statutory court appointed to hear the case, and the situation sums up to something closely approaching finality. At the first hearing before the new court July 10, the litigants were ordered by Judge Augustus N. Hand, circuit judge, to stop the delay and get going. The three judges "do not intend to spend the rest of their lives hearing the case," he warned. The other two are Judge Henry Warren Goddard, who received the case originally and who approved the Consent Decree, and Judge John Bright.

NEW YORK TRUST SUIT TOPIC FOR ALLIED

The forthcoming trial of the Government's anti-trust suit against the eight major distributors is expected to constitute the chief topic of discussion at the joint meeting of the Allied States Association board and the Conference of Independent Exhibitors, sponsored by that organization, August 21-23 at the William Penn Hotel in Pittsburgh. Representatives of the various unaffiliated exhibitor organizations have been invited to attend, as has Robert L. Wright, special assistant attorney general in charge of the film case, who was present at the joint meeting last year at Bretton Woods, N. H.

Winfield Sheehan, Famed Producer, Dies in Hollywood

(Continued from preceding page)

titles of the period were "Carolina" and "David Harum."

Established in Hollywood more remote from the hectic environments of New York where he lived in apartments, clubs and hotel, Mr. Sheehan for the first time set about making a home.

He was, to be sure, a decided expert in the art of living. He knew about the best to be had at Cavanaugh's, Luchow's and Castle Cave, along with Simpson's in London, Sacher's in Vienna and other assorted places on the Continent. He was, incidentally, decidedly a pioneer in air conditioning, back in 1917 when he astonished the Santa Fe with a device of cooling Drawing Room A on the California Limited with 400 pounds of ice in a tub as he took off for the East one summer's day.

So now, up in Beverly Hills he started a modest project which grew into a million dollar mansion. He was home-making a plenty, and expansively went on to the erection of a ranch home for half another million out in Hidden Valley. In this latter phase too came abiding romance, and marriage to Mme. Maria Jeritza, the internationally famous star of opera.

When financial crisis and issues fell across the Fox Film Corporation and the empire design of Mr. Fox, with banking interests moving into control against the fevered resistance of the founder, Mr. Sheehan held his course with the corporation. This annoyed Mr. Fox considerably, it will be remembered, and there is a deal about it in a book published in 1933 under the title of "Upton Sinclair Presents William Fox," a document produced under subsidy. However Mr. Sheehan was still in, and Mr. Fox was still out.

Mr. Sheehan continued in charge of production in Hollywood, through the successive administrations of Harley L. Clarke, E. R. Tinker and Sidney Kent. His most notable production of the period was "Cavalcade," held by this reviewer and many others to be one of the greater pictures of all time. It was markedly successful at the box office. Also it was prophetic of the chaos of the world today.

Not long after the merger of Twentieth Century Pictures, Inc., with the Fox Film Corporation he resigned and for a period became inactive. That was in 1935. In 1939 he produced a feature entitled "Florian," under the auspices of MGM. It was long in the making and acquired more overhead costs than dramatic velocity.

Now some two years ago, Mr. Sheehan became enthusiastically interested in the screen possibilities of the career and story of Captain Eddie Rickenbacker, who had just been acclaimed as the hero of a plane wreck adventure in the Pacific. Mr. Sheehan, by the whim of destiny, found himself on the Fox lot again, making that picture—to be his last in the long ardent career that started way back there with Theda Bara.

But at the end he could remember that he had been places, and that at the top of his career he had drawn one of the world's greatest salaries, in those last years at Fox when he was second only to Charles Schwab's half million, with $450,000 a year for making movies.
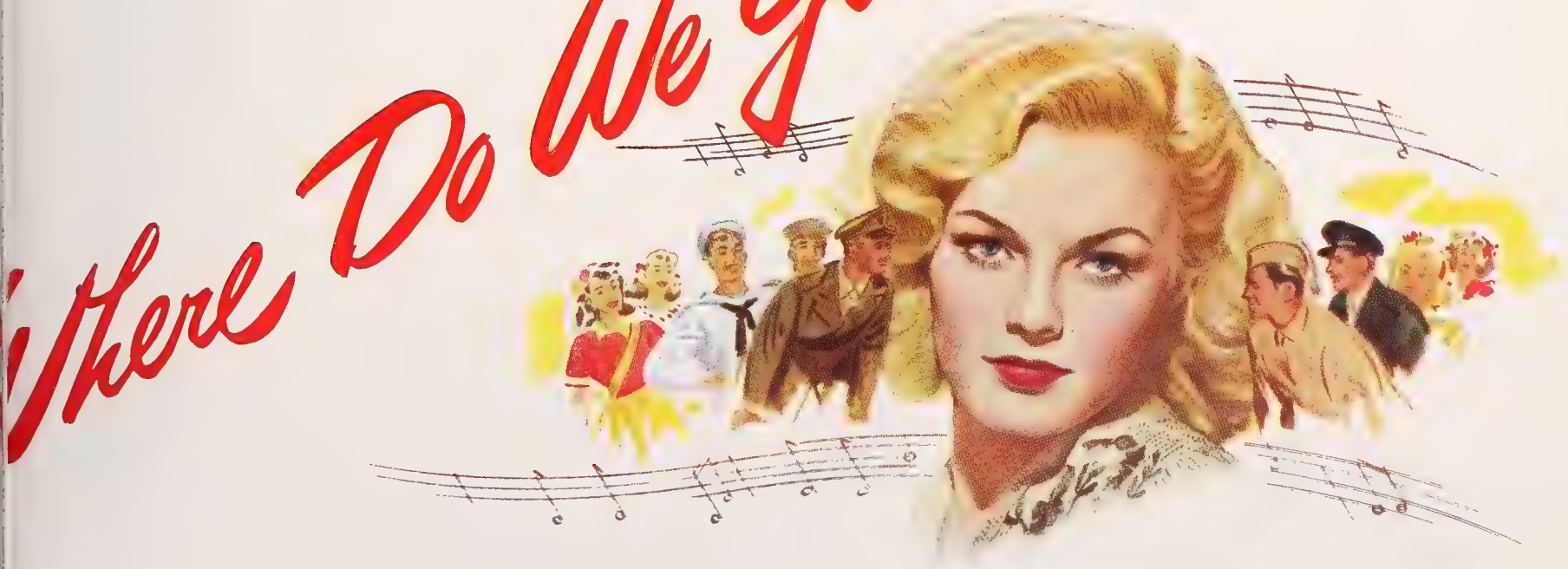
The reporter from Buffalo made good.



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EXHIBITION BLUEPRINTS VAST POST-WAR THEATRE CHANGES

)perators Acquire Many Sites for New Houses, Plan Wide Renovation

Circuit and independent exhibitors are speed-ıg plans for new theatre construction and ex-ensive remodeling as soon as materials are vailable, despite the uncertainties involved in ıe future exhibition map of the United States.

For the past two years, theatre operators ave reported acquisition of sites for post-war ouses. Since V-E Day activity in this direc-on has increased.

In the opinion of circuit executives, theatre upply company officials, theatre architects and eal estate investors in New York, several fac-ors are significant in the current planning to lter and improve the exhibition map.

lee Most Construction in Vest and Midwest

1. New construction will be heavy on the est coast, in the midwest and possibly the outh, with very little planned for the east and id-Atlantic states.

2. Re-shifting of populations from war plant reas back to home cities and states will influ-ıce the major portion of new theatre building.

3. Labor and materials costs are expected to ıcrease at least 40 to 50 per cent above pre-ar levels.

4. The theatre divorcement aspect of the overnment's anti-trust suit against the major ompanies, with the trial to start in October, as tended to slow down the process of theatre te acquisition on the part of the major ircuits.

5. The problem of over-seating in the east, articularly the mid-Atlantic states, against hich exhibition leaders have been warning for ome time, requires unceasing vigilance.

6. Expenditures for remodeling and renovat-ıg theatres, both inside and outside, will run ito millions of dollars. With only 4,000 ıeatres in the U. S., equipped with the most ıodern projection equipment, it is estimated ıat at least 8,000 film houses will need to bring ıeir equipment up to date.

Expect No Sensational New Architectural Changes

7. There is "nothing sensationally new" in ıeatre architecture impending. Safety and omfort plus luxurious surroundings are the re-uirements which will apply.

8. In addition to new theatres, there may be undreds of drive-ins and scores of 16mm ıeatres, the latter to be established in theatre-ss towns, according to some predictions.

9. More "community centers" are to be ected, with theatres surrounded by shops, arking lots and other needed community ser-ices, especially for new residential sections nd business areas of the newly created war ndustry sectors. These centers are to be fi-anced by theatre interests as well as invest-ent companies.

10. Television at this point remains the "X" ı current blue-printing.

Among the circuits reportedly undertaking ew theatre projects are Balaban and Katz, utterfield, Interstate, Fox West Coast, Lucas nd Jenkins, Minnesota Amusement Company nd Wilby-Kincey.

While some of the major circuits steadily have refused to comment on their post-war theatre planning, it is known that nearly every one of them has had field men touring the country, reporting on possible sites and recommending renovations for existing houses.

From Atlanta recently, it was reported that new houses were planned by the Lam Amusement Company, Baily Theatres, Bijou Amusement Company, Crescent circuit and Cumberland Amusement Company. A new theatre, to seat 1,200, was announced several weeks ago by Fred G. Weis of Savannah, Ga.

In Atlanta, a $1,000,000 sports palace, with accommodations for ice carnivals, hockey, basketball, tennis, wrestling matches and special film shows, is said to be awaiting the approval of the War Production Board.

Expansion plans of the H & E Balaban Corporation, Chicago, call for the acquisition of the Downtown theatre, Detroit, from Howard Hughes, now in the final stages of negotiation, and the post-war building of a drive-in theatre in the northwest neighborhood. Elmer Balaban, vice-president of the circuit, said recently that the company had acquired 88 acres to be used for a business project.

At Least 3 New Houses Planned for Denver

According to present plans, Denver will get at least three new theatres when materials are made available. Harry Huffman, city manager for Fox Theatres, has had plans drawn for a 1,200-seat house as part of a retail development to include stores.

P. G. Dikeou, wholesale tobacco and candy dealer of Denver, has purchased lots on Welton Street and will build a theatre there after the war. His total investment, it is estimated, will be about $250,000.

The third Denver house is planned as a part of a development to be erected on the old courthouse square in the city. This downtown block has been purchased by New York interests, according to reports, who plan to spend from $2,000,000 to $3,000,000 in buildings which will include a department store, specialty shops, theatre and possibly facilities for radio stations.

Two more post-war theatres were announced recently for Philadelphia. Albert M. Cohen, attorney for the A. M. Ellis Theatres Company, operating a circuit of independent houses in Philadelphia and southern New Jersey, said the company had purchased two sites for city houses. One theatre will be located in the West Oak Lane section and the other in the East Germantown area, each to seat 800.

Mayor William Mortensen of Hartford, Conn., announced last week that a stadium, suitable for entertainment features of all kinds, including motion pictures, and seating 15,000 persons, would be erected as a war memorial.

Several Companies Planning New Exchange Buildings

In addition to new theatres, major companies are going ahead with plans for construction of new film exchanges. Warner Bros. already has blueprints for exchanges in New Haven, Philadelphia, Minneapolis, Seattle, Cleveland, Dallas and New Orleans, with a possible site expected for Boston. The company completed a new exchange building in Atlanta and also will erect one in Toronto.

In the opinion of a major circuit executive who recently returned from a tour of the country, in connection with circuit post-war planning, there are hundreds of projects in work on the part of independent and circuit operators.

"Everywhere I traveled in the west, northwest and midwest, I came upon theatre men who were doing more than talking about property acquisitions. They've put cold cash on the line. There's been a tremendous amount of building-and-land purchase in the last six months," he said.

A significant factor in post-war construction is the re-shifting of populations from war plant areas back to home cities and states.

Industry Centers to Retain Large Part of Population

From recent reports of Government and industrial statisticians, it would appear certain that the west coast plane and shipbuilding cities in California and Washington, as well as the heavy industry plants in Detroit, Toledo, Cincinnati, Cleveland and other midwest cities, will retain a large portion of their current population.

"Face-lifting" of existing theatres, in the opinion of John Eberson, theatre architect, will go forward on a large scale as soon as the Government releases building materials.

Mr. Eberson traveled around the country this spring and said in New York recently that in his travels he found the "smart theatre operator is trying to protect himself against a slump in business after the war by making arrangements immediately to bring his property up to date. He is investing money way beyond his renewal accounts accumulated during the prosperous war period."

The architect said he believed 16mm prefabricated theatres seating from 200 to 300 persons would spring up in small towns, particularly the south, in sufficient number to present formidable competition to established theatres five and 10 miles away.

He predicted a tremendous increase in the numbers of drive-ins after the war, especially those which will combine restaurant-roadhouses, parking lots and other facilities. These theatres would be especially successful in California and other places where climatic conditions warranted a more stable annual intake, he said.

Say Small Theatre Must Remodel to Regain Patrons

Several circuit executives believe the neighborhood and small town theatre operator who lost most of his customers to the deluxe first run theatres during the war boom period will never regain this patronage unless he remodels his theatre.

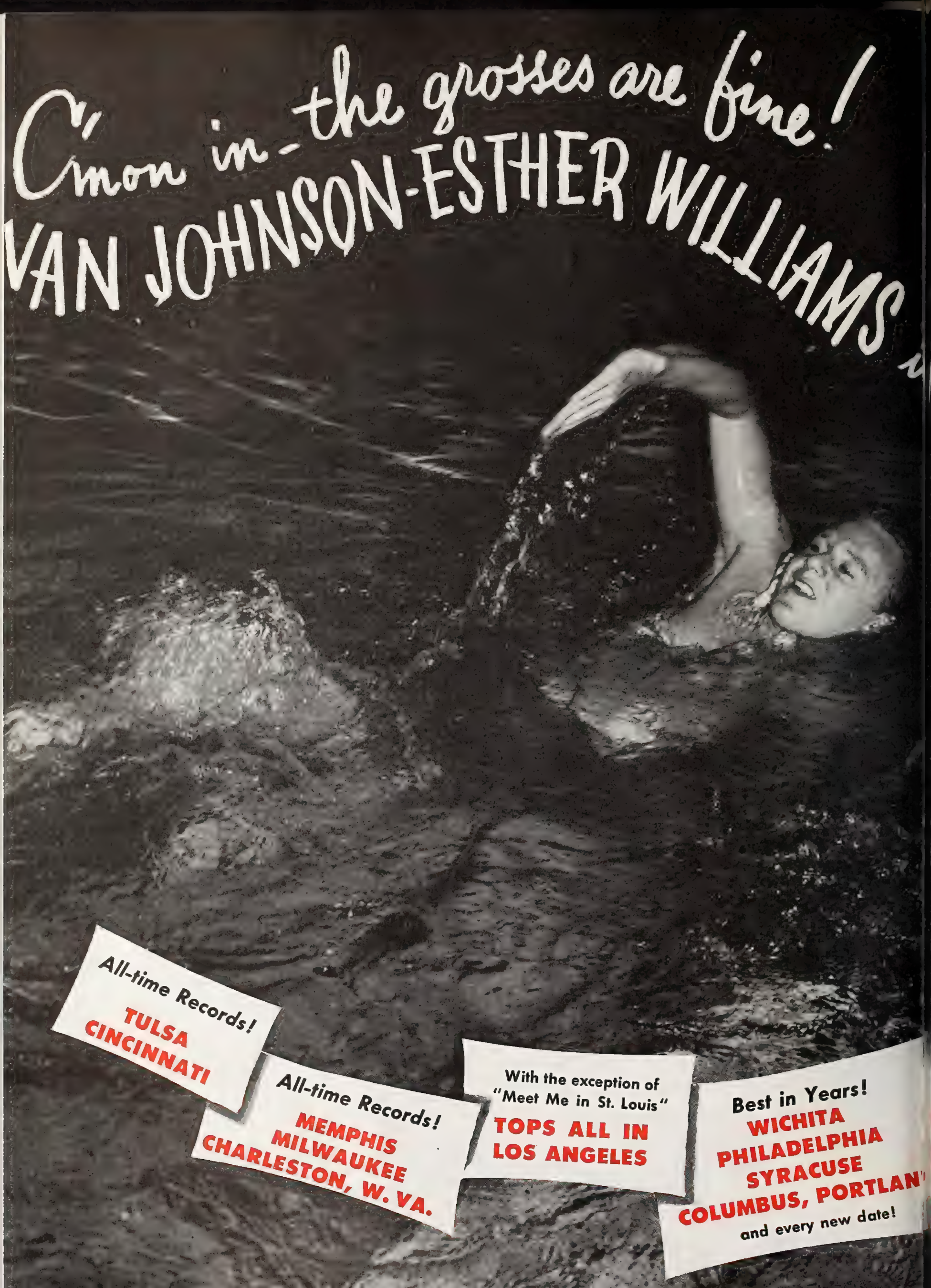
One executive observed: "These patrons have become accustomed to the luxury and comfort of the big downtown house. They'll never go back to the 'shooting gallery' of their neighborhoods.

According to theatre supply companies in New York, there already are millions of dollars worth of supplies on order, awaiting the green light of the WPB.

Insofar as projection equipment is concerned, Lester B. Isaac, of Loew's theatre department, and Herman Maier, of the Warner circuit, estimate that not more than 4,000 houses in the U. S. have up-to-date projectors. Both Loew's and Warners installed modern equipment in their circuit houses early in 1941.

C'mon in - the grosses are fine!

VAN JOHNSON-ESTHER WILLIAMS

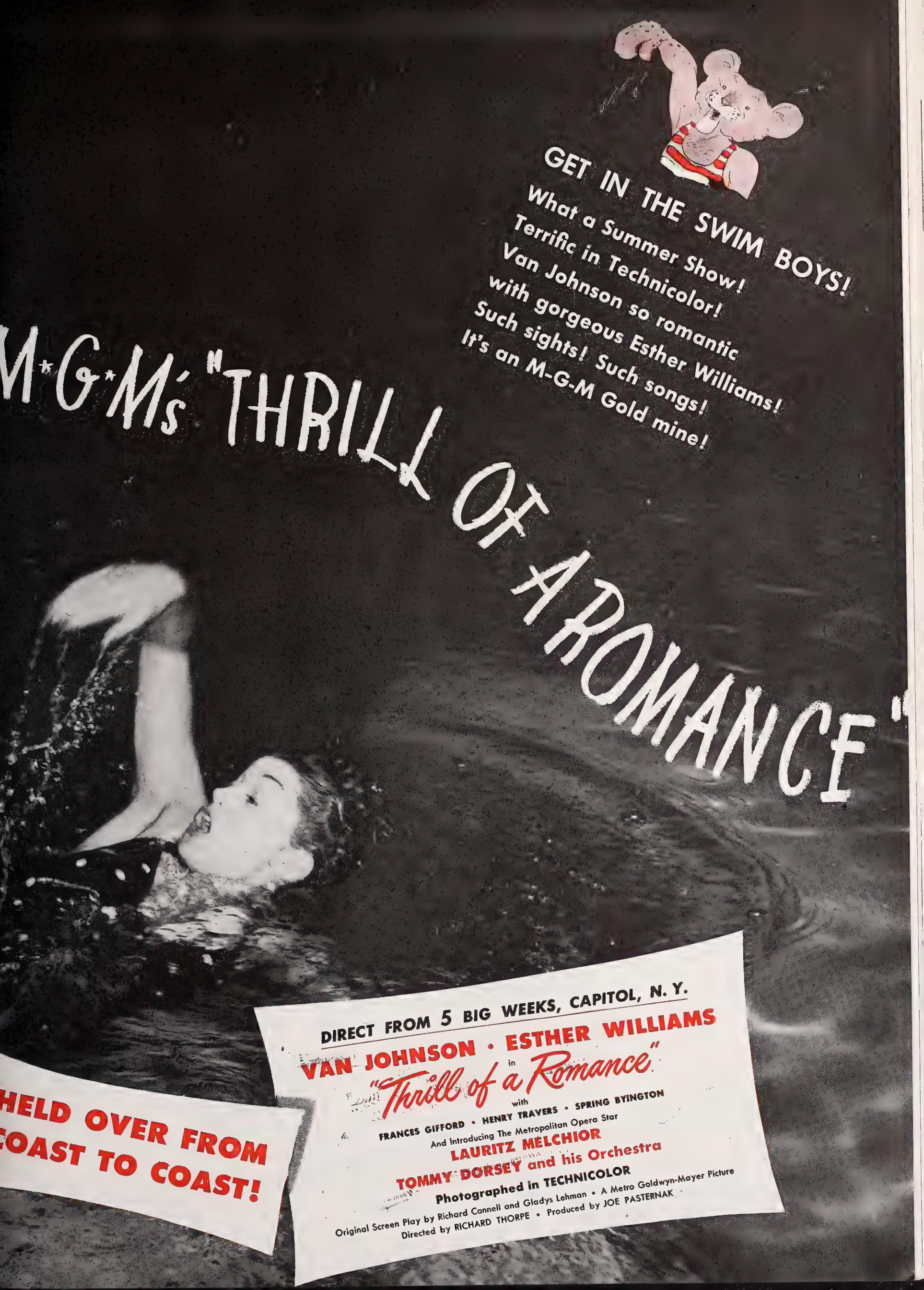


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All-time Records!
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MILWAUKEE
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With the exception of
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HELD OVER FROM
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And Introducing The Metropolitan Opera Star
LAURITZ MELCHIOR
TOMMY DORSEY and his Orchestra
Photographed in TECHNICOLOR
Original Screen Play by Richard Connell and Gladys Lehman • A Metro Goldwyn-Mayer Picture
Directed by RICHARD THORPE • Produced by JOE PASTERNAK

FRENCH GET COOPERATIVE AS NEED FOR U. S. FILMS GROWS

U. S. Threats to Withdraw Bring Better Attitude; 166 *Houses Destroyed*

by PETER BURNUP
in London

Indications are to hand at this reporting of a belated softening in the French attitude of stubborn hostility towards American films, following on the suggestion that Hollywood distributors might pull out of France altogether.

This department warned months since of the fever of nationalism which afflicted the French people. You have to go to Paris to appreciate that fever to the full. It's not so gay Paree these days with gallic fervour at full bent, stridently demanding France for the French and the French alone.

The fever expressed itself first in the proposed Quota edict which would have restricted "foreign" films to one-third only of a cinema's playing time. It became more evident in the law enacted by the de Gaulle Government under which no film more than two years old may be screened in France "unless it can be proved to have unusual technical qualities or have outstanding merit."

Americans and British Subject To Restrictive Irritations

Also, American and British distributors wishing to engage in trade with the French have had to support a succession of irritating—and, as it is alleged, deliberate—pin-pricks. The conduct of the "viewing-committee," before whom every film intended for French screening requires to be taken, has frequently been impugned; the assertion being made that the committee had been fashioned, under a settled plan, into an instrument for rendering importation of films completely unprofitable.

But, in recent days, it has been borne in upon the hot-heads that they threaten in their excess of Chauvinism to destroy the exhibition side of the native industry. British producers are as much concerned over the impasse as are Americans, for only lately Edward T. Carr, in behalf of J. Arthur Rank, having concluded in Paris an over-all agreement with considerable French interests, set up a large Eagle-Lion contingent in Paris.

Assured Government Plans Adjustment of Situation

Calling at the French Embassy here, we were assured that de Gaulle's ambassador to the Court of St. James's had every sympathy with the Anglo-American attitude; had, moreover, every intention of achieving an accommodation in the dispute. Philip L. Saltonstall of the Hays Office is momentarily standing by to leave for Paris immediately the appropriate moment arrives.

Portents are definitely more propitious than they were a week ago.

Meanwhile, *La Cinematographie Francaise,* motion picture trade journal published in Paris, has completed a statistical roundup of French wartime production.

This shows that during the six years of war 354 feature films were made in France. The total for 1939 was 83, but in 1940 the number dropped to 28. Sixty were made in 1941, 78 in 1942, 60 in 1943, 20 in 1944; the considerable decline in the 1944 figure being accounted for by the fact that studio work virtually ceased from D-Day onward. In the first five months of 1945, 25 subjects were completed.

Upward of 250 documentary shorts were made during the war years.

Thirty-eight separate production companies functioned from time to time during the period.

Forty feature films are now in course of production or preparation and 20 subjects are in contemplation.

Down to the end of last year, 166 theatres were known to have been partially destroyed and another 156 totally destroyed, but to these figures will require to be added many cinemas damaged, particularly in Normandy, during the Allies' attack.

Recent French Films Leave Much to Be Desired

La Cinematographie's editor makes great play with the unique contribution France has made in the past to the motion picture, citing particularly "Kermesse Héroique," "Quatorze Juillet," "Quai des Brumes," "Lac aux Dames," "Mayerling," "La Bete Humaine," "Carnet de Bal." He claims that his country's recent production, "forgée"—as he says—"dans de chaos et la misère de l'occupation et de la guerre totale," make an equally notable contribution. ("Made in the chaos and misery of the occupation and total war."—Ed.)

Churlish it would be to dispute that dictum, for it is not necessary to exhibit extreme Francophile sentiment in order to appreciate the travail which was endured during the German occupation or to realize the inordinate difficulties under which production then proceeded.

But, in one circumstance at least, faithful criticism is fain to confess that France's recent production, as evidenced by those exhibits this department has to date been able to examine, falls lamentably short; that is, in the acting. The same old faces are on view. The youth of France grew old in this war but those middle-aged youths cling desperately and tenaciously to their niches on the country's screens.

Which is another of those reasons why Paris audiences are crying out so lustily for American films; that chorus now being joined by the exhibitors who appreciate that the volume of the native output, as given above, simply isn't sufficient to go round.

French Film Pool to Send Representative to U. S.

Georges Lourau, representative of the 20 French producers who recently formed an export pool for film distribution in the U. S., is expected to arrive in New York from Paris in August to establish offices, according to a report Tuesday. Mr. Lourau is now in London establishing a similar distribution office for the marketing of French films of the pool. He is expected to return to Paris before going to New York. It is understood he will bring with him 12 French pictures to add to the six previously sent to the U. S. by the pool.

Hoffberg Acquires French Film

J. H. Hoffberg has concluded a deal with Ray Ventura for the distribution in the United States and Latin America of his picture, "Tourbillion de Paris," or "Whirlwind of Paris," which features Mr. Ventura and his orchestra. English titles are being prepared by Herman Weinberg. Spanish titles will be prepared for Latin America.

Japs Had to Show U. S. Films to Draw Manila Audience

When the Japanese were in control of the Philippines, they tried to promote Japanese films in Manila theatres. But they found that the conquered people refused to patronize the theatres. The only way to remedy this situation, the enemy discovered, was to resume the showing of American films. Then the audiences re-entered the theatres.

This situation was viewed at first hand by Henry C. Lolliot, RCA International Division representative, who recently returned from Manila to his headquarters in Camden, N. J. He had been unable to contact his company since the Japanese occupation of Manila.

Japs Took Over All American Facilities

"When the Japs came to Manila," Mr. Lolliot said, "a Japanese cinematographic firm, the Eiga, took over all the American distributing companies as well as all the stock of theatre supplies, and started doing business. The percentages paid by the exhibitors were pretty much the same as pre-war rates, but one thing I never discovered was how much the Japanese Army, who in the first place had stolen all the film and equipment, received as 'commission.'

"For two years, American pictures, partly censored, ran and attracted to the theatres great crowds of people, who flocked in to get a glimpse of the ways of American life, which had been their own, and which the Japanese in their propaganda were trying to describe as decadent and barbarous.

"It was a long time before the Japanese got wise to the fact that there was no substitute for a well garnished table, which, when seen on the screen, brought sighs of envy.

"Attempts to show Japanese productions were then made. I saw some of them. They were poor, pitiable attempts at grandeur with fairly good photography but poor sound. In one picture most of the scoring was stolen from 'Snow White.' The exhibitors tore their hair—so did the Japanese company—with the result that American pictures came back."

Use of American Prisoners Stunt That Backfired

One of the more amusing incidents Mr. Lolliot had to relate dealt with local production in the islands.

"The Japanese decided to shoot a picture reenacting the fall of Bataan," Mr. Lolliot recalled. "In one scene, showing the retreat of the American forces through Manila, they brought in hundreds of American prisoners in full combat equipment, less ammunition naturally. The sight of these American soldiers went through the city like wildfire and many Filipinos really believed for a while that the Americans were back. Together with Spaniards, Swiss and other neutrals, the Filipinos rushed the Japanese guards and managed to pass out cigarettes and candy to the Americans. There was no shooting that day."



LT. COMMANDER ROBERT MONTGOMERY

A SINCERE WELCOME

M-G-M is privileged to bring back to American audiences Robert Montgomery, a great star whose appeal and popularity have grown infinitely greater by virtue of the service to his country that won him the rank of Lieutenant Commander.

It is highly fitting that 130 million Americans will welcome him in a film project that takes its place with the mightiest of all time—

THEY WERE EXPENDABLE

Robert Montgomery is now acting drama that he learned at first hand as Skipper of a fighting PT boat. Later he saw service in destroyers at bloody Guadalcanal, Munda, Kula Gulf, and on the Normandy beachhead. If we had searched the wide world we could not have found a star so truly qualified to immortalize W. L. White's famed novel of those other PT boat heroes who rescued General MacArthur in that flaming page of naval history

It is with pride that we tell you of the fine progress being made in the production of "They Were Expendable." We will continue to report from time to time through the trade press about this mammoth undertaking. Such a production is of concern to the entire industry upon which it reflects high and enduring honor.



☆

Box Office Champions for The Month of June

BLOOD ON THE SUN
(United Artists)

Produced by William Cagney. Directed by Frank Lloyd. Screenplay by Lester Cole, with additional scenes by Nathaniel Curtis, from a story by Garrett Fort. Director of photography, Theodor Sparkuhl. Music by Miklos Rozsa. Cast: James Cagney, Sylvia Sidney, Wallace Ford, Rosemary De Camp. Release date, June 15, 1945.

THE AFFAIRS OF SUSAN
(Paramount)

Produced by Hal B. Wallis. Directed by William A. Seiter. Screenplay by Thomas Monroe, Laszlo Gorog and Richard Flourney from an original story by Thomas Monroe and Mr. Gorog. Director of photography, David Abel. Musical score by Frederick Hollander. Cast: Joan Fontaine, George Brent, Dennis O'Keefe, Don DeFore, Rita Johnson, Walter Abel. Release date, May 25, 1945.

THE ENCHANTED COTTAGE
(RKO Radio)

Directed by John Cromwell. Produced by Harriet Parsons. Screenplay by DeWitt Bodeen and Herman J. Mankiewicz, based on the play by Sir Arthur Wing Pinero. Director of photography, Ted Tetzlaff. Musical director, C. Bakaleinikoff. Music by Roy Webb. Cast: Dorothy McGuire, Robert Young, Herbert Marshall, Mildred Natwick. Release, Block 3.

THE VALLEY OF DECISION
(Metro-Goldwyn-Mayer)

Directed by Tay Garnett. Produced by Edwin H. Knopf. Screenplay by John Meehan and Sonya Levien, based on the novel by Marcia Davenport. Director of photography, Joseph Ruttenberg. Musical score by Herbert Stothart. Cast: Greer Garson, Gregory Peck, Donald Crisp, Lionel Barrymore. Release date, June, 1945.

THUNDERHEAD
(Twentieth Century-Fox)

Directed by Louis King. Produced by Robert Bassler. Screenplay by Dwight Cummins and Dorothy Yost, based on the novel by Mary O'Hara. Director of photography, Charles Clarke. Natalie Kalmus, Technicolor director. Musical direction, Emil Newman. Cast: Roddy McDowall, Preston Foster, Rita Johnson. Release date, March, 1945.

WITHOUT LOVE
(Metro-Goldwyn-Mayer)

Produced by Lawrence A. Weingarten. Directed by Harold S. Bucquet. Screenplay by Donald Ogden Stewart. Based on the play by Philip Barry, as produced by the Theatre Guild, Inc. Director of photography, Karl Freund. Musical score, Bronislau Kaper. Cast: Spencer Tracy, Katharine Hepburn, Lucille Ball, Keenan Wynn. Release date, May, 1945.

Independents to Get 120,000,000 Feet of Stock

Distribution of raw stock to independent producers during the 12-month period ending next April 1, will be limited to 120,000,000 feet, it was indicated by the War Production Board in Washington July 19.

Despite the fact that earlier in the week the WPB had announced individual quotas for independents amounting to 166,027,000 feet, it is expected that 120,000,000 feet will be delivered. The 166,027,000 figure was cited by WPB officials as "maximum usage" which few producers are expected to attain.

According to Stanley B. Adams, director of the Consumers Hard Goods Bureau of the WPB, figures submitted by the independents to the board showed their total demand always had been less than 100,000,000 feet per year.

Mr. Adams said the board believed an allotment of approximately 120,000,000 feet annually would more than suffice, since this figure is about 75 per cent more film than independents used prior to the war. He explained that the supply would be stretched by allocating film to individual producers only as it is required and allocating any surplus to others.

Meanwhile, it was reported in London that the British Board of Trade's raw stock allocations, reduced in March, 1945, to 85 per cent of 1944 consumption, would be eased to 90 per cent during August and 95 per cent during September.

This followed the WPB's grant of 5,200,000 feet of stock to Eagle-Lion Films, Inc., for American distribution during the 12 months ending next April 1, of pictures made by J. Arthur Rank's British producing companies.

It is understood that American distributors will make available sufficient stock to meet a release schedule of one British film per month in the United States.

Appeal Board Reduces Theatre Clearance

An arbitrator's award on clearance was modified by the Appeal Board of the American Arbitration Association, it was announced in New York last Friday.

The board modified the award of the Boston tribunal arbitrator and granted Hollis G. Reed, operator of the Neptune theatre at McKinley, on Mt. Desert Island, off the coast of Maine, reduced clearance against the Criterion theatre, operated by United Enterprises at Bar Harbor.

The board ruled that the maximum clearance which might be granted the Criterion over the Neptune in licenses hereafter entered into by Paramount and Warner Bros. should be one day on such features only as the Criterion shall play within 14 days of availability.

In all other respects, the arbitrator's award abolishing all clearance of the Criterion over the Neptune was affirmed. United Enterprises was the intervenor. Costs were divided equally between all parties. This was Boston's 41st case.

Paramount Has 600 Customers For 30 Years

Nearly 600 exhibitors have been customers of Paramount Pictures for 30 years or more, Charles M. Reagan, vice-president in charge of distribution, made known in New York last Friday. Of that number, 237 theatre operators have been customers for 33 years, since the inception of Paramount in 1912.

Mr. Reagan made the announcement in connection with Paramount's One Third of a Century celebration between August 26 and September 29. As a prelude to the anniversary month, Paramount production and sales executives joined by studio stars are touring key cities throughout the country presiding at receptions honoring pioneer exhibitors and third-of-a-century Paramount employees.

According to Mr. Reagan, Philadelphia tops the exchange territories in the number of 33-year Paramount customers. The city has 32. Boston is second with 25 and Minneapolis third with 22.

Last Saturday, Cecil B. DeMille was host at a reception at the Paramount exchange in Seattle. George A. Smith, western division manager; Duke Clark, Paramount Month co-captain, and Del Goodman district manager, also attended the meeting.

Prior to the Seattle event, the group had visited Portland, Ore. Mr. DeMille and Paramount sales officials began a five-city tour last Wednesday in Salt Lake City.

Other exchange meetings held last week were in Denver, Omaha, Detroit and Indianapolis. Sonny Tufts and Ray Milland were two Paramount stars participating in the week's anniversary celebrations.

"Incendiary Blonde" Has New York Premiere

"Incendiary Blonde," Paramount's One-Third-of-a-Century picture, had its world premiere at the New York Paramount Wednesday, July 25. With Betty Hutton playing the role of Texas Guinan, the film lists these actors: Arturo de Cordova, Barry Fitzgerald, Charles Ruggles, Albert Dekker, Mary Phillips and Bill Goodwin. The Paramount stage show was headed by Phil Spitalny's all-girl orchestra with the Mack Triplets, the All-American Glee Club and Imogene Coca assisting.

Twentieth Century-Fox Announces Dividends

The Board of Directors of Twentieth Century-Fox Film Corporation announced this week a quarterly cash dividend of $1.12½ per share on the outstanding prior preferred stock payable September 15 to stockholders of record August 31. A quarterly cash dividend of 37½ cents per share on the outstanding convertible preferred stock and a quarterly cash dividend of 50 cents per share on the outstanding common stock have been declared payable October 1 to stockholders of record August 31.

Exhibitors Asked to Observe Air Forces Day, August 1

Exhibitors have been called upon by Herman Gluckman of the War Activities Committee, Distribution Division, to aid in the observance of Air Forces Day, August 1, by showing Air Forces short subjects. Two such films, "Target Tokyo" and "Fight for the Sky," are currently in distribution by the WAC, the first, a pledged short, through RKO, the second spot-booked by local WAC distribution chairmen.

Bolton New PIC Chairman

Whitney Bolton of Columbia has succeeded John Joseph of Universal as chairman of the western division of the Public Information Committee, Hollywood. Mr. Joseph will continue with the organization as executive committee head.

WARNER BROS.' TRADE SHOWINGS OF

"PRIDE OF THE MARINES"

Starring

JOHN GARFIELD

ELEANOR PARKER · DANE CLARK

MONDAY, AUGUST 6th, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

Screen a Weapon In Allied Plans To Control Reich

Washington Bureau

German efforts during the war to split the Allied nations have been reversed in the peace and the Allies are seen engaging in activities to split Germany through the use of motion pictures and other media.

The Russians reportedly already are showing motion pictures in that part of Germany under their control, with indications that the United States will not be far behind in its zone and that England and France, which occupy the remainder of the country, also will send in films.

The Russian pictures, naturally, will carry the message of Communism as an antidote to Nazism, but the films of the other three powers are expected to lay less stress upon propaganda except in informational shorts planned to educate the Germans in the principles of democracy.

Since each of the four powers is supreme in that zone which it occupies, it is not likely that the Russian films will penetrate into the other three areas to any considerable extent, or that the pictures of the three democracies will get much play in the Russian-occupied section.

Films Keyed to Audiences

In line with the principles which they have long found effective, the Russian pictures will be designed specially for the character of audience to which they are to be shown—special pictures for children, workers and other groups—although it is probable that some of the Red "entertainment" films used domestically will be re-edited for Germany.

Whatever procedures are followed, one thing is sure—every Russian film shown in Germany will carry its anti-Nazi message, and it is to be expected they will show the virtues of Communism in contrast to the evils of Hitlerism.

Meanwhile, U. S. Army and Office of War Information officials have been working on plans to lift the ban against sending entertainment pictures to Germany, and it is expected the American industry will be able to get into that market soon.

20 Scheduled for Germany

About 20 feature pictures selected from the group of forty chosen by the OWI for showing in liberated countries have been earmarked for Germany as the first to be shown under a plan which calls for eventual distribution of such former and current features as meet Army requirements.

During the period of occupation, the military government will exercise censorship over films entering Germany, to insure that nothing gets in that may be misinterpreted. A balanced film diet is planned, which will provide news pictures and shorts as well as entertainment features.

Germany must be re-educated through the use of the feature film, not the propaganda film, according to Representative Ellis E. Patterson, California. He told the House last week he believed the "German people are immune to the informational film and must be re-educated more subtly through the medium of the feature motion picture." Mr. Patterson believes the Germans will ignore fact films because for 10 years they saw Nazi propaganda subjects.

He urged the War Department take advantage of the industry's offer to make special sequences for entertainment films to show in Germany and pointed out that the Russians already were showing entertainment films in that part of Germany under their control.

"Our American producers," Mr. Patterson said, "whose economic well-being depends to a great extent on the volume of their foreign markets, are properly concerned about this divergence in policy between the Soviet and American authorities.

"But it is not because of trade advantages that I urge that Hollywood motion pictures be permitted in Germany. It is because of their proved value in winning friends for us that I recommend that the United States Army abandon its policy of keeping Hollywood feature films from the screen of conquered Germany."

George Pal Puppetoon Series To Be Produced in Holland

George Pal, originator of Puppetoons, was to have left New York this week for Holland to confer with Stanlat Kag, his Holland studio manager, on the production of a new series of Puppetoons, color cartoons using stringless puppets. The Holland series, it is understood, will not conflict with Mr. Pal's Hollywood series which is released by Paramount. The Holland series will be dubbed in English in the Hollywood studios after production abroad.

House Adjourns; See Rankin Study Off for Summer

Washington Bureau

Congressional activities came to an 11-week halt last Saturday as the House adjourned for the longest summer vacation it has had since 1938, not to return, barring an emergency, until October 8. The Senate, which began consideration of the San Francisco security agreement this week, will follow as soon as it is ratified, probably before the middle of August.

As the House quit for the session, members were wrangling over the Rankin investigation of alleged subversive activities among the film colony in Hollywood, and aside from the "studies" which staff members of the Committee on un-American Activities are to make it is unlikely that anything new will develop until autumn.

Similarly, the film inquiry of the Senate Small Business Committee, which dropped out of sight several months ago after a big fanfare of publicity as to what it was proposed to accomplish, will probably go into a permanent coma.

One of the last actions of the House before adjournment was to put the finishing touches on the first tax-relief bill enacted in a number of years, providing for an increase in the exemption from the excess profits tax from $10,000 to $25,000, effective January 1.

This provision will be of greatest benefit to the small corporations in the motion picture and other industries, many of which will be removed entirely from the excess-profits tax list.

The measure also will enable corporations to apply their 10 per cent post-war credits on excess profits tax payments to their September 15 instalment on 1944 taxes, and will speed the handling of excess profits tax refunds and credits.

The final days of the session brought a recommendation from the Office of Scientific Research and Development for the establishment of a National Research Foundation to spur post-war industrial, medical and abstract scientific research and education.

Prepared by Dr. Vannevar Bush, director of the office, at the request of the late President Roosevelt, a report carrying the recommendation pointed to the great contribution which industry has made to the prosecution of the war and stressed the national security benefits of indusrial research, as well as the new jobs and increased prosperity which it develops.

Legislation based on the report is expected to be considered in Congress this autumn, and it will contain provisions carrying out two very important recommendations which Dr. Bush said will be necessary if industry is to be induced to enter the field of research in a big way.

Those recommendations called for amendment of the tax laws to provide specifically that expenditures on research and development are appropriate for deduction from current income, and revision of the patent laws to eliminate present abuses and reduce the difficulty and expense of obtaining patents.

Mrs. Luce to Play "Candida"

Clare Booth Luce, playwright and Republican Representative from Connecticut, is scheduled to appear in the title role of George Barnard Shaw's "Candida" at the Stamford, Conn., Summer theatre beginning August 6, for a week's run.

Federal Agencies Work to Smooth Foreign Trade

Washington Bureau

A number of Federal agencies, working inc pendently, currently are engaged in progra which will eliminate dangerous barriers to po war foreign trade.

While State Department representatives abro are discussing with officials of the countries which they are accredited the elimination of d criminatory regulations and taxes which will a versely affect motion picture exporters, other age cies are working in Washington on plans to smoo the way of the American businessman abroad.

The Foreign Economic Administration short is expected to transfer a number of commoditi from individual to general license, paving the w to send motion picture equipment and other pr ducts to a number of countries with a minimum formality.

Such an action would be complemented by t program for the disposition of Army and Na surpluses located abroad in such a way as to i jure neither our domestic nor foreign market.

Plans for the handling of these surpluses we disclosed last week by Thomas B. McCabe, Arm Navy liquidation commissioner, in a report Chairman W. Stuart Symington of the Surpl Property Board.

May Buy Products Back

As a first step to protect American overse business, Mr. McCabe said, manufacturers will b permitted to buy their products back—for resa abroad—if the necessary arrangements for suc resales can be worked out with foreign goverr ments.

Mr. McCabe pointed out that this would perm such manufacturers to protect their trade mark and repair, service and distribute their merchandis in an orderly fashion.

Under this plan, it would appear that recent e forts of the Office of Education to obtain motio picture and broadcasting equipment held by th Army in the Mediterranean and European thea tres, for distribution among the schools of thi country, would not be possible of accomplishmen and only such equipment as may become surplu in this country would be available.

Aside from providing for the re-purchase o goods by the original manufacturer, the policie worked out for the disposal of foreign surpluse give first priority on purchases to agencies assist ing in the rehabilitation and recovery of the occu pied countries, with next preference going t American religious, educational and philanthropi institutions operating abroad.

To Return Exports to Industry

Under the FEA program, the handling of ex port business would be returned to industry a rapidly as possible, although officials emphasiz that the mere relaxation of domestic restriction on exports will solve only one—and a very mino one—of the many problems which will arise i the development of post-war foreign trade.

They listed a number of problems which ar seen likely to make export trade hazardous, among them the shortage of cargo space and uncertainty of ocean shipping; requirements of export licenses here and import licenses abroad; "black list" and Trading-With-the-Enemy Act restrictions; financial and credit risks, including the blocking of funds and the "sterling area;" domestic price controls applying to foreign shipments; difficulties of obtaining supplies, and diversion of business through lend-lease and Government trading.

Meanwhile, however, exporters have told FEA that industry is prepared to face the hazards and have urged reopening of the foreign markets.

Epstein on Leave

Philip G. Epstein, Warner Brothers producer, was to have arrived in New York this week from the coast on indefinite leave to accept a Government assignment.

Fleming Receives Humanity Award From Variety Club

In the Sapphire Room of the Mayflower Hotel in Washington Wednesday night the Variety Clubs of America presented the annual Humanitarian Award to Sir Alexander Fleming, discoverer of penicillin, as the person whose work in 1945 "contributed most to the welfare of mankind." Attending the dinner were members of the Cabinet, Army and Navy officials, the diplomatic corps and high Government officials.

The presentation was made by R. J. O'Donnell, Dallas, Tex., chief barker of the Club. Other officials present were Carter T. Barron, first assistant chief barker, and Charles E. Lewis, publicity director. The arrangements committee consisted of Commissioner J. Russell Young, John H. Harris, Mr. O'Donnell, Mr. Barron, Earle Sweigert, Marc Wolfe, Fred S. Kogod, William K. Jenkins, James G. Balmer, Mr. Lewis, Sam A. Galenty, Frank La Falce, Tom Baldridge, Gene Ford, Harry Lohmeyer, John J. Payette, Sam Wheeler and Herbert Sauber.

First Canada Variety Club To Be Formed in Toronto

R. J. O'Donnell, national chief barker of the Variety Clubs of America, announced this week that Toronto film men had applied for a charter for a Variety Club of Toronto, the first Canadian unit in the club.

The following men signed the application for the charter: W. P. Covert, second International vice-president of IATSE; L. M. Deveney, Canadian general manager for RKO; J. J. Fitzgibbons, president, Famous Players Canadian Corporation; Bernard Freedman, president, Independent Motion Pictures Exhibitors Association; Oscar R. Hanson, president, Monogram Pictures of Canada; Gordon Lightstone, Canadian general manager, Paramount Film Service, Ltd.; H. L. Nathanson, president, Regal Films Corporation, Ltd.; Paul L. Nathanson, president, Odeon Theatre of Canada, Ltd.; B. S. Okum, director and general manager, Biltmore Theatres; Edward Rawley, managing director, Royal Alexander theatre, and N. A. Taylor, president, Twinex Century Theatres Corporation, Ltd. Mr. Fitzgibbons will be first chief booker.

Chicago Exchange Borrows Prints to Meet Dates

Chicago distributors, despite the general print shortage, have been able to meet local general release schedules by cooperating with other exchanges, according to John E. Flynn, MGM western division manager. Mr. Flynn stated this week in Chicago that his local exchange "has been able to set up a plan of borrowing which so far has worked out well." By such cooperation, general release schedules have been met which called for an average of 50 to 60 prints for every key picture.

Prints were arranged for all MGM's July releases which included "Keep Your Powder Dry," "National Velvet," "This Man's Navy," "Music for Millions," "Main Street After Dark" and "Between Two Women."

When the print situation first became acute, heads of local distributors suggested a plan which would have altered the neighborhood releasing schedules by playing a picture in one neighborhood at a time rather than city-wide. This plan, however, was not approved by the distributors.

20th Century-Fox Announces August, September Titles

Tom Connors, vice-president in charge of distribution for 20th Century-Fox, announced this week the titles of six productions to be released during August and September. During August the company will release "A Bell for Adano," "Wilson" at popular prices, "Junior Miss" and "The Way Ahead." "Captain Eddie" and "Caribbean Mystery" will be released in September.

THE PRESIDENT PRAISES VARIETY CLUB WORK

From Potsdam, Germany, last Saturday President Harry S. Truman conveyed a message to R. J. O'Donnell, national chief barker of the Variety Clubs of America, commending the Variety Clubs "for their unwearied efforts in support of the war and in aiding all good causes both in peace and war". Said President Truman: "I deeply regret that circumstances will not permit me to be with you and with other admirers of Sir Alexander Fleming next Wednesday evening when the Variety Clubs of America honor that great humanitarian and benefactor of mankind.



Harris Ewing
President Truman

"For all that Sir Alexander has done to alleviate pain and suffering through the great discovery which will ever bear his name, the world owes a debt of gratitude difficult to estimate. It is particularly fitting, therefore, that Variety should give him its award for 1944 in recognition of unusual and unselfish service in behalf of all humanity.

"From afar I welcome him to the Capital of the Nation and hail him as "one who in our day and generation is going forward in the noble tradition of Lord Lister, William Harvey and that other great old Briton, Sir Thomas Browne.

"I cannot close this note without adding a word of heartfelt appreciation to the Variety Clubs of America for their unwearied efforts in support of the war and in aiding all good causes both in peace and war."

Moviepix Acquires Rights To 24 Pathe Features

Moviepix, Inc., New York, has acquired world rights, in 35mm and 16mm, to 24 Pathe features, according to Alan E. Starr, president. They are: "Big Money," Captain Swagger," "Mother's Boy," "Officer O'Brien," "Red Hot Rhythm," "Marked Money," "The Spieler," "Strange Cargo," "Sailors Holiday," "Pardon My Gun," "Grand Parade," "Flying Fool," "Big News," "Lucky in Love," "Night Work," "Oh, Yeah!", "Rich People," "Swing High," "Sophomore," "Racketeer," "Square Shoulders," "High Voltage," "His First Command" and "Her Private Affair."

Rubin a Sponsor

J. Robert Rubin, vice-president and general counsel of Loew's, Inc., is one of the industry figures who will sponsor a dinner for Jack Cohn, executive vice-president of Columbia Pictures, at the Waldorf-Astoria in New York September 27. The dinner will begin a fund-raising drive on behalf of the Anti-Defamation League and the American Jewish Committee.

Joins National Screen Service

Sam Kestenbaum, formerly eastern publicity manager for PRC, has joined National Screen Service as a member of the advertising and publicity staff. Mr. Kestenbaum formerly was associated with Skouras Theatres.

"Marines" Tradeshow Set

"Pride of the Marines," starring John Garfield with Eleanor Parker and Dane Clark, will be tradeshown nationally by Warners August 6.

Showmen Score In Seventh Loan New York Total

Sixty per cent of the War Bond sales of the New York War Finance Committee commerce and industry section during the Seventh War Loan were achieved by the stage, screen, and radio division. The report was made last week to the Treasury by Seton Porter, director of the section.

Meanwhile, from sectors of the film industry come individual reports of achievements during the loan drive.

Warners' Philadelphia theatres sold a record $42,501,469, Ted Schlanger, zone manager, reported.

The Century Circuit's 36 New York area houses sold $9,116,000 of Bonds, J. R. Springer, general manager, announced. The Midwood, of which Howard Cohn is manager, led the circuit. It sold $1,154,550 worth.

Virginia theatres, under exhibitor chairmen Hunter Perry and Frank O'Brien, ran 137 special shows, comprising 105 Bond premieres in the evening, and 32 Children's Shows. The state led the Washington exchange territory.

For the Eighth War Loan, and for Canada's Ninth Victory Loan, Paramount will produce "Hollywood Bond Caravan." Filming begins August 1. All studios will cooperate.

Samuel Pinanski, national chairman of the industry's participation in the Mighty Seventh War Loan, returned home to Boston last week, where he heads the Mullin and Pinanski circuit of New England theatres. Circuit associates tendered him a dinner at the Statler Hotel there Friday evening, July 20. Martin J. Mullin was toastmaster.

Mayer Says Europe's Horror Offers Army Morale Problem

Arthur L. Mayer, operator of the Rialto theatre, Times Square, New York, reports that the "incredible horror" he witnessed in Germany has created the greatest problem confronting the American Red Cross in Europe today: the maintenance of our soldier's morale in the face of widespread destruction. Mr. Mayer returned to New York July 17 after a tour of Europe as special assistant to Basil O'Connor, national chairman of the American Red Cross.

He said "the greatest horror is not bloodshed, but the people along the roads, the displaced persons, the refugees with their few belongings piled in a wheelbarrow."

"I don't care," he said, "how much you hate the Germans. When you see a little flaxen-haired girl holding a doll to her breast or a blind woman stumbling along, it does something to your heart."

Mr. Meyer indicated that he was pleased with the recent Army modification of the non-fraternization policy.

Schless Reports on Survey Of European Conditions

A report on European business conditions as he found them in the first few weeks following V-E Day, was delivered to the Paramount home office in New York this week by Robert Schless, European manager. Mr. Schless flew from his headquarters in Paris. He was in conference Monday with George Weltner, Paramount International president, and other executives. He will remain several weeks, and plans to return to Paris in August.

Legion of Decency Reviews Six New Productions

The National Legion of Decency this week reviewed six films, approving all. In Class A-1, unobjectionable for general patronage, are: "Easy to Look At," "Frontier Fugitives," "Her Highness and the Bellboy" and "Stagecoach Outlaws." In Class A-2, unobjectionable for adults, are: "The Falcon in San Francisco" and "Within These Walls."

Along Came A
Records....N



Norman Rockwell

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GARY COOPER ★ LORETTA YOUNG

in *Nunnally Johnson's*

"Along Came Jones"

WILLIAM DEMAREST · DAN DURYEA FRANK SULLY

A CINEMA ARTISTS CORP. Production *Produced by Gary Cooper* Directed by STUART HEISLER

SCREEN PLAY BY NUNNALLY JOHNSON · NOVEL BY ALAN Le MAY · AN INTERNATIONAL PICTURE · Released by RKO RADIO PICTURES, INC.

Mexican Studio Inter-Union Fight Halts Production

by LUIS BECERRA CELIS
in Mexico City

The Mexican industry's labor troubles reached a new high last weekend with fresh flareups of the quarrel between the National Cinematographic Industry Workers Union and Motion Picture Production Union. The latter union, which recently quit National, is dominated by the players. National is striking against Clasa and Azteca, Mexico's two largest studios. Production was practically at a standstill.

The quarrel reached such a fever pitch that both unions maintained approximately 750 members armed as studio guards. It was only with great difficulty that the police averted clashes.

The Federal Board of Conciliation and Arbitration finally arranged a sort of armed truce in the situation by inducing the National Cinematographic union to postpone its strike until July 30.

Cantinflas, Mexico's Charlie Chaplin, in real life Mario Moreno, and Jorge Negrette, leading actor, both of whom led the Production Workers' guards, said in a studio press interview:

"We are armed with neither machine guns, rifles or pistols. Our true and only arm is justice and with it we defend our only patrimony—our right to work for Mexico's good."

By last weekend, both unions were continuing to maintain their studio guards day and night with police closely watching the situation.

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The 10 American film companies operating in Mexico have been notified by their employees that they will strike if, by July 31, their wages are not substantially increased. The companies involved are Paramount, MGM, 20th Century-Fox, Universal, United Artists, Columbia, Warners, Republic, Monogram and RKO.

The American firms consider excessive the pay increase demand, 35 per cent, contending that their present volume of business does not warrant such a large increase in overhead.

The threatened strike will be the first the Americans have had since the autumn of 1941, when five of them were affected for several weeks. That strike was ended with victory for the workers and the signing of a contract that guaranteed labor peace for two years.

The Federal Board of Conciliation and Arbitration is seeking to avert this strike, which would deprive Mexico again of the American pictures that are so popular, dominating this field by at least 90 per cent.

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Stage players who work in pictures as members of the Motion Picture Production Union, which the players dominate, or are in any way sympathetic with it, continue to suffer at the alleged hands of the National Cinematographic Workers Union, Mexico's pioneer film labor organization, from which the Production recently separated.

Roberto Soto, veteran comedian, who has frequently played in pictures, suffered such interference, allegedly from members of the National, and he and his company were obliged to cancel their stage engagement at Orizaba, Vera Cruz state industrial center.

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Construction of 30 theatres, 10 here and the rest in the provinces, is reportedly planned by the Cia. Financiera Industrial Cinematografica, S.A., the financing society for the industry that is a subsidiary of Filmex, S.A., important producer. The work is expected to start in the autumn.

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Exhibition of Mexican pictures in Mexico during the first half of this year, just 23 up to June 30, was far behind that during the same period of 1944, when 32 had been screened. However, although fewer pictures were exhibited during the first six months of 1945, they had much better results than had most of the larger number exhibited during the first half of last year.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 93—President Truman crossing Atlantic for Big Three parley. . . . Sinking British warship explodes. . . . U. S. forces secure Okinawa as base against Japan. . . . U. S. War equipment in Europe shipped to Pacific front. . . . Water Sports: Los Angeles, diving exhibition; Australia, surf thrills at Bondi Beach.

MOVIETONE NEWS—Vol. 27, No. 94—Big Three meet at Potsdam conference. . . . Halsey's fleet attacking Japan battles typhoon. . . . Navy flying boat, Hawaii Mars, is world's largest. . . . Aqua-follies carnival. . . . Entire 44th Division brought home on the Queen Elizabeth.

NEWS OF THE DAY—Vol. 16, No. 291—With the President en route to Berlin. . . . Spectacular films: War ship explodes. . . . Marines seize island off Okinawa. . . . Diving stars in aquatic thriller.

NEWS OF THE DAY—Vol. 16, No. 292—Truman in parley in Berlin. . . . Pacific typhoon rips fleet. . . . World's biggest flying boat. . . . G. I. tide keeps rolling home. . . . Diving carnival thrills.

PARAMOUNT NEWS—No. 94—Jap morale cracking? . . . "What's cookin'? Prefabricated meals!" . . . Now it can be told! Remember 1941! . . . The President's transatlantic journey.

PARAMOUNT NEWS—No. 95—First showing of Navy flying giant. . . . Spectacular film: typhoon at sea. . . . First picture Potsdam Big Three meeting.

RKO PATHE NEWS—Vol. 16, No. 96—Truman on way to Big Three parley. . . . 859 die in Barham sinking. . . . Round up Japs on three Ryukyu Isles. . . . First British Troops march into Berlin.

RKO PATHE NEWS—Vol. 16, No. 97—Big Three meet in Berlin. . . . Typhoon rips bow off U. S. S. Pittsburgh. . . . Show new air giants, Hawaii Mars and H-4.

UNIVERSAL NEWS—Vol. 18, No. 417—Truman en route to Potsdam. . . . Marines advance in the Ryukyus. . . . Occupation of Berlin. . . . Ship explodes and sinks. . . . Okinawa mop up. . . . Beautiful legs in Jersey.

UNIVERSAL NEWS—Vol. 18, No. 418—Cruiser's bow ripped off by typhoon. . . . 44th Division comes home. . . . Fire destroys lake steamer. . . . Aviation in the news: Hawaii Mars, Howard Hughes flying boat H-4. . . . Big Three open parley near Berlin.

Fight Argentine Official Newsreel

by NATALIO BRUSKI
in Buenos Aires

A decree is awaited here which will annul the current decree protecting the official Argentine newsreel, which is claimed to be insubstantial and of little interest, from competition with independently produced product.

The purpose of the protection has not been fulfilled in its original scheme and the value of the documentaries produced under the original decree is questionable, its opponents contend.

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Investigations are still under way into the distribution of raw stock imported from the United States. Certain Government officials have claimed that a whole shipment of raw stock received from the United States went into the hands of one producer who then resold part of the stock to other studios. Although the name of the producer was not revealed, it is freely reported in industry circles that the producer is the one who released the cartoon ridiculing Cordell Hull, former U. S. Secretary of State, some time ago.

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The controversy over the practice of dubbing, which was introduced here two months ago with "Gaslight," is still going strong.

Long before the introduction of the first picture, the press, in general, started a strong campaign against the practice of dubbing and pointed favorably to the Spanish-language pictures. Exhibitors already have stated flatly that they dislike the dubbing system, claiming that they have suffered large box office losses. Clemente Lococo, operator of a large Argentine circuit, said he was greatly disappointed in the cash returns on dubbed films.

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The Argentine Government has authorized Martin Tow to install an experimental television station in the Buenos Aires area. It will be ready for operation during the first year after the end of the Japanese war.

Monogram Head Study Future of Dubbing Progra

Conflicting reports concerning Spanish-du American films from Latin America are being s ied by Monogram Pictures executives to d mine whether its dubbing program should be tinued.

Hundreds of letters from the general publi South American countries, 90 per cent of w are in favor of dubbing, have been received, company reports. On the other hand, it was a number of articles against dubbing had appe in local newspapers and magazines.

According to the company announcement, "t seems to be the mistaken impression that American motion picture industry is dubbing product into Spanish to create competition for South American producers, which in our cas far from the facts."

Monogram decided on a dubbing program year, it was said, in order to provide better tertainment for Spanish speaking audiences also to eliminate the nuisance of super-imp titles.

Although it is generally admitted that the bing process permits plot development to be n easily understood, it was pointed out that s South American patrons could not become re ciled to hearing strange voices issuing from mouths of well known actors and would pr to miss part of the story in order to hear original voices.

Bernard J. Gates, Monogram's special repre tative in Latin America, is making an exten tour of his territory, and has been conductin survey on reactions to dubbing.

Six of Monogram's pictures dubbed in N York last year were: "Lady Let's Dance," " known Guest," "Return of the Ape Man," Cha Chan in "The Chinese Cat," "Detective K O'Day" and "Law of the Valley."

Meanwhile, United Artists announced last w that five current UA releases were being dub into Spanish, including "Since You Went Aw "Guest in the House," "Delightfully Dangero "The Southerner" and "Guest Wife."

Although the Selznick production "Since Y Went Away" was tested in Mexico City, wh it played pre-released engagements simultaneo at the Magerit and Insurgentes theatres, t moved over to the Lido and Savoy, its gene release has been set for sometime this month.

Operators Close Theatres in Havana and 3 Other Cities

Theatres closed July 20, in Havana, Cuba, a the nearby towns of Marianao, Guanabacoa a Regla because of a protest made by the own at "the failure of the Government to prov guarantees for normal operation." According a dispatch to the New York *Times*, the own charged that actors and actresses were picket the theatres. The Actors Union has been dema ing that the Government order film houses present daily stage shows.

Alban-Mestanza Resigns From PRC Foreign Post

H. Alban-Mestanza has resigned as Latin Am ican sales supervisor for PRC to take over t active management of Foreign Screen and Ra Service, which he recently organized with h wife for the production and distribution of co mercial shorts abroad. Mrs. Elaine Henno Alban-Mestanza is the organization's associa managing director.

Join Independent Group

The Community, Warren and Star theatres Hudson, N. Y., owned and operated by Fried and Grossman, have joined the Independent Th atre Service, Inc., effective August 1, accordi to an announcement by Lee W. Newbury, pre dent of the organization.

THE HOLLYWOOD SCENE

MPLETED

UMBIA
of the Prairie
Wouldn't Say Yes
gades

r for Evie

AMOUNT
ole with Women

RADIO
boat Rhythm

ERSAL
for Pecos
ier Gal

STARTED

COLUMBIA
Woman in Red

MGM
Yearling
What Next, Corporal Hargrove?
Boys' Ranch
Bad Bascomb.

PARAMOUNT
Blue Skies
Bride Wore Boots

PRC
Romance of the West

REPUBLIC
Dakota
You'll Remember Me (William Wilder)

RKO RADIO
Chamber of Horrors
Heartbeat (Hakim-Wood)

20TH CENTURY-FOX
Smoky

WARNERS
Never Say Goodbye
Man I Love

SHOOTING

COLUMBIA
Snafu

MGM
Hoodlum Saint
Two Sisters from Boston
Postman Always Rings Twice
The Strange Adventure

MONOGRAM
Suspense
Frontier Feud (formerly "Last Outpost")

PARAMOUNT
Calcutta
To Each His Own

REPUBLIC
Sheriff of Redwood Valley
Don't Fence Me In

RKO RADIO
Cornered
Men Are Such Liars (formerly "The Lie Detector")
Kid from Brooklyn (Goldwyn)

20TH CENTURY-FOX
Leave Her to Heaven
Enchanted Voyage

UNITED ARTISTS
Diary of a Chambermaid (Bogeaus)
Abilene (Levey)
Whistle Stop (Nero)
Duel in the Sun (Selznick)
Getting Gertie's Garter (Small)

UNIVERSAL
As It Was Before
Once Upon a Dream
Shady Lady

WARNERS
Confidential Agent
Night and Day
Stolen Life

tudios Have 42 in Work; tart Irving Berlin Story

lywood Bureau

e expected summer slump failed to mate-e last week, as production activity con-d to increase. Fifteen new films went be-cameras, and work was completed on eight s. At the weekend, the total number of res in work was 42, a substantial rise over veek's 35.

Paramount, shooting started on "Blue ," which Sol C. Siegel is producing in nicolor. Based on the career of Irving n, the film features Bing Crosby, Joan ield, Paul Draper, Billy de Wolfe and San Juan. Stuart Heisler is directing.

other new Paramount venture is "The Wore Boots," co-starring Barbara Stan- and Robert Cummings. It's a comedy rned with Virginia's hunting set. Seton iller is the producer; Irving Pichel the tor.

GM had four films starting, three of them ing on location. "The Yearling," based Iarjorie Kinnan Rawlings' best seller of seasons back, is before cameras at Ocala, da. The cast includes Gregory Peck, Jac-ie White and Claude Jarman, Jr. Sidney klin is producing; Clarence Brown direct-

d Bascomb" on Location Jackson Hole, Wyoming

ad Bascomb" is shooting at Jackson Hole, ming. Margaret O'Brien and Wallace are co-starred, with Marjorie Main, ces Rafferty, Marshall Thompson and J. oll Naish in supporting roles. S. Sylvan n directs; O. O. Dull produces.

oys' Ranch," the story of Cal Farley's for homeless boys, went before the came-n Texas, with Roy Rowland directing and rt Sisk producing. In the cast are James , Skippy Homeier, Butch Jenkins and thy Patrick.

the studio, work started on "What Next, oral Hargrove?" a comedy of Army life ing Robert Walker, and featuring Jean r, Keenan Wynn, Chill Wills and Arthur ht. George Haight is the producer; Rich-Thorpe the director.

public launched a super-western, "Dako-which stars John Wayne. Vera Hruba on has the leading feminine role, and fea-in the cast are Walter Brennan, Ward Bond, Hugo Haas, Paul Fix, Mike Mazurki, Grant Withers and Nicodemus. Joseph Kane is the producer-director.

William Wilder is producing "You'll Remember Me," which will be released by Republic. Anthony Mann is the director, and the cast includes Brenda Marshall, William Gargan, Ruth Ford, Hillary Broke, H. B. Warner, Lyle Talbot and Mary Treen.

At 20th Century-Fox, work started on "Smoky," the story of a wild horse. Fred MacMurray, Anne Baxter, Burl Ives, Esther Dale, Brad Russell and Jay Farrol MacDonald head the cast. Robert Bassler is the producer; Louis King the director.

RKO's "Chamber of Horrors" Based on Notorious Asylum

RKO Radio launched "Chamber of Horrors," a story laid in Bedlam, the notorious 18th-century insane asylum. The cast includes Boris Karloff, Anna Lee, Richard Fraser, Joan Newton and Billy House. Val Lewton produces; Mark Robson directs.

RKO also will release the Hakim-Wood production, "Heartbeat." Robert and Raymond Hakim are the producers; Sam Wood is the director. Heading the cast are Ginger Rogers, Jean Pierre Aumont, Adolphe Menjou, Basil Rathbone, Melville Cooper and Mikhail Rasumny.

Warners trained cameras on two: "Never Say Goodbye" and "The Man I Love." The first stars Errol Flynn and Eleanor Parker, with Lucille Watson, Hattie McDaniel and S. Z. Sakall in supporting roles. William Jacobs is producing; Jerome Kern directing.

"The Man I Love" co-stars Ida Lupino and Robert Alda, with Dolores Moran and Martha Vickers featured. Raoul Walsh directs; Arnold Albert produces.

Columbia launched "The Woman in Red," with Nina Foch, George Macready, Dame May Whitty and Roland Varno. Wallace Macdonald is the producer, Joseph H. Lewis the director.

PRC's new venture is "Romance of the West," which Robert Emmett is producing.

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Republic has signed Ben Hecht to a three-year contract under the terms of which he will write and produce two pictures annually. Hecht will select his own director, and his own cameraman. The first picture he will make will be "The Specter and the Rose," based on one of his own short stories. . . . June Allyson has been given a new long term contract by MGM. . . . "The Iron Gate," a psychological mystery by Margaret Millar, has been purchased by Warners, and assigned to Henry Blanke for production.

Arturo de Cordova is set for one of the top roles in "Take This Woman," soon to go into production at Paramount. . . . Jules James, formerly associated with Walter Colmes Productions, will enter production independently, and has bought "Bumped Off," by Stanley Kallman, for use as his first picture. . . . Peter Cookson has been signed to a new contract by Monogram. The agreement calls for him to appear in at least two pictures annually for the next three years.

Walter Wanger has arranged with Samuel Goldwyn to borrow Dana Andrews for the leading male role in the Technicolor Western, "Canyon Passage," which is scheduled to start next month at Universal. Jacques Tourneur will direct. . . . "Our Street," a screenplay by Arnold Manoff from an original story by George Auerbach, has been acquired by MGM. Irving Starr will produce it in the autumn. . . . Johnny Sheffield has been signed to a new contract by Sol Lesser. His next picture will be "Tarzan and the Leopard Men," in which he will be co-starred with Johnny Weissmuller and Brenda Joyce.

Pine-Thomas Get Rights To Dramatic Air Show

Paramount producers William Pine and William Thomas have acquired the screen rights to the dramatic radio show, "Big Town." They will make a series of films based on the property. . . . William Castle has been assigned to direct "Checkmate for Murder," one of Columbia's "Whistler" series, starring Richard Dix. . . . "Major Muscle," an original comedy by Lynn Perkins, Leo Rifkin and Ted Udall, has been purchased by Republic. George Blair will produce and direct it. . . . Cecil Kellaway has had his Paramount contract renewed.

Hugh Beaumont will direct the next in MGM's "Maisie" series, titled "Up Goes Maisie." Ann Sothern and George Murphy head the cast. . . . Howard Freeman has been added to the cast of Jules Levey's current production, "Abilene."

Warners Making Scout Short

"Men of Tomorrow," a two-reel Technicolor subject based on the Boy Scouts of America, has been scheduled for immediate production by Warner Brothers. Full cooperation of the Boy Scouts has been obtained.

"A SLEEPER of real p

THE TRADE PRESS

CHEERS

THE CHEATERS

SUITED TO ALL TYPES OF AUDIENCES

MOTION PICTURE HERALD—"Achieves its charm by clear-cut characterizations, convincing performance and showmanly production. Supplying names to sell, and suited to all types of audiences, it ranks with Republic's best attractions to date. Joseph Schildkraut's portrayal of the ham actor is so convincing that it is difficult to tell where acting ends and ham begins."

AN ABSORBING COMEDY DRAMA

DAILY VARIETY—"This Republic high-budgeter is an absorbing comedy drama . . . should cash in on its merits . . . trouping of Ona Munson combines with Schildkraut's performance to give the picture much of its impetus. Picture should go over for healthy grosses in the key spots."

PLENTY OF LAUGHS AND ENTERTAINING MOMENTS

SHOWMEN'S TRADE REVIEW—"This picture has plenty of laughs and entertaining moments to offer the average patron . . . it has a good story, fine performances, and lots of laughs . . . Production and direction by Joseph Kane are very well handled and the cast, headed by Schildkraut, all give clear and concise interpretations of the characters they portray."

EXCELLENT COMEDY ENTERTAINMENT JOY-RIDE

HOLLYWOOD MOTION PICTURE REVIEW—"Republic's 'Cheaters' excellent comedy entertainment joy-ride. Things at Republic are all right when a picture as fine as 'The Cheaters' makes its appearance. With the excellent performances and the essential vitality of the subject matter of 'The Cheaters' hopped up by production and direction that is definitely distinguished, good live entertainment is the result."

A Republ

proportions.....!"

EPUBLIC SHOULD HIT THE CKPOT WITH THIS ONE

EEKLY VARIETY – "Republic ould hit the jackpot with this one side from standout performances of oseph Schildkraut and supporting ast, its story content and nifty direc- on and with such names as Billie Burke, Ona Munson, Ray Walburn, and Eugene Pallette for additional cast hypo, it should bring many happy returns at the B O"

A SURPRISE GIFT PACKAGE FOR EXHIBITORS

FILM DAILY – "Modern parody on A Christmas Carol' backed by mag- nificent production and affable cast A surprise gift package is in store for exhibitors on this one Production and direction show evidence of a free hand and considerable budget support in delivering an entertaining and unusual story."

MAY PROVE A "SLEEPER" OF REAL PROPORTIONS

MOTION PICTURE DAILY – "Crowded with excellent performances, excelling n production values, and having the irtue of a sound story, 'The Cheat- ers' bids fair to be one of Republic's op offerings It may even prove to e a 'sleeper' of real proportions."

RST-CLASS PRODUCTION OR BOXOFFICE

OLLYWOOD REPORTER – A first- ass production which is right up ere and punching in the first-rate ovie class. Definitely a credit to public There is a good cast and enty of movie value. Play it"

Picture

MOTION PICTURE DAILY

REPUBLIC'S GOLD COINING BOX OFFICE Hit!



JOSEPH SCHILDKRAUT in

The Cheaters

with BILLIE BURKE
EUGENE PALLETTE • ONA MUNSON
RAYMOND WALBURN
and ANNE GILLIS • RUTH TERRY
ROBERT LIVINGSTON • DAVID HOLT
and ST. LUKE'S CHORISTERS

Directed by JOSEPH KANE
Screen Play by FRANCES HYLAND
Original Story by FRANCES HYLAND and ALBERT RAY

REPUBLIC PICTURES CORPORATION
1935 10th ANNIVERSARY 1945

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

SING ME A SONG OF TEXAS: Rosemary Lane, Tom Tyler—Doubled with "Rough, Tough and Ready." Business O.K. Played Friday, Saturday, June 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SONG TO REMEMBER, A: Merle Oberon, Paul Muni—While this picture didn't break any box office records we didn't have to hide as the customers came out. It is a picture that Columbia can be proud of. I didn't know that they could do it. Played Tuesday, Wednesday, July 3, 4.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

Metro-Goldwyn-Mayer

AMERICAN ROMANCE, AN: Brian Donlevy, Ann Richards—No draw for small towns. Good direction. Donlevy's acting is superb. This film should do well in larger situations. The Technicolor is grand. Played Wednesday, Thursday, July 11, 12.—L. G. Renfro, Jr., Grove Theatre, Holly Grove, Ark.

ASSIGNMENT IN BRITTANY: Pierre Aumont, Susan Peters—Played second run to capacity house. The students at Middlebury Summer School turned out 100 per cent. They applauded throughout the picture. Played Wednesday, Thursday, June 13, 14.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—Right down our alley. Give us pictures like this and we will do all right. Played Sunday, Monday, July 1, 2.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

MRS. PARKINGTON: Greer Garson, Walter Pidgeon—This was an excellent production but not suited for our trade. We were surprised that it went over at all. Played Sunday, Monday, July 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NATIONAL VELVET: Mickey Rooney, Elizabeth Taylor—There is no use of gilding the lily. It is a perfect audience picture. Ann Revere, you were great as the mother. No one recently has depicted the role with the sure touch she did.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Paramount

HERE COME THE WAVES: Bing Crosby, Sonny Tufts—Not up to Bing's standard. It is too long and in the latter part becomes draggy. Business was fair. Played Sunday, Monday, July 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HIGH POWERED: Robert Lowery, Phyllis Brooks—Good action feature. Satisfactory for double bill. It will please. Played Friday, Saturday, July 6, 7.—L. G. Renfro, Jr., Grove Theatre, Holly Grove, Ark.

HIGH POWERED: Robert Lowery, Phyllis Brooks—This is routine stuff and it won't stand alone. I failed to take in film rental. Played Tuesday, July 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MINISTRY OF FEAR: Ray Milland, Marjorie Reynolds—There is very little interest among the people here in this type of picture. Germany is finished and they do not apparently care to pay for pictures relating to Nazi espionage. Played Wednesday, Thursday, July 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRC

SHADOWS OF DEATH: Buster Crabbe, Al St. John—Above average Western. Give us more of Al (Fuzzy) St. John. He is the best comedian on anybody's screen. Crabbe has a good following here. Played Friday, Saturday, July 6, 7.—L. G. Renfro, Jr., Grove Theatre, Holly Grove, Ark.

RKO Radio

EXPERIMENT PERILOUS: Hedy Lamarr, George Brent—Did mediocre business. Farmers pretty busy. Not a big draw. Played Wednesday, Thursday, June 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MURDER, MY SWEET: Dick Powell, Anne Shirley—It is a passable program picture. But I'll dislike running many of these when this easy money era ends, and it is in the offing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WOMAN IN THE WINDOW, THE: Edward G. Robinson, Joan Bennett—This is one picture that came up to expectations. The trailer was good and the picture was full of suspense. Perfect direction. A picture that people can't help talking about after they have seen it. Played Sunday, Monday, July 8, 9.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

Republic

BIG SHOW-OFF, THE: Arthur Lake, Dale Evans—The non-critical called this funny; others were not so kind. Played Friday, Saturday, July 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CHICAGO KID, THE: Bill Elliott, Bobby Blake—Good little gangster picture which pleased average business. Played Friday, Saturday, July 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LIGHTS OF OLD SANTA FE: Roy Rogers, Dale Evans—Roy Rogers doesn't mean any more to us than any singing cowboy. When they made Westerns he was O.K., but now since they have started making pictures with either a radio or vaudeville background, there isn't a dime difference in any of them. I give my Saturday night serial credit for bringing in 90 per cent of the crowd. Played June 23.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

MY BEST GAL: Jane Withers, Jimmy Lydon—I should have stood in bed. Just a bunch of teen-agers doing nothing. It is a waste of time and film but no waste of talent. Played Tuesday, Wednesday, June 26, 27.—F. L. DuBose, Majestic Theatre, Cotulla, Texas.

Twentieth Century-Fox

CALL OF THE WILD: Clark Gable, Loretta Young—Picture excellent. My patrons were very anxious to see Clark Gable again. Business was better than for many top first run pictures. It deserves good playing time. Played Sunday-Tuesday, July 1-3.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

NOB HILL: Joan Bennett, George Raft—Twentieth Century-Fox has made a star out of Vivian Blaine. She might even surpass Alice Faye. Her voice is mellow and perfect. She is smart looking and what a figure to admire. This picture is tops. Business excellent. Played Sunday-Tuesday, July 15-17.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

WINGED VICTORY: Edmund O'Brien, Jeanne Crain—It's tops. The best entertainment of the year. Play it by all means. Played Sunday, Monday, July 1, 2.—L. G. Renfro, Jr., Grove Theatre, Holly Grove, Ark.

Universal

HERE COME THE CO-EDS: Abbott and Costello—They didn't set the world on fire. Abbott and Costello did not draw as well as previous. Played Sunday-Tuesday, June 24-26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PATRICK THE GREAT: Donald O'Connor, Peggy Ryan—Good musical show and business good here. It pleased the younger set 100 per cent. Played Wednesday, Thursday, July 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SALOME, WHERE SHE DANCED: Yvonne De Carlo, David Bruce—Coloring gorgeous. My crowd was immensely pleased. Miss De Carlo's acting is superb. She will be a star from now on. In my judgment this picture deserves your best playing time. Played Sunday-Tuesday, June 17-19.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

SONG OF THE SARONG: Nancy Kelly, William Gargan—Used on the weak end of a double bill with negative results. Played Friday, Saturday, July 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

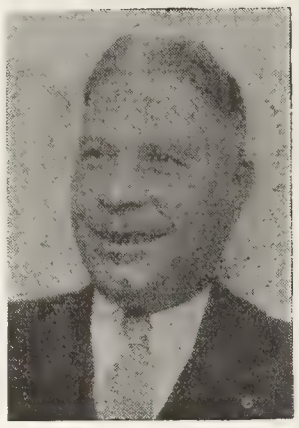
SUDAN: Maria Montez, Jon Hall—This fantasy stuff seems to be wearing a little thin. The picture is well produced but the story is trite. It is the old one of the slave girl, who you know will turn out to be either a fairy princess or a queen. Andy Devine's comedy helps some.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Warner Bros.

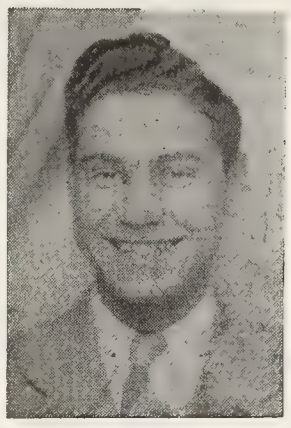
HORN BLOWS AT MIDNIGHT, THE: Jack Benny, Alexis Smith—If you leave this to the audience reaction, this is a first class "turkey." I knew that it was Rochester that held Benny up, and that shows in this one.

(*Continued on page 42*)

FATHER AND SON



Frank Raspa



Ralph Raspa

Frank Raspa and his sons, Ralph and Nick, operate the State theatre at Rivesville, West Virginia, opened by Frank in 1922 and run by the family ever since. Ralph, the manager, joined the armed forces this month, leaving his father and brother to carry on. He writes that for several years now the What the Picture Did For Me Department has been a favorite family pastime.

"The fellows who contribute are strangers," he says, "but they have helped me a great deal with booking and putting over a number of pictures. Please give them my thanks.

"Nick and I read the current reviews of features and the 'What the Picture' first, while my Dad goes for Better Theatres and This Week. The only complaint I have about the Herald is that it should be released daily. Maybe it's because you pay more attention to us 'little guys'. . . .

"These are our biggest complaints against show business: The prices on shows are too high; some of the pictures are too long or too short, instead of the ideal 80- to 90-minute length; there are too many poor performances, even by good actors.

"Theatre is in my blood, so I will be back after the war."

Everybody loves

Uncle Harry*—

the rat!

***He's so lovable—**
you'll just hate him!

"Uncle Harry" is a fine box-office picture from Universal!

(Continued from page 40)

Benny has not enough on the ball by himself and Alexis Smith was stiff and wooden. This was unusual for her because she has been good in her other pictures. I just wonder if she didn't sense the odor when they were making it. Could be.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Short Features

Columbia

BOOBY DUPES: All Star Comedies—Wonderful. This is their best.—L. G. Renfro, Jr., Grove Theatre, Holly Grove, Ark.

Metro-Goldwyn-Mayer

SAFETY SLEUTH: Pete Smith Specialties—A Pete Smith short with plenty of laughs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

SPOTLIGHT ON CONGRESS: March of Time—Routine March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

POPULAR SCIENCE: No. 5—Good reel in Technicolor. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHO'S WHO IN ANIMAL LAND: Speaking of Animals—This series is very good. Play this one by all means.—L. G. Renfro, Jr., Grove Theatre, Holly Grove, Ark.

Victory Films

TWO WAY STREET: A War Activities short which is average and will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

GRUESOME TWOSOME: Merrie Melodies Cartoons—Entertaining Technicolor cartoon.—E. F. Freiburger, Paramount Theatre, Dewey, Okla.

U.S. Seeks to End Exchange Control

It was reported Monday from Washington that the State Department would seek the elimination of all types of exchange controls now applied by England and other foreign countries. The Department will take action as soon as practicable after the war.

The Department, it was disclosed, has received a number of communications from manufacturers who have learned that the British authorities decline to issue import licenses for certain American products. Department officials, in their replies, take the position that the general form and purpose of these exchange controls are appropriate and necessary to the successful prosecution of the war but are not necessary in peacetime.

The Department has as its object, it was explained, to restore the right of foreign buyers to select their sources of supply "so that private industry can thrive and American goods and American exporters can compete around the world on the basis of the excellence and price of their goods."

Equipment Surplus May Be Bought by Manufacturers

Film manufacturers may be permitted to purchase that part of their product which has been declared surplus by the Navy and Army in the Mediterranean, European and other theatres of war, it was reported last week from Washington. If necessary agreements can be worked out, the manufacturers may be permitted to re-sell their product abroad, it was disclosed by Thomas B. McCabe, Army-Navy Liquidation Commissioner. Mr. McCabe pointed out that first priority on purchases was held by agencies assisting in the recovery and rehabilitation of the devastated countries, with second preference to religious and philanthropic organizations.

Short Product in First Run Houses

NEW YORK—Week of July 23

ASTOR: Dog Watch.....RKO
Feature: Wonder Man.....RKO

CAPITOL: Mouse in Manhattan.....MGM
Tee Tricks.....RKO
Feature: Anchors Aweigh.....MGM

CRITERION: Chips and Putts.....Columbia
The Loose Nut.....Universal
Feature: A Thousand and One Nights.....Columbia

GLOBE: Hare Trigger.....Vitaphone
Overseas Roundup.....Vitaphone
Feature: The Great John L.....UA

HOLLYWOOD: Water Babies.....Vitaphone
Hare Trigger.....Vitaphone
Feature: Rhapsody in Blue.....Warner Bros.

MUSIC HALL: African Diary.....RKO
Feature: A Bell for Adano.....20th Cent.-Fox

RIALTO: Jasper Tell.....Paramount
The Eyes Have It.....Vitaphone
Fan Fare.....Paramount
Feature: Falcon in San Francisco.....RKO

RIVOLI: Gypsy Life.....20th Cent.-Fox
Empire State.....20th Cent.-Fox
Feature: Junior Miss.....20th Cent.-Fox

ROXY: The Mosquito.....20th Cent.-Fo
Nova Scotia.....20th Cent.-Fo
Feature: Nob Hill.....20th Cent.-F

STRAND: Swimcapades.....Vitaphon
Coney Island Honeymoon.....Vitaphon
Gruesome Twosome.....Vitaphon
Feature: Conflict.....Warner Bro

CHICAGO—Week of July 23

APOLLO: Coney Island Honeymoon...Vitaphon
Feature: God Is My Co-Pilot.....Warner Bro

GARRICK: Jasper's Close Shave....Paramou
Feature: The Picture of Dorian Gray.....MG

ORIENTAL: Bands Across the Sea....Vitaphon
Flicker Flash Backs No. 6.....RK
Speakin' of the Weather.....Vitaphon
Feature: Ten Cents a Dance.....Republi

ROOSEVELT: Teen Age Girls (March of Time) 20th Cent.-Fo
Feature: Conflict.....Warner Bro

STATE LAKE: The Mouse Comes to Dinner..MG
Feature: The Corn Is Green.....Warner Bro

UNITED ARTISTS: Beau Ties.....Paramou
Feature: Son of Lassie.....MG

WOODS: Screen Snapshots No. 9....Columbi
Feature: Wonder Man.....RK

United Artists Realigns Publicity Department

A realignment of the United Artists publicity department was announced this week by Barry Buchanan, director of advertising and publicity.

Mori Krushen, industry reporter for 20 years for *Variety*, will manage the newly-created Exhibitor Service Department, which includes exploitation, according to Mr. Buchanan. Martin Starr resigned last week as exploitation manager.

In the publicity department, Tom Waller, publicity manager, has promoted Herbert Berg, publicist, to the position of aide. Lew Barasch, former newspaperman and film publicist, succeeds Mr. Berg as trade paper contact. Frank Vreeland, writer and publicity man, joins the staff this week as New York newspaper contact. John Ingram, former New York newsman and lately a researcher for the National Association of Manufacturers, is on the United Artists staff as a feature writer. Ralph Ober remains as syndicate contact, while Tess Michaels will continue to handle magazine outlets.

Paramount-Skinner Case Ruling Is Reversed

The New York Court of Appeals, by a six to one decision, last week reversed the ruling of the Appellate Division in the suit of Cornelia Otis Skinner and Emily Kimbrough against Paramount Pictures and remitted the case to special term for further proceedings.

Miss Skinner and Miss Kimbrough are seeking to restrain Paramount from making a sequal to "Our Hearts Were Young and Gay," the sequal being "Our Hearts Were Growing Up."

Last February, the Appellate Division of the First Judicial Department dismissed the action, but the reversal by the Court of Appeals indicates that the plaintiffs' suit will be tried.

Midnight Previews Set for "Christmas in Connecticut"

Midnight previews in nine situations were set this week by Warner Brothers for "Christmas in Connecticut," which opened Friday at the New York Strand. The Warner, Atlantic City, and the Ritz, Clarksburg, had midnight previews Friday and Saturday, respectively. Others set include: Latonia, Oil City, August 3; La Roy, Portsmouth, August 11; Troy, August 15; Family, Batavia, August 18; and the Havens, Olean; Capitol, Dunkirk and Babcock, Wellsville, August 25.

Ease Middle East Equipment Export

Restrictions on the export of motion picture equipment to Middle East markets had been lifted in part, it was announced in Washington this week when the Foreign Economic Administration revoked the requirement for individual export licenses for a long list of commodities.

Exporters may now make shipments under general license of eight and 16mm equipment, parts of 35mm projection and studio apparatus, projection arc lamps and motion picture screens.

The areas covered by the order include Aden and Aden Protectorate, Anglo-Egyptian Sudan, British Somaliland, Cyprus, Egypt, Eritrea, Ethiopia, French Somaliland, Iran, Iraq, Libya, Palestine, Saudi Arabia, Syria and Lebanon, Trans-Jordan and Yemen.

Restrictions on 35mm cameras, projectors and sound equipment still apply.

In making shipments of the specified equipment to the designated markets, the exporter need only indicate the general license symbol "G" plus the appropriate country number on his export declarations.

FEA has warned exporters, however, that cargo space for general license shipments to the Middle East may be curtailed because of the current shipping situation.

"Joe Palooka" Film Rights Are Bought by Monogram

Film rights to the comic strip, "Joe Palcka," have been purchased by Monogram from its creator, Ham Fisher, according to an announcement by Trem Carr, executive director. Negotiations between McNaught Syndicate and Monogram were handled by Hal E. Chester, who will produce a series of comedies based on the adventures of the character. The first film will be included in the 1945-46 schedule.

Disney Plans New Feature

Walt Disney Studios announced this week that the next Technicolor feature on its production schedule would be "Make Mine Music," to be released through RKO early in 1946. With the exception of one section of the picture, the feature will be all cartoon. All cartoon characters in the production will be created especially for the film.

You never really know anybody!

Take Uncle Harry, for instance...

He was kind, charming, respected. He lived an apparently conventional life.

Suddenly the bottom dropped out of his well-ordered existence. He became a man driven beyond endurance by two desperate women... to MURDER!



"Uncle Harry" is the play that shocked Broadway. Everyone said it couldn't be filmed! Universal takes pride in having made it into a fine motion picture. Screen it. Date it fast.

New York Union Seeks to Assign Projectionists

Major film companies in New York this week were studying the proposal by the city's projectionists' union, Local 306, International Alliance of Theatrical Stage Employees, that the union hereafter be allowed to choose from availability lists the projectionists to be employed at home offices and exchanges.

The union is said to be amending its constitution so that future contracts will not permit a company to request certain individuals from the lists. The union also is asking that the provision be included in a two-year contract recently negotiated.

New York film circles believe the local will demand the same of the Loew and RKO circuits, with whom it is now negotiating, and from other circuits, when contracts expire.

In 1937, dealing with the Independent Theatre Owners Association, the union obtained this hiring condition, but did not insist upon assigning projectionists over an exhibitor's objection, if the latter after a trial period found an employee unsatisfactory.

The union, Tuesday, was reported offering to allow the companies the right to discharge a new projectionist after one week, without explanation.

Meanwhile, an agreement between the union and the Century Circuit may be reached soon. The circuit has a contract with the Empire State Motion Picture Operators Union, the members of which were absorbed in a merger with Local 306, but the corporate entity of which remains; and the contract runs six and one-half years.

The union has attempted to have the National Labor Relations Board declare it the bargaining representative for Century projectionists. A union committee several months ago drew up with Century representatives a compromise which would have reduced the length of the old contract and raised wages and provided recognition for Local 306 at the contract expiration. This compromise was rejected, however, by the union.

Begin Hearings in Union Reinstatement Case

Hearings began July 18 in the Court of Common Pleas of Delaware County, Pa., in the suit brought by Philip L. Trainer, Chester, Pa., projectionist, against Local 516, IATSE. Mr. Trainer, who was expelled from the local June 21 for alleged non-payment of his financial obligations, seeks reinstatement and a financial settlement for his period of unemployment.

This action is the second taken by Mr. Trainer against the local. On April 23 he won his suit to regain his vote in the union. Concerning the history of this first action, these facts were presented: In October, 1937, Mr. Trainer was expelled from the local for certain violations of the local's constitution. He appealed the decision and Richard F. Walsh, at that time a vice-president of IATSE, referred the matter back to the local.

Following this, Mr. Trainer was readmitted to the local after signing, in January, 1938, a waiver relinquishing his right to have a vote and voice in the union's activities. That waiver was declared null and void by Judge Henry G. Sweeney, who is hearing the current case.

Stanley Higginson Is Named Warner Australian Manager

Wolfe Cohen, vice-president of Warner International, has promoted Stanley W. Higginson, sales manager in Australia for the past several years, to the post of general manager for that country. Mr. Higginson has been connected with the Warner Brothers organization in Australia since 1928. He was in charge of advertising and sales promotion before taking over the duties of sales manager. He will continue to make his headquarters in Sydney.

Studio Wage Negotiations May Shift to New York

If film company executives and representatives of IATSE studio unions disagree on new wage negotiations scheduled to begin in Hollywood after Labor Day, the negotiations will be shifted to New York in the latter part of October, it is learned.

The IATSE has submitted new demands under terms of the contracts negotiated in New York last year. These demands, which, it is estimated, would cost the studios $5,000,000 annually, include bids for new classifications and other benefits which would raise wage scales by 20 to 25 per cent.

The War Labor Board has approved all of the contracts with the exception of that of the cameramen, which has not been submitted as yet because of a dispute over the wording.

SOPEG Denied Closed Shop At Republic Home Office

The American Arbitration Association has handed down a decision in favor of Republic against the claim of the Screen Office and Professional Employees Guild that it was entitled to a closed shop under its contract covering Republic's home office employees. The Guild now has a 70 per cent union shop, but claimed a closed shop on the ground that Republic later signed a closed shop agreement with the IATSE covering front office employees at some of the Republic branches.

Alexander and Stearn Merge Booking Organizations

James H. Alexander of Pennsylvania Enterprises, a buying and booking organization representing 45 out-of-town houses, and Bert M. Stearn of Cooperative Theatre Service, a buying and booking organization representing approximately 80 city and suburban theatres, announced this week the merger of the two organizations, both of which are in Pittsburgh. Mr. Alexander will continue in an executive capacity, handling and assisting in the administrative affairs of the combined companies.

May Sees Vital Role for Screen in Education

The time will come when "every school house will have its own motion picture projector and its own film library," according to Professor Mark A. May of Yale University. Mr. May is chairman of the Committee on the Use of Motion Pictures in Education, advisory board to Teaching Films Custodian, Inc.

Mr. May sees a vital role in education for motion pictures. He believes that films can be geared to school programs along the same lines in which they were used by the armed forces to speed up training programs.

"Returning service men who have been trained with motion pictures," he said, "will be ready to urge their more extensive use in schools, factories, public discussion forums and lecture halls."

Rogovin Heads Columbia New England Division

Harry Rogovin, Columbia's Boston branch manager, has been promoted to the newly-created post of New England division manager, Abe Montague, general sales manager of the company, announced in New York Wednesday. Mr. Rogovin will make his headquarters in Boston. He joined Columbia in 1929 as salesman in the Boston territory. In 1933 he was named manager of the New Haven exchange. He became branch manager at Boston in 1937, which post he held until his new assignment.

Reissue Distribution Set

Distribution has been arranged for three Joe E. Brown reissues with 12 independent exchanges throughout the country, according to Jack Rieger, president of Trinity Pictures in New York. The pictures are "Fit for a King," "Wide Open Faces" and "Riding on Air." The last-named release has been sold by Albert Dezel Roadshows of Detroit to the Butterfield circuit in Michigan.

Guilds Consider Lindelof Plea to Join Coast Strike

Whether to join the Conference of Studio Unions' strike against major Hollywood studios was the question before Hollywood guilds this week. Representing office employees, publicists, story analysts and cartoonists, they were asked to join last week by American Federation of Labor international vice-president L. P. Lindelof. Herbert Sorrell, CSU leader, predicted Monday the guilds would join.

Tuesday the producers obtained a temporary restraining order to prevent Screen Office Employees Guild members from violating the non-strike clause in their contract by leaving their jobs in compliance with Mr. Lindelof's instructions to observe picket lines, but the Screen Cartoonists Guild withdrew 21 workers from MGM and 73 from Warners when the membership decided not to cross the lines. Cartoonists working on Government films were exempted. How the producers' action would change the situation was not immediately apparent, although an SOEG official said: "We were aware when we took this action that it would make us liable to injunction proceedings."

In New York last week Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, whose members continue to work, and which has issued charters to categories of workers represented by the CSU, denied that these actions represented defiance of the AFL. Mr. Walsh added he had asked the AFL Council pertinent questions, one of which was what would happen if the IATSE withdrew its charters. Other questions, he said, were, would the CSU end its strike, and would the studios continue functioning as they are now. The AFL Council probably had no authority to evict the IATSE, and the union did not intend to leave, Mr. Walsh said.

Mr. Lindelof, who warned the guilds not to pass the picket lines, is president of the Painters, Paperhangers and Decorators Union, with which the office employees and publicists guilds are affiliated.

Screen Actors Guild Plans For Demobilized Actors

The Screen Actors Guild is expected to reveal shortly details of its long-studied plan for the reemployment of discharged actors. Indications are that the studios will cooperate with the Guild to guarantee reasonable minimum employment, believed to be 90 days, to every player discharged from military service.

Republic Names Feld as Pittsburgh Manager

James R. Grainger, president and general sales manager of Republic Pictures, announced last week the appointment of William Feld as Pittsburgh branch manager. Mr. Feld moves from Chicago where he was branch sales manager. He has been with the company five years.

Universal Bottleneck Eased By Week Runs in Chicago

To relieve the Universal product bottleneck, the RKO Palace in Chicago, the company's first run outlet, is speeding up its commitments this month by holding pictures one rather than the usual two weeks. "On Stage Everybody" and "The Woman in Green" will be shown at the RKO Grand to ease the situation.

General Precision Profit $341,034 for Quarter

A net profit of $341,034 for the three months ended June 30, 1945, was reported Wednesday by General Precision Equipment Corporation and its subsidiary companies. The figure was after provision for Federal income and excess profits taxes, renegotiation and contingencies, subject to year-end adjustments.

Everybody loves Uncle Harry...
but nobody really knows him!

He's everybody's friend. People think they have him down pat. But they really don't know what makes him tick, nor do they know what women do to him. How shocking that he should be a murderer!

•

The sensational Broadway play Universal dared to film is engrossing entertainment. See it as soon as you can. Date it fast.



CHARLES K. FELDMAN presents

The Strange Affair of "UNCLE HARRY"

Starring **GEORGE SANDERS • GERALDINE FITZGERALD • ELLA RAINES**
with **MOYNA MACGILL • SARA ALLGOOD • HARRY VON ZELL** • Directed by **ROBERT SIODMAK**
Produced by **JOAN HARRISON** • Executive Producer: **MILTON H. FELD** • Screen Play by Stephen Longstreet • Adaptation by Keith Winter • From the Play by Thomas Job • As Produced on the Stage by Clifford Hayman • **A UNIVERSAL RELEASE**

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Give the Manager a Pass

Since last November when the compulsory trade show clause expired at the end of the three year trial period the distributors have continued these trade shows as a matter of record.

Exchanges throughout the country have nevertheless continued to complain about the poor attendance at these trade screenings.

It seems that one of the benefits which might have accrued as a result of these screenings has been lost because theatre managers rarely have been able to attend.

When a theatre man finds himself with a worthy attraction he will often go to a distance to promote the picture.

And if a manager has an opportunity to see an advance screening he comes away uplifted by what he has seen. He knows just how the picture affects him and how best it can be sold to his public in understandable terms. He frequently spots angles with local appeal which are overlooked by the distributor in the press sheet.

It's very doubtful whether anyone could deny how much more sales promotion would be generated by the manager could he see advance screenings on all his attractions.

Despite this obvious advantage there has been no opportunity for the manager to attend the trade showings, mainly because the circuit heads have been unable to arrange the manager's schedule to permit his attendance.

Since most of the exchange centers where the trade shows take place are in large cities there should be no lack of attendance since there is a sufficient number of interested managers to overflow the capacity of the screening room. The managers, we are sure, would have no objection to attending these shows. What is needed is encouragement from circuit heads to permit this.

△ △ △

Come Up and See Me

Forbes, a Wall Street publication, recently counseled its readers to make friends with legislators. It pointed out that business and industry long ago acknowledged the need for cultivating prospects and customers through friendly acts and overtures. During war times, the article stated, wide awake organizations have continued these contacts through personal calls, by correspondence and advertising through public relations departments.

One very important field has been badly neglected by business executives, it continued, mainly making friends with legislators.

It quoted from a recent address by Congressman Fred L. Crawford (Michigan), in which the legislator called upon the listeners, a group of business men and investors, to come to Washington and make friends.

"Show me bulletins that you have issued", said the Congressman, "and I will use them on the Floor and try to advertise them for you".

Your Round Table editor will present a special Plaque to the first theatre man who succeeds in having the Hon. Mr. Crawford promote a coming attraction from the Floor of the House.

△ △ △

Through the Window

One recent visitor remarked on the frequency with which we published pictures of window displays. "I wonder," he said, "just how much good window tieups mean to the average theatre?"

From our observation, windows are as important a part of the over-all theatre campaign as any other medium of advertising.

The value of any specific window depends on its location and the number of people who pass it. Each window has a circulation, like that of a newspaper, and each passerby who stops to look at a display is like a newspaper reader who stops, reads and digests a newspaper advertisement.

△ △ △

Van of Contentment

One of our good friends, a liaison man between one of the major distributing companies and the trade press, is vacationing in a distant spot which lacks many of the normal accommodations found in most cities.

"Please rush me by air mail", he wrote, "a dozen or more photographs of Van Johnson, even if you have to buy them but please do it today as we may be able to get a little service around here in exchange for Van's picture".

It wasn't until after we had complied with the request that we suddenly realized the press agent and Van Johnson work for different companies.

We can sympathize with our friend's desperate desire for service, but at such a price?

—CHESTER FRIEDMAN

Kraska Arranges Window Tieups On "Powder Dry"



Window display promoted by George Kraska for the date on "Keep Your Powder Dry" at Loew's State and Orpheum, Boston.

George Kraska, publicist for Loew's State and Orpheum theatres, Boston, aided by Joe DiPesa, made an unusually effective campaign for "Keep Your Powder Dry," among which was the promotion of a window display in Jordan Marsh's department store, located on a very busy corner.

Kraska also arranged for the use of Army Jeeps promoted from the WACs on their recruiting drive and had a cavalcade of these on historic Boston Common, then at the famous "Bondstand" on the common he had several stars from the floor show at the Hotel Statler, including Johnny Johnston, radio, stage and screen star, Garwood Van and his orchestra from the Terrace Room, Ruth Carey, film and stage songstress, whose native city is Boston, and others of note.

Two hundred thousand throwaways were circulated throughout the city, and the Mayor, Hon. John E. Kerrigan, appeared as sponsor for the picture and as a speaker at the "Bondstand," in its behalf. George also aided in the recruiting drive for the WACs.

Usherette Endorses Picture

For his date on "Between Two Women" at the Colonial theatre, Belfast, Maine, Bill Muir sent government postcards to his special mailing ladies' list. Copy, which was signed by one of the usherettes, read: "Confidentially, we see all the pictures that come to the Colonial and just between two women we've decided that Van Johnson in 'Between Two Women' is. etc., etc."



The Selling Approach
ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

WONDER MAN (RKO Radio): Danny Kaye's rising popularity and the appearance, however brief, of the Goldwyn girls in this technicolor production is worthy of special attention from the showman with aspirations for large box office receipts.

Danny Kaye plays twin brothers in the picture. Find the outstanding twins in your town. You might work this idea in cooperation with your newspaper, also using photographs for display in your lobby. Servicemen twins could be top featured. Present your contestants from the stage, announcing the winners at that time and presenting them with special awards promoted from merchants.

Title suggests a search for the local wonder man in defense work, business, etc. Allow the public to cast votes through newspaper cooperation or at the theatre. Lobby board can be used showing a day-by-day standing of the contestants.

Several street ballyhoos are suggested. The old device with the man dressed in tails and white tie, with transparent shirt front and illuminated billing, should be effective at night. Some attractive girls, representing the famous Goldwyn girls, should also attract plenty of attention. There is plenty of opportunity for window tie-ups and fashion displays featuring sportswear and playsuits.

STORY OF G.I. JOE (United Artists): This picture has already made its world premiere and was accorded an outstanding publicity campaign by the newspaper press.

You will undoubtedly find your local newspapers will lend you every assistance in promoting this film because of the general popularity the correspondent, Ernie Pyle, enjoyed. Dig up reference in the book to any local persons who are mentioned by Pyle. If these people who met the correspondent overseas happen to be in town, you have ready-made interviews for the press and radio. Tie up with newsstands, book shops, department stores and libraries on the book. Several popular song hits from the picture have been published by Crawford Music and include "Linda", "Infantry March" and "Ten Thousand Miles". This should be perfect for tie-ups at music counters everywhere. Of course, you can arrange special screenings for the press and radio representatives, with perhaps special invitations to selected G.I.'s home on furlough. Veterans' organizations and other community groups should give you support.



Premiere, Rally Highlight Tabor's Bond Promotions

As part of their activities on behalf of the 7th War Loan Drive, T. O. Tabor, general manager of the Augusta Amusements, and P. E. McCoy, at the Miller theatre, Augusta, Ga., held a Bond premiere, which was sponsored by the Infantry Replacement Training Center of Camp Gordon.

A special show in which the servicemen and women participated was held at the theatre, which had for its screen attraction "The Fighting Lady." Admission was by Bond purchase only.

The first 400 Bond purchasers from the theatre booth on "Infantry Day" were taken on a tour of the battle courses at Camp Gordon, and Richard Waring was made available to handle the sales.

Stations WRDW and WGAC, the *Chronicle Herald* and *Labor Review,* and the theatre screen, lobby and marquee were the outlets for an abundance of publicity. Veterans from almost every theatre of war appeared on stage nightly for the first 15 days of the drive, each urging the audience to purchase Bonds.

Brien Nets $300,000

Camp Gordon and the Miller theatre worked in close coordination to help boost the sale of Bonds on Infantry Day. A special War Bond Booth was set up on the street directly in front of the theatre for a week in advance and was manned by Richard Waring and two of the city's debutantes. Near the closing of the drive at the Oliver General Hospital, the Special Service Officer enlisted the aid of the theatremen to solicit prizes, etc., to help pull a final rally to fill the hospital quota. As a result, the quota went well over the top.

The highlight of Lige Brien's War Loan Drive at the Warner Enright theatre in Pittsburgh, was a "Famous book and author" rally and auction, at which books autographed by their authors were auctioned off on stage. Carlson's "Under Cover" went for $10,000, the entire premiere and auction selling $300,000 in Bonds. The stunt was widely advertised by the theatre and picked up by the papers. Special hard tickets were printed for the premiere.

Radio coverage included spot announcements on KDKA and WCAE for a week ahead; and 10 days in advance spots were landed on WWSW, direct from the theatre stage. The special show included stage acts, quartette, community sing, Bond auction, Book and Author rally and the feature picture.

Five authors autographed their books at a Bond breakfast and in order to attend, a $500 Bond had to be purchased for admission. The authors were John Roy Carlson; Lt. Col. Bovert Henriques; Esther Forbes; Albert Q. Maisel and S. J. Perelman. Forty books to be autographed were donated by Sears, Roebuck & Co. Gifts were also promoted from local merchants for the stage auction.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the War effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

JAMES C. BALKIOM, JR.
Gray, Gray, Ga.

HARRY BOTWICK
State, Portland, Maine

H. SPENCER BREGOFF
Palace, Pt. Richmond, L. I.

LIGE BRIEN
Enright, Pittsburgh, Pa.

LARRY COWEN
Proctor's, Troy, N. Y.

JAMES J. DEMPSEY
Paramount, Lynn, Mass.

ARNOLD GATES
Loew's Stillman, Cleveland

EDGAR GOTH
Colonial, Richmond, Va.

ROSA HART
Paramount, Lake Charles, La.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

HAROLD S. MORTIN
Loew's State, Syracuse

FRED PERRY
Olympic, Watertown, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

EDWARD RICHARDSON
Granada, Cleveland, Ohio

GEORGE STOVES
Fairfield, Fairfield, Ala.

EVAN THOMPSON
Strand, Plainfield, N. J.

GERTRUDE TRACY
Loew's Ohio, Cleveland

CHARLES A. ZINN
State, Minneapolis, Minn.

Personalized Ads Helped Kautzer

Highlighting Robert Kautzer's campaign on "Music for Millions" at the Korrodgo theatre, Hancock, Michigan, were some very unusual newspaper ads. These featured the star, Margaret O'Brien, and included a cut showing her standing with her suitcase on the railroad tracks, presumably waiting to board a train, with copy calling attention to her return to Hancock and urging them to see her in her greatest picture.

Other display ads featured a telegram supposedly sent by the manager to her, congratulating her on winning the Academy Award.

Another unique ad showed a man holding a ribbon award with copy reading: "This Is Number One on Your Entertainment Hit Parade." Still another depicted Margaret O'Brien sitting on top of an electric sign looking down at all the people coming from all directions to the theatre, and saying, "Gee whiz! I'm glad all those people are coming to see me."

A radio contest tie-up was arranged with WHDF whereby the station requested people to bring in all of their old records, which were used to provide "Music for Millions." Later the records were distributed among the Coast Guard Station and to the local USO.

Arrangements were made with Mrs. Lenore Lang, prominent music teacher, to have the pick of her students to play a recital each night on the stage of the theatre during the run of the picture, and Mrs. Fred Stoyle, local chairman of the American Federation of Music Clubs cooperated with Mr. Kautzer by sending out letters endorsing the picture and urging all the people of the Copper Country to see the picture.

Extensive window displays and a number of standard 14x22 window cards were posted in the most prominent windows in and around Hancock.

Sparrow Lands Co-op Ad

As part of his advance campaign on "Without Love" at Loew's theatre, Indianapolis, Ind., Boyd Sparrow promoted Rost, local jeweler, for a three-column cooperative ad which included cut of Katharine Hepburn together with playdates, etc.

RKO RADIO PICTURES, Inc.,

TRADE SHOWINGS CORRECTION

Through the printer's error, it was erroneously stated in RKO Radio Pictures' advertisement on page 45 of last week's Motion Picture Herald that

"FIRST YANK INTO TOKYO"

would be trade shown nationally on August 1st and 2nd. The advertisement should have stated that all of the dates, times and places listed apply to the trade showings of

"RADIO STARS ON PARADE"

Fabian Theatres Using Summer Booster Devices

The Fabian operated Wilmer & Vincent Na-onal theatre in Richmond, Virginia, has sched-ed an Army vs. Navy Jitterbug Contest as the rst of a series of summer attendance stunts. his unique dance competition will have the rmy and its hepcat partners battle it out on e stage with the Navy and its rug-cutting rtners.

A tie-up has been made with the local USO, hereby a series of seven eliminations will be ld in the giant outdoor parking lot USO Can-en, with winning teams selected each night, represent both the Army and Navy. Win-rs will compete in the grand finals on the ational theatre stage.

The Climax Beverage Company has been se-red to sponsor the event. Large cash prizes ill be awarded the first, second, third and urth place teams at the finals, with other pro-oted prizes to be given the winning teams at e eliminations.

The Army vs. Navy Jitterbug Contest will rry out the theme of the traditional rivalry tween the Army and Navy as epitomized on e football field. A cheering section will be t aside for the Army and another for the avy, with comely cheer-leaders on the stage. Harvey Hudson, WRVA announcer, and nductor of that station's Juke Box Program, ill handle the master of ceremonies assignment the contest.

Edgar Goth, Director of Advertising and ublicity for the Fabian Wilmer & Vincent heatres, arranged the stunt, and promoted the al.

romotes Newspaper Contest or "Son of Lassie"

An exceptional amount of free newspaper ace was secured by P. E. McCoy, manager the Miller theatre, Augusta, Ga., for his date "Son of Lassie" through a contest on "Why Like Dogs," sponsored by the *Augusta hronicle*.

The contest was open to boys and girls be-veen the ages of 6 and 15, and the first prize, pedigreed pup, named "Roddie" (after oddie McDowell), was awarded to the child riting the best essay titled "Why I Like ogs."

The paper carried art and feature stories ily, including photos of "Roddie" visiting ounded war veterans at Oliver General Hos-ital, three of whom were appointed judges the contest.

The contest winner, ten year old Hubert mith, was announced on the second day the icture opened and the pup awarded to the boy om the theatre stage.

Other devices were used to further the cam-aign on this picture, one of which was a large oghouse erected in the lobby weeks in advance ith teaser copy reading, "Reserved for the on of Lassie'."

tein Holds Private Screening for "It Happened in Springfield"

Following the private screening of "It Hap-ened in Springfield" at the Branford theatre, ewark, N. J., Louis Stein formed a sponsor-g committee comprised of Mayor Vincent J. urphy, Supt. of Schools John S. Herron, min-isters, and the Director of the N. J. Good Will Commission.

A special kit containing a one-sheet, stills, *Woman's Home Companion* reprints, *Newsweek* leaflets, etc., was presented to each guest for bulletin board and discussion use. One-minute daily spots were had over WAAT for two weeks in advance and one week during the run. Prominent display space was allotted in regular theatre ads in the *Newark Evening News* and *Star Ledger*.

The picture title was given feature prominence on the marquee; special displays were used in the inner and outer lobbies and 3,000 reprints of "Your Town Could Do It" carrying theatre sticker announcing playdates, were distributed in high schools.

Teaser Card Angle Sells "Romance" for Boyle

More than 1,000 small teaser calling cards left at hotels and city-wide mail boxes; 5,000 pin-up booklets featuring Van Johnson and Esther Williams sent to the Coast Guard Academy and the Submarine Base; and 5,000 color photos, 8 x 10, of Van Johnson distributed by a local news dealer were part of a ballyhoo used by Manager Joseph Boyle, Loew's Poli-Broadway theatre, Norwich, Conn., to plug his current screening of "Thrill of a Romance."

In addition, Boyle obtained city-wide bus card coverage and this time the cards were prepared to allow for insertion of one of the color photos of the star as a special attention-getter. Ried and Hughes Company were promoted for full page bathing suit and beauty co-ops in the local press for this film and a full music window on the song hits from the film was landed at the Tepper Co. Department store. American Express trucks were bannered with copy on the film and also classified ad contests were planted by Joe in the *Norwich Record* and *Bulletin* on the Sunday and Monday of the film's playdate.

Radio and Book Tieups Aid Date For "Valley"

An ambitious campaign for "The Valley of Decision" was conducted by Larry Levy, manager of Loew's theatre, Reading, Pa., with the assistance of Harold A. Gangloff, relief manager, and Ed Gallner, Metro exploiteer. The elaborate campaign began with a special screening for the Reading Motion Picture Forum, passing out comment cards among the guests. The radio stations plugged the picture in advance with one-sheets spotted in the theatre lobby for weeks in advance.

Then the Sunday newspapers carried teaser ads, heading: "It's No Secret! A Preview Audience of Prominent Reading Folks Agree That It's the 'Best' Since 'Mrs. Miniver'." This was followed by a column of comments gleaned from the comment cards.

Bus and Street Car Cards

Seventy-five cards in summery colors were placed in street cars and buses which covered all transportation facilities for a 12-day period in advance. Seven-foot blowups of Garson and Peck were placed on each outside corner over the theatre marquee with the tag line: "A New Romantic Team You'll Never Forget" at the bottom of each blowup. Two thousand photographs of each of the two stars were also distributed to patrons.

Book displays were arranged with posters announcing the film. One thousand book marks were also distributed. Announcement cards and stills were placed on counters, in windows and in attractive positions in drug stores, restaurants, cleaning establishments and beauty parlors.



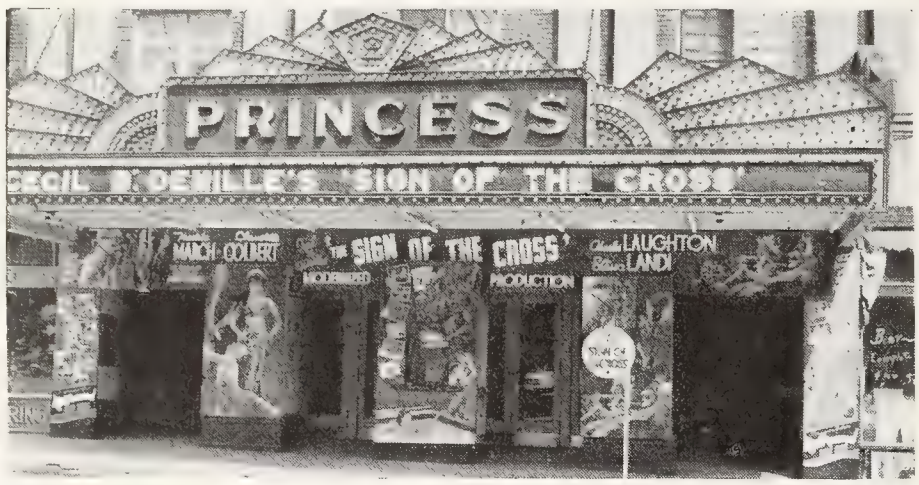
BALLYHOO ON THE OUTSIDE



Novel "Tree Grows in Brooklyn" promotion by manager Geoffrey Foster at the Regent Cinema, Brighton, England, had city's Mayor presenting a tree to three Brooklyn G.I.'s. The tree will be shipped to Brooklyn for planting on a selected site with suitable inscription. The device attracted widespread attention.



To publicize the opening of "Along Came Jones" at the RKO Albee, Providence, R. I., manager David Levin and publicist Rita Morton, used this effective street ballyhoo.



Bill Eagan's attractive front at the Princess theatre, Sioux City, Iowa, for "Sign of the Cross" shows skillful utilization of lithographs and stills. Bill reports unusual attention was attracted to this fine ballyhoo.



Here is an effective tie-up with one of the leading art shops in Harrisburg, Pa., by which Sam Gilman, manager of Loew's Regent, promoted "Son of Lassie".



Pictured at left, in connection with his date of "The Great John L." at the Majestic theatre in Boston, manager Ed Allen secured this fine window display in the R. W. White store.

Right, Fred E. Waggoner of the Wallace theatre, Tahoka, Texas, reinforced his usual theatre front economically through the use of three-sheets and other accessories.



The Quigley Awards Rules

Entries must be forwarded as soon as possible ter exploitation is completed.

•

There are no classifications of population or uation. Every entrant starts from scratch—rcuit or independent, first-run or subsequent, wntown or neighborhood, big city or small wn.

•

Consistency of effort is a paramount consid-ation in the Quigley Awards. One-shot cam-igns or ideas are not eligible for consider-ion.

•

Whole campaigns need necessarily not be bmitted but are, of course, acceptable. Single eas or promotions are eligible for considera-n if the entrant is a consistent contributor.

•

Entrants most often represented in each uarter will receive first consideration for the uarterly Awards.

•

A single promotion may include more than e slant, providing all slants relate to the orig-al idea. Thus, a single contest promotion may carried in newspapers, on the radio, in win-ws, ads, lobby, etc.

•

No fancy entries are necessary. Costly and me-using "gingerbread" decorations are not couraged. Showmanship only counts.

•

In addition to exploitation on pictures—fea-res, shorts or serials—entries may be made on stitutional promotion. Exploitation on stage ows, presentations, etc., are also definitely igible for consideration.

•

A single idea may be confined to a window, ntest, newspaper or program publicity, street unt, lobby display, ad or ad series, newspaper ction, radio tiein, etc.

•

Evidence proving authenticity of each entry ust be submitted, such as photos, tear sheets, rograms, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor will awarded each Quarter. Those winning these nors will be entered for the Grand Awards mpetition. In addition, entries of merit will awarded Citations.

•

A War Showmanship Certificate is awarded nually to the theatreman whose activities and romotions of a patriotic nature are considered the judges to have made the greatest material ntribution in the prosecution of the war.

•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Mee Uses Question Box

Proving popular with his patrons at the pera House, Frederick, Md., is the question ox installed in the lobby by Cyril Mee. Folks re asked to drop their requests into the box as what pictures they would like to see returned the theatre.

Dunking Contest Set by Cohen

Manager Lou Cohen, Loew's Poli, Hartford, Conn., together with Ralph Stitt, 20th Century-Fox exploiteer from New York, arranged for a "Doughnut Dunking Contest" at the leading servicemen's canteen on Hartford's main stem this week to plug "Where Do We Go from Here," using an angle from the film. The stunt, which awarded War Bond and free theatre passes to winners, netted plenty of photos and feature material in both the *Hartford Times* and *Courant* and good crowds at the theatre's box office.

Lands Co-op Ad

In advance of "Valley of Decision" at Loew's theatre, Richmond, Va., Brock Whitlock promoted a two-column full ad through the book department of one of the leading stores. The ad carried picture copy and playdates.

"Bell of Adano" Book Auction Instituted by Wise

The War Bond premiere at the RKO Shubert theatre, Cincinnati, turned out to be a success in every way, reports Nate Wise, publicity director. The total returns from both the sale of Bonds and the auction was over a million and a quarter. The newspapers were very generous with the publicity, giving innumerable breaks, including many on the front pages. Practically all of them mentioned the screen attraction, "Conflict." The local radio stations devoted 90 spot announcements, and the majority of these carried picture plugs. Auction of the "Bell for Adano" books brought bids of $3,000 and $2,500.

Jay Solomon at the Grand theatre, Knoxville, held a Bond show for all school children, and as an extra stimulant, gave two children who sold the largest number of Bonds and the largest Bond a six-month's pass to the theatre.

M-G-M TRADE SHOW OF "DANGEROUS PARTNERS"

ALBANY	20th-Fox Screen Room, 1052 Broadway	FRI. 8/3	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	FRI. 8/3	10:30 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	FRI. 8/3	10:30 A.M., Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	FRI. 8/3	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	FRI. 8/3	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	FRI. 8/3	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	FRI. 8/3	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	FRI. 8/3	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	FRI. 8/3	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	FRI. 8/3	3 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	FRI. 8/3	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	FRI. 8/3	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	FRI. 8/3	9 A.M.
KANSAS CITY	20th-Fox Screen Room, 1720 Wyandotte St.	FRI. 8/3	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	FRI. 8/3	1 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	FRI. 8/3	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	FRI. 8/3	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	FRI. 8/3	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	FRI. 8/3	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	FRI. 8/3	1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	FRI. 8/3	2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	FRI. 8/3	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	FRI. 8/3	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	FRI. 8/3	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	FRI. 8/3	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	FRI. 8/3	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	FRI. 8/3	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	FRI. 8/3	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	FRI. 8/3	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	FRI. 8/3	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	FRI. 8/3	1 P.M.

"DANGEROUS PARTNERS" *with James Craig, Signe Hasso, Edmund Gwenn, Audrey Totter, Mabel Paige, John Warburton, Henry O'Neill, Grant Withers • Screen Play by Marion Parsonnet Adaptation by Edmund L. Hartmann • Directed by Edward L. Cahn • Produced by Arthur L. Field*
A Metro-Goldwyn-Mayer Picture

NOTE: TRADE SHOW OF "THE GREAT MORGAN" ORIGINALLY SCHEDULED FOR AUGUST 3rd HAS BEEN POSTPONED!
WATCH FOR NEW DATE!

Recent Displays



Louie Charninsky is still hard at work building fronts at the Rialto in Dallas. This is his latest effort to promote "The Horn Blows at Midnight".



With the assistance of his electrician, manager Gil Marde Loew's American theatre, Bronx, New York, constructed th replica of the Pullman car scene to promote his date "Without Love".



Chinese patrons attending "China Sky" at the RKO Palace, New York, were greeted by an attractive Chinese girl selling War Bonds. Credit manager Ray Conners.



Triple header tie-in promoting two holiday attractions and the 4th of July was put over by Phil Katz, manager of the Kenyon, Pittsburgh, who gave away American flags to the first 500 kiddies.



In Spokane, Wash., Al Baker, manager of th Orpheum theatre, tied in with local music shops t promote "Guest in the House" by tying i "Liebestraum", featured in the film production.

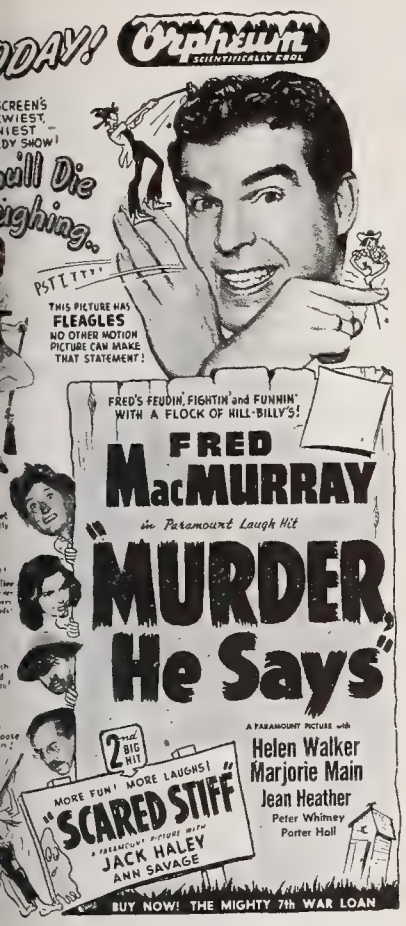


P. E. McCoy, manager of the Miller theatre, Augusta, Ga., tied in with Royal Cola and obtained free billing for his date on "It's a Pleasure".



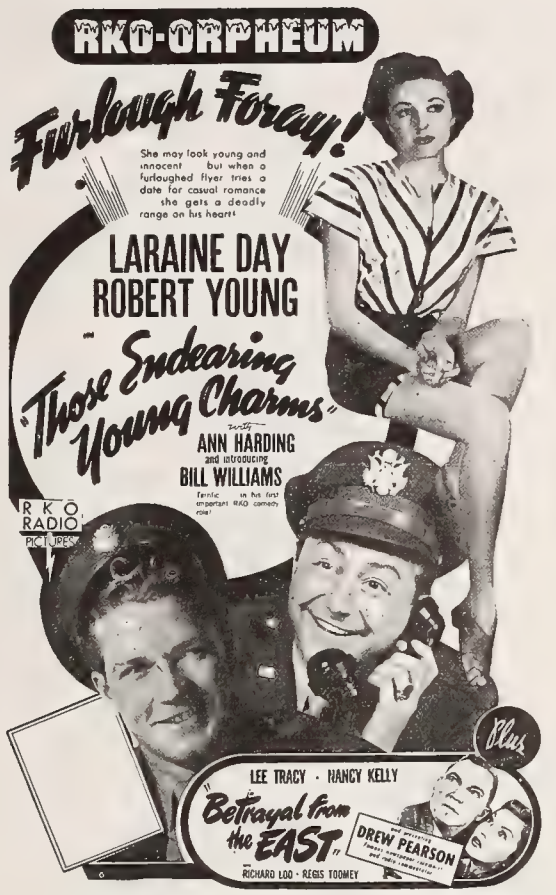
Here's an attractive lobby display by which Lou Cohen, manager of the Poli, Hartford, publicizes his attractions.

How New Pictures Are Being Sold



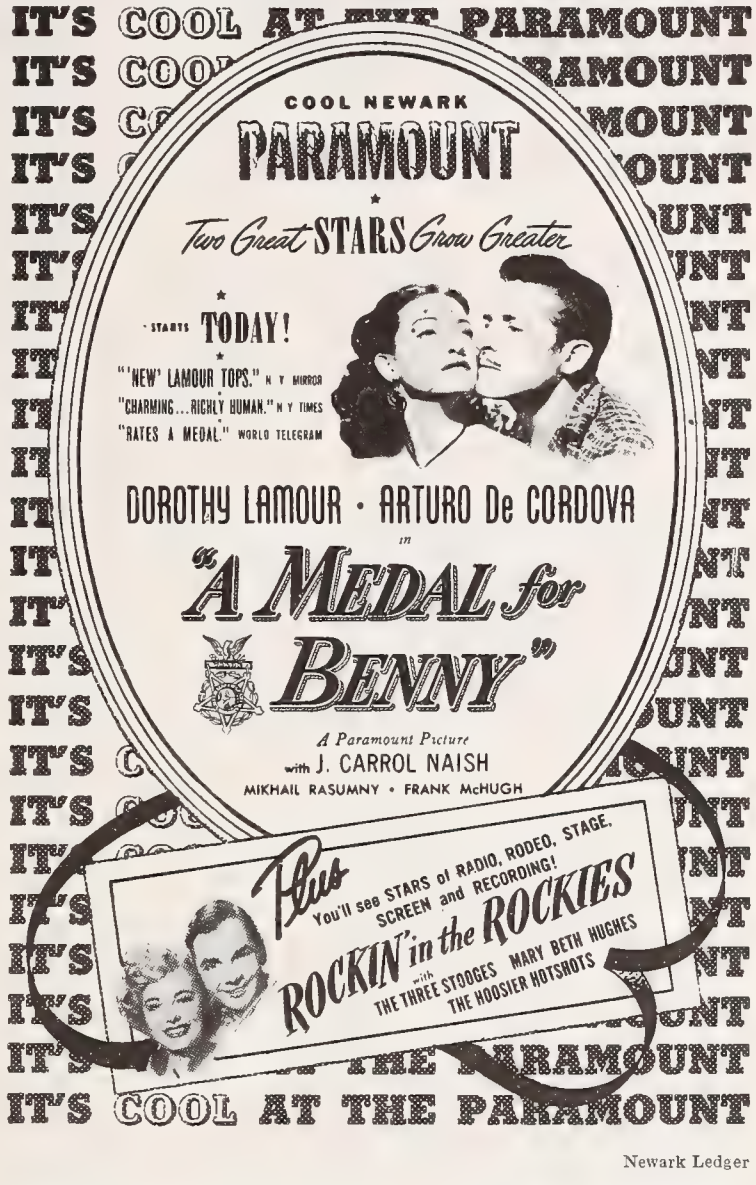
Omaha World-Herald

Kozal, ad man for the heum, Omaha, drew this lay- for manager Ted Emerson.



Des Moines Register

This layout was prepared for Walter Ahrens, manager of the RKO Orpheum in Des Moines, by Rol Gelatt, staff artist.



Newark Ledger

Here is a splendid method of promoting air conditioning and the theatre attractions very effectively. Credit Jay Wren of Paramount Adams, Newark, N. J.



Winnipeg Free Press

E. L. Fisher, manager of the Garrick theatre, nnipeg, Canada, devised this smart layout for ewster's Millions".



New York Daily News

Current display ads used to advertise "The Great John L." at the Globe theatre in New York.



New York Daily Mirror

Advance advertising heralding the opening of "The Cheaters" at the Gotham theatre, New York.

Ted Emerson Made Omaha Patrons Fleagle Conscious

Through the efforts of Ted Emerson at the Orpheum in Omaha, folks were made fleagle-conscious as part of his campaign for "Murder He Says." Ted kept hammering away at this angle, flooding the town with teaser cards, which were followed by 8 by 10 cards printed backwards and placed in barber shops so that they could be read correctly in the back mirrors.

The old string gag was utilized, usherettes giving each patron a piece of string about six inches long as they entered the theatre. A frame was used on the screen with copy: "Ladies and gentlemen, as you entered the theatre you were handed a piece of string by the attendant. Now get the string out and hold it between the thumb and forefinger of your right hand. Are you ready? Now tie it around the thumb of your left hand in a nice big knot. Have you finished? Well, that is just a reminder to be here next week and see the Fleagles Fleagle Fred MacMurray", etc.

The cover of the pressbook was blown up to a 30 by 60 and placed in an easel together with a large old fashioned picture of a family group, with the picture of MacMurray in the center. The mountaineer and hillbilly atmosphere was carried out in all displays throughout the theatre. In the lobby a live tame squirrel in a revolving cage on a table attracted attention. A card alongside read: "If you think I'm nutty just see," etc., etc.

Double Horror Show Proves Successful for Shannon

To usher in his double horror show of "Asylum of Horrors" on the stage and for his screen fare, "Frankenstein the Monster," Chuck Shannon at the Columbia, Sharon, Pa., started his campaign with a two-column teaser ad with copy: "Can you take it? Watch this space tomorrow for a special announcement." The following day the complete details of the special show were given. Three thousand tinted eerie heralds were distributed as were "faint cards."

Zinn Uses Teaser Ads For "Murder" Date

As part of his advance ad campaign on "Murder He Says," Charlie Zinn at the State theatre, Minneapolis, ran teaser ads on pages preceding his regular ads. Zinn then ended up each teaser with ad copy instructing the reader to look on a certain page, which carried the key ad.

For "Tomorrow the World," Charlie distributed 4,500 comic books at playgrounds, to children and homes. A contest was landed over Station WLOL, listeners being offered War Bonds and Stamps for the best essays on "What Are We Going To Do With the Last Nazi?"

SHOWMEN PERSONALS

In New Posts: Marshall Spauffer, Park City theatre, Bridgeport, Conn. Henry Tobin has purchased the Empire theatre, New London, Conn. Kate Treske, Lenox theatre, Hartford, Conn., replaces Frank Ramsey, who has been transferred to the Warner Premiere, Newburyport, Mass.

Joe Ruggero has been promoted from assistant manager to manager of the Lyric, Hartford, replacing Thomas Maller, who goes to the Warner United States theatre, Hoboken, N. J. Milt Young, Columbia exploiteer, Philadelphia, Pa.

Lew Breyer, former manager of the Bijou theatre, Holyoke, Mass., has been promoted to the Broadway in Springfield. Harold Brason, out of the Army, returns to his former post at Warner's Diamond theatre, Philadelphia. William Huffman, Warner's Nixon, Philadelphia.

Robert Defino, Lane, Philadelphia. Walter Potamkin, Harrowgate, Philadelphia. Iz Perlin, Stanley, Camden, N. J. Harry Sullivan, Grand, Camden. Jack Van, Warner, Atlantic City, N. J.

Harry Bakeley, formerly at Warner's Princess theatre, Camden, N. J., has become manager of Varbalow's Savar theatre there. Irving Conn, Kenmore, Boston. Alfred Wohl, Royal theatre, Bloo field, N. J. Phil Zeller, assistant to Glenn Dick son, Dickinson Theatres, Kansas City.

Assistant Managers: Frank Anderson, RK Palace, Chicago. Pete Kelty, Orpheum, Kan City.

Happy Birthday: Arthur R. Zinsmeister, W bur B. Grant, Walter E. Jancke, Howard Ralst L. Stanley Felch, Emerson Long, Harry Hin Harold Friary, Hudson Edwards, Jack Campb J. W. Hill, David Kaplan, Arthur L. Reuter, Ha Hofman, Kenneth Taylor, Jack Fields.

David A. Titleman, W. F. Borns, Edward Ornstein, James Estes, Juanita Jones, Larry Gre Waldo Chandler, Samuel Goldman, Forrest Just Peter Panagos, Harry Margolesky, Bud Kornbl Verne E. McIntyre, John J. Madden, Mrs. Leon Pierce, Ralph N. Goodoll.

Harold M. Lissner, Robert H. Page, L. Lampo, James W. Dooley, Paul Frost, George Messer, John Heggie, Ralph L. Tully, Benjamin DeDici, Herman Clayton, Jack Eugene, James Taylor, Frank S. Mickley, C. Ervine Stone, Fr erick D. King, Vaughn Harmon, Jae Rollins.

Promotes Co-op Ad Page

In advance of his date on "Since You We Away" at the Bradley theatre, Columbus, G W. D. Hendley landed a full cooperative pa of ads which featured large cuts of the sta The Nehi Company decorated their windo with Shirley Temple photos along with th atre credits, banners were put on their truc and they set up a Royal Crown display in t theatre lobby.

Hirohito Display Attracts

As an eye-attractor ahead of his run of "E trayal from the East" at the Rialto theat Dallas, Tex., Louie Charninsky planted a gia cut-out of Hirohito out front of his theatre a invited patrons to "kick his teeth in." Twen four sheets were posted on the main streets, a nouncements made on the radio and a spec large front was constructed for the engag ment.







Photos by the Herald

ROUND TABLE VISITORS: At left, Cpl. and Mrs. Guy Hevia. Guy, home on furlough from the ETO, where he was Special Service Officer attached to the First Army. Before going into service, Cpl. Hevia managed Schine's theatre, in Salamanca, N. Y. Right, above, Sid Holland, manager, Palace theatre, Akron; below, Jack Rose of Manta and Rose theatres, Chicago.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

BLOOD ON THE SUN (UA)

Intermediate Report:

Total Gross Tabulated	$750,100
Comparative Average Gross	665,700
Over-all Performance	112.6%

BALTIMORE—Century, 1st week	99.4%
BALTIMORE—Century, 2nd week	80.1%
BOSTON—State	76.5%
BOSTON—Orpheum	108.2%
BUFFALO—Buffalo	108.5%
(DB) Steppin' In Society (Rep)	
CINCINNATI—RKO Albee	114.5%
CINCINNATI—RKO Lyric, MO 1st week	134.6%
CINCINNATI—RKO Lyric, MO 2nd week	96.1%
CLEVELAND—Loew's State	105.9%
CLEVELAND—Loew's Stillman, MO 1st week	96.1%
CLEVELAND—Loew's Ohio, MO 2nd week	112.0%
DENVER—Denver	86.3%
(DB) Swing Out, Sister (Univ.)	
DENVER—Esquire	55.5%
(DB) Swing Out, Sister (Univ.)	
DENVER—Aladdin, MO 1st week	88.6%
DENVER—Rialto, MO 2nd week	122.9%
INDIANAPOLIS—Loew's	122.5%
(DB) Rough, Tough and Ready (Col.)	
KANSAS CITY—Midland	84.7%
(DB) Blonde from Brooklyn (Col.)	
LOS ANGELES—Carthay Circle, 1st week	147.7%
(DB)—The Town Went Wild (PRC)	
LOS ANGELES—Carthay Circle, 2nd week	108.9%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Chinese, 1st week	100.6%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Chinese, 2nd week	89.4%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Loew's State, 1st week	103.3%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Loew's State, 2nd week	99.6%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Uptown, 1st week	108.2%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Uptown, 2nd week	87.1%
(DB) The Town Went Wild (PRC)	
NEW YORK—Capitol, 1st week	138.4%
(SA) Mark Warnow's Orchestra, others	
NEW YORK—Capitol, 2nd week	112.2%
(SA) Mark Warnow's Orchestra, others	
NEW YORK—Capitol, 3rd week	99.1%
(SA) Mark Warnow's Orchestra, others	
PITTSBURGH—Stanley	114.9%
PITTSBURGH—Warner, MO 1st week	108.3%
SAN FRANCISCO—United Artists, 1st week	238.0%
SAN FRANCISCO—United Artists, 2nd week	150.7%
SAN FRANCISCO—United Artists, 3rd week	134.9%
SAN FRANCISCO—United Artists, 4th week	119.0%
SAN FRANCISCO—United Artists, 5th week	110.3%
SAN FRANCISCO—United Artists, 6th week	111.1%
SAN FRANCISCO—United Artists, 7th week	105.5%
SAN FRANCISCO—United Artists, 8th week	103.1%
SAN FRANCISCO—United Artists, 9th week	100.7%
SAN FRANCISCO—United Artists, 10th week	99.2%
SAN FRANCISCO—United Artists, 11th week	87.3%
SEATTLE—Liberty, 1st week	224.0%
(DB) Boston Blackie Booked on Suspicion (Col.)	
SEATTLE—Liberty, 2nd week	189.8%
(DB) Boston Blackie Book on Suspicion (Col.)	

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COUNTER-ATTACK (Col.)

Intermediate Report:

Total Gross Tabulated	$294,900
Comparative Average Gross	316,200
Over-all Performance	93.2%

BALTIMORE—Hippodrome	100.5%
(SA) Vaudeville	
CHICAGO—Garrick, 1st week	107.8%
CHICAGO—Garrick, 2nd week	102.9%
CHICAGO—Garrick, 3rd week	122.5%
CINCINNATI—RKO Palace	78.5%
CLEVELAND—Warner Hippodrome	79.5%
CLEVELAND—Warner Lake, MO 1st week	100.0%
KANSAS CITY—Midland	73.2%
LOS ANGELES—Hillstreet, 1st week	102.5%
(DB) Song of the Sarong (Univ.)	
LOS ANGELES—Hillstreet, 2nd week	66.6%
(DB) Song of the Sarong (Univ.)	
LOS ANGELES—Pantages, 1st week	101.1%
(DB) Song of the Sarong (Univ.)	
LOS ANGELES—Pantages, 2nd week	62.1%
(DB) Song of the Sarong (Univ.)	
NEW YORK—Criterion, 1st week	123.5%
NEW YORK—Criterion, 2nd week	77.2%
OMAHA—Brandeis	83.5%
(DB) Zombies on Broadway (RKO)	
PITTSBURGH—Harris	82.1%
SAN FRANCISCO—Orpheum, 1st week	136.9%
(DB) Leave It to Blondie (Col.)	
SAN FRANCISCO—Orpheum, 2nd week	74.5%
(DB) Leave It to Blondie (Col.)	
SEATTLE—Liberty, 1st week	131.6%
(DB) I Love a Mystery (Col.)	
SEATTLE—Liberty, 2nd week	82.1%
(DB) I Love a Mystery (Col.)	
WASHINGTON—Earle	94.7%
(SA) Vaudeville	

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THE CORN IS GREEN (WB)

First Report:

Total Gross Tabulated	$454,100
Comparative Average Gross	431,400
Over-all Performance	105.3%

CHICAGO—State Lake, 1st week	108.7%
CHICAGO—State Lake, 2nd week	105.2%
CINCINNATI—RKO Albee	145.0%
CINCINNATI—RKO Grand, MO 1st week	103.6%
CLEVELAND—Warner's Hippodrome	125.0%
DENVER—Denver	112.2%
(DB) Penthouse Rhythm (Univ.)	
DENVER—Esquire	117.2%
(DB) Penthouse Rhythm (Univ.)	
LOS ANGELES—Warner Hollywood	133.7%
LOS ANGELES—Warner Downtown	158.4%
LOS ANGELES—Warner Wiltern	130.4%
NEW YORK—Hollywood, 1st week	150.0%
NEW YORK—Hollywood, 2nd week	148.6%
NEW YORK—Hollywood, 3rd week	83.3%
NEW YORK—Hollywood, 4th week	72.0%
NEW YORK—Hollywood, 5th week	76.5%
NEW YORK—Hollywood, 6th week	74.3%
NEW YORK—Hollywood, 7th week	65.7%
NEW YORK—Hollywood, 8th week	67.5%
PHILADELPHIA—Mastbaum, 1st week	130.7%
PHILADELPHIA—Mastbaum, 2nd week	74.2%
SAN FRANCISCO—Fox	104.6%
(DB)A Sporting Chance (Rep.)	

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THRILL OF A ROMANCE (MGM)

First Report:

Total Gross Tabulated	$609,400
Comparative Average Gross	507,900
Over-all Performance	119.9%

CINCINNATI—RKO Capitol, 1st week	256.1%
CINCINNATI—RKO Capitol, 2nd week	182.9%
LOS ANGELES—Egyptian, 1st week	159.8%
LOS ANGELES—Egyptian, 2nd week	86.0%
LOS ANGELES—Los Angeles, 1st week	162.6%
LOS ANGELES—Los Angeles, 2nd week	113.8%
LOS ANGELES—Ritz, 1st week	146.1%
LOS ANGELES—Ritz, 2nd week	100.0%
MILWAUKEE—Palace, 1st week	103.4%
(DB) Strange Illusion (PRC)	
MILWAUKEE—Palace, 2nd week	99.1%
(DB) Strange Illusion (PRC)	
NEW YORK—Capitol, 1st week	130.7%
(SA) Guy Lombardo's Orchestra, others	
NEW YORK—Capitol, 2nd week	116.0%
(SA) Guy Lombardo's Orchestra, others	
NEW YORK—Capitol, 3rd week	104.9%
(SA) Guy Lombardo's Orchestra, others	
NEW YORK—Capitol, 4th week	92.2%
(SA) Guy Lombardo's Orchestra, others	
NEW YORK—Capitol, 5th week	96.2%
(SA) Guy Lombardo's Orchestra, others	
PHILADELPHIA—Boyd, 1st week	150.0%
PHILADELPHIA—Boyd, 2nd week	110.0%
PHILADELPHIA—Boyd, 3rd week	82.5%

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Ogden Appointed 20th-Fox London Story Editor

Joseph H. Moskowitz, vice-president and eastern studio representative of 20th Century-Fox Film Corporation, has appointed Archibald G. Ogden as London story editor with headquarters in London. Mr. Ogden has resigned as executive director of the Council of Books in Wartime and as manager of the Overseas Book Division of the Office of War Information in order to accept the appointment.

Edward Knoblock Dies

Edward Knoblock, playwright and author of "Kismet," died at his home in London July 19 at the age of 71. He was in Hollywood for a brief period in 1920 and wrote, with Mary Pickford and Douglas Fairbanks, the scenarios for "The Three Musketeers," "Rosita" and "The Thief of Bagdad."

Cancel "Morgan" Tradeshow

Metro-Goldwyn-Mayer has cancelled national tradeshowings of "The Great Morgan," originally scheduled for August 3 in all branches. A new screening date will be set later. In its stead, the company will tradeshow "Dangerous Partners," with James Craig and Signe Hasso, August 3.

Change "Southerner" Opening

The New York premiere of "The Southerner," the David Loew-Robert Hakim United Artists release, is tentatively scheduled for the Globe theatre, New York, August 4, instead of July 28, as previously announced.

Savini Names Arias

R. M. Savini, president of Astor Pictures, has appointed Henry Arias of New York as exclusive foreign sales agent for Astor and its affiliated companies.

"Captain Eddie" Premiere Set

A full day of intensive celebrating will mark th world premiere in Columbus, Ohio, August 1 o "Captain Eddie," Winfield Sheehan's Eureka Pic tures production released by 20th Century-Fox.

Military units and civic organizations, led b Capt. Eddie Rickenbacker, hero of the film, wil highlight the day with a parade through the Cap itol Square district of the city where the gov ernment buildings are to be decorated with 20-foo photographs of Captain Rickenbacker and Fre MacMurray, star of the film. Atop the Capito building will be a 20-foot Hat-in-the-Ring insigni the emblem of the 94th Pursuit Squadron whic Captain Rickenbacker led during World War

The parade will halt twice so that the Captai can receive the key to the state from Governo Frank J. Lausche and the key to the city fro Mayor James A. Rhodes. Other ceremonies fo the day include the honoring of Columbus' nativ son with an award of the honorary degree of Doc tor of Humanities from Capital University and th naming of a city park for him.

August 1 has been declared "Captain Eddi Day" by official proclamations of Governo Lausche and Mayor Rhodes and as a result al city and state personnel will be given a holida beginning at four o'clock in the afternoon.

Among the more spectacular premiere day event will be the scattering of one million "Captai Eddie" souvenier cards from several planes ove Columbus and vicinity.

On the stage of the Ohio theatre opening night Captain Rickenbacker will be presented with bound volume containing the signatures of Colum bus citizens.

Simultaneously with the Columbus premiere "Captain Eddie" will be shown to the 21st Bombe Command on Guam and to units based at the Lock bourne Army Air Base in Columbus.

The exploitation done in Columbus was handle by James Keefe, assisted by James Gillespie an Zach Harris. All have been under the supervisio of Rodney Bush, 20th-Fox exploitation manage and Sid Blumenstock, assistant.

George Barbier, Screen Veteran, Dies on Coast

George Barbier, 80, veteran of approximatel 75 feature screen roles, died July 19, at his hom in Hollywood. During his lifetime he appeare in more than 750 roles, noted on the screen chiefl for his portrayal of businessmen and father After playing several hundred stage roles, amon them the lead in "The Hunchback of Notr Dame," he went to Hollywood in 1930 and ap peared in many films for all the major companies Some of his more recent films included: "New Is Made at Night," "The Return of Frank James," "Million Dollar Baby," "Marry the Boss' Daugh ter," "Weekend in Havana," "Thunder Birds" an "Song of the Islands." Mr. Barbier was pre paring for the ministry when he took a small rol in a seminary pageant. This experience turne him toward a stage career. Services were hel Tuesday from the McKinely Chapel in Holly wood.

Orastus E. Belles

Orastus E. Belles, father of Frank E. Belles RKO salesman, died July 18 in Cleveland. H formerly owned the Main theatre in Cleveland an at one time was president of the Cleveland Motio Picture Exhibitors Association. For the pas several years Mr. Belles has been retired.

Mrs. Fannie Burton

Funeral services for Mrs. Fannie Burton, mothe of Jay Burton of Loew's publicity staff, Nev York, were held July 18 from the Riversid Memorial Chapel, New York. She is survived b two other sons, Joseph and Marvin Burton.

William M. Gulick

William M. Gulick, 75, auditor at the Metro Goldwyn-Mayer studios, died July 19 in Holly wood of a heart ailment. He had been with th company since 1919. He is survived by his widow a daughter and a son.

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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Guest Wife

UA-Skirball—Triangular Merriment

That age old triangle—wife, husband and best friend—hasn't had this kind of treatment for years, if ever, and it yields 90 minutes of good, clean fun that every wife, husband and best friend can enjoy, even in each other's company, with nary a blush or embarrassment. The three are played by Claudette Colbert, Don Ameche and Richard Foran, all in peak form, and the script by Bruce Manning and John Klorer delightfully utilizes all that is best in the triangular relationship, scrapping the hackneyed residue without reference. It's a fine piece of writing, brilliantly conceived, and it makes a fine picture as produced by Jack Skirball and directed by Sam Wood.

The story, an idea by Klorer worked out by Manning, opens with Miss Colbert and Foran, married some time, about to take off on a second honeymoon. Ameche, war correspondent and lifelong pal of Foran, arrives home from India on summons by his employer and confesses to the happy couple that he's told his boss he is married, and has supplied a photograph of Foran's wife as evidence. Reluctantly, she consents to go to New York with Ameche and pose briefly as his wife, and from this start the story rolls on through amusing complications which give these three and Charles Dingle, cast as Ameche's boss, plenty of opportunity to display their best, which was never better, in the field of comedy.

The picture is splendidly mounted, highly polished, fast, funny and an achievement for all parties concerned.

Previewed at Camp Pendleton, California, under the stars and with some 5,000 Marines in attendance who left no room for the slightest doubt of their complete satisfaction with the picture. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, July 27, 1945. Running time, 90 min. PCA No. 10760. General audience classification.
Mary ..... Claudette Colbert
Joe ..... Don Ameche
Chris ..... Richard Foran
Charles Dingle, Grant Mitchell, Wilma Francis, Chester Clute, Irving Bacon, Hal K. Dawson, Edward Fielding.

Over 21

Columbia—Sophisticated Comedy

Sidney Buchman's gift for crackling comedy is emphasized in his latest production, an adaptation of Ruth Gordon's stage play, for which Buchman himself supplied the script. It's full of laughs from start to finish, and the cast, headed by Irene Dunne, Alexander Knox and Charles Coburn, apparently had as much fun in the filming of the picture as audiences will on viewing it.

In his first appearance since "Wilson," Knox distinguishes himself in an entirely different type of role. The editor of a liberal metropolitan newspaper, he resigns his position and enlists in the army. Two major fears harass him thereafter: that he will not, because of his age, be able to graduate from Officer Candidate School, and that the paper, in his absence, will fail.

The paper's publisher shares the latter fear, and follows Knox to an Army post in order to persuade him to return to his job. Irene Dunne, cast as a Hollywood scenarist and Knox's wife, turns up at the camp, too, and adds considerably to the confusion by contributing editorials—under her husband's signature—to the moribund paper. The various mishaps and misunderstandings which result provide the gayest kind of comedy, and Director Charles Vidor keeps the laughs coming one right after the other.

The picture ends on a serious note. Indeed, there are serious moments throughout, but these are so ably presented that they provide a welcome contrast to the comedy, and do not detract from the mood of the whole.

Previewed at the Pantages theatre, Hollywood, where the audience laughed loud and long. Reviewer's Rating: Good.—THALIA BELL.

Release date, August 23, 1945. Running time, 103 min. PCA No. 10485. General audience classification.
Paula Wharton ..... Irene Dunne
Max Wharton ..... Alexander Knox
Robert Gow ..... Charles Coburn
Jeff Donnell, Loren Tindall, Lee Patrick, Phil Brown, Cora Witherspoon, Charles Evans, Pierre Watkin, Anne Loos, Nanette Parks, Adelle Roberts, Jean Stevens.

The Hidden Eye

MGM—Detective and Dog

Back in 1942, MGM made "Eyes in the Night," a murder mystery which featured Edward Arnold as a blind detective, and the remarkable canine, Friday, as his seeing-eye dog.

Now the pair is back again, in an exciting little melodrama which allows plenty of scope for the talents of both. Friday opens doors with his teeth, pounces upon criminals from above, retrieves guns—does everything but talk. As a matter of fact, he talks, too, though his conversation is limited to one bark for "No," and two barks for "Yes."

Arnold, relying upon deductive reasoning and a knowledge of the fine points of wrestling, rounds up those renegades who manage to escape Friday. Between the two of them, they provide a thrilling evening's entertainment which all but the most sophisticated fans should enjoy.

Robert Sisk gave his material the benefit of painstaking production. Richard Whorf directed.

The screenplay is by George Harmon Coxe and Harry Ruskin, from a story by the former, and is based upon characters created by Raynard Kendrick. It's a smooth job in the traditional manner.

Among the cast, William Phillips' characterization is particularly enjoyable.

Seen at the studio. Reviewer's Rating: Good.—T. B.

Release date, not set. Running time, 70 min. PCA No. 10784. General audience classification.
Duncan MacLain ..... Edward Arnold
Jean Hampton ..... Frances Rafferty
Phillip Treadway ..... Ray Collins
Paul Langton, William Phillips, Thomas Jackson, Morris Ankrum, Robert Lewis, Francis Pierlot.

Jealousy

Republic—Murder Story

The thread of this story concerns two women and one man who fight their way into the conventional love-triangle pattern and then, finding that they ruffle one another's nerves, blast that pattern apart by one of the women pinning a murder charge on the other. You can see now where Republic got that title.

With John Loder, Jane Randolph and Karen Morley enacting the top three roles, "Jealousy" adds up to a fair enough, melodramatic sort of a picture with a few moments of tautness and suspense. Gustav Machaty, producer-director, was at his best when he established the mood of his harrassed heroine by the use of an excellently done "prologue" to the film.

There are a number of dark moments in the story at the beginning, moodily acted by Nils Asther, who plays the role of the suicide-minded husband of Miss Randolph. And then the story gets darker when Miss Morley, the doctor's assistant, murders Mr. Asther and throws the blame elsewhere. Love, of course, is triumphant for the fadeout, what with the doctor marrying Miss Randolph in prison the day before her trial for murder.

The screenplay was written by Arnold Phillips and Mr. Machaty. Rudolph Friml provided the theme song, "Jealousy."

Previewed at the home office. Reviewer's Rating: Average.—RAY LANNING.

Release date, July 23, 1945. Running time, 71 min. PCA No. 10678. General audience classification.
Dr. David Brent ..... John Loder
Janet Urban ..... Jane Randolph
Dr. Monica Anderson ..... Karen Morley
Peter Urban ..... Nils Asther
Huga Haas, Herbert Holmes, Michael Mark, Mauritz Hugo, Peggy Leon, Mary Arden, Noble "Kid" Chissel.

Weekend at the Waldorf

MGM—Modern Edition of "Grand Hotel"

The combined followings of the top quartet in this all-star, modernized and Americanized edition of "Grand Hotel" include just about everybody who goes to picture shows, and showmen can invite all these to inspect the production with complete confidence that none will be let down. Like its antecedent, this film tells several stories inside the master narrative about life in a metropolitan hostelry, balancing each against the other with nicety of judgment, but this version is as much better as the cinema of today is better than that of 1932. For anybody's theatre, any place or time, it's top level merchandise.

As written by Sam and Bela Spewack, directed by Robert Z. Leonard and produced by Arthur Hornblow, Jr., Vicki Baum's play, adapted by Guy Bolton, makes utmost use of the personalities employed without penalizing any of them in behalf of the others. This was no small undertaking, nor was it a simple matter to keep three principal stories rolling simultaneously in a pattern which links them only coincidentally. On all these off-screen artisans the picture bestows distinction.

Two love stories make the principal claim upon interest, and either of them would have sufficed independently for a Grade-A attraction. They are presented here on even terms.

In one, Ginger Rogers and Walter Pidgeon, as actress and war correspondent, meet under unique circumstances and work out their romantic equation largely in humorous terms.

In the other story Lana Turner and Van Johnson meet under equally novel circumstances and work out their romance in terms of complete and sometimes touching seriousness.

In a third story Edward Arnold attempts to bilk

a visiting potentate in an oil swindle which fails, and in still another Phyllis Thaxter weds the right man after doubting him somewhat.

Shuttling between these stories, Robert Benchley and Keenan Wynn supply spot humor which sparks the proceedings at appropriate intervals, the former serving also as off-screen narrator now and again.

An extremely useful extra factor is Xavier Cugat who plays not only his violin but also a part, and whose orchestra and entertainers figure in the single musical production number.

In breadth of appeal, the picture excels most top attractions from this or any studio, and in craftsmanship, polish and "know how" it's got everything in the book.

Previewed at the Village theatre, Westwood, where an audience present to see "Valley of Decision" manifested solid satisfaction. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 130 min. PCA No. 108000. General audience classification.

Irene Malvern.....Ginger Rogers
Bunny Smith.....Lana Turner
Chip Collyer.....Walter Pidgeon
Capt. James Hollis.....Van Johnson
Martin X. Edley.....Edward Arnold
Phyllis Thaxter, Keenan Wynn, Robert Benchley, Leon Ames, Lina Romay, Samuel S. Hinds, George Zucco, Xavier Cugat and his orchestra.

(Review reprinted from last week's HERALD)

Waltz Time

British National - Anglo-American — Strauss in the Wind

Friendliness and warm-heartedness are the characteristics of the piece which must inevitably commend it to the family class of house; may even, in the current easily-to-be-discerned reaction from jiving jitterburg and like survivals of the jungle, win for it considerable ducats in more sophisticated quarters.

Difficult it may be to credit that the fabulous Vienna herein depicted ever, in the light of recent events, existed; that ever was there such a city where the almond so persistently bloomed, where royal ladies donning the domino slipped away to dubious night spots, where the local peasantry had nothing better to do than while away the hours with merry, jocund song and dance.

But director Paul L. Stein enchants the eye with stately grace, peoples his screen incessantly with charming folk; so that hyper-criticism perforce is dissipated. Which same fate overtakes the jaundiced who would pronounce Mr. Hans May's music just plain Johann Strauss and water. Pseudo-Strauss, that music may be. But it's lilting, titillating, melodious, ample to its job.

Entwined in the progress of lovely ladies and gallant captains of the Guard is a naively-told, naive little story which no one will remember, or want to.

But the whole threatens to set you dancing; which is as it should be.

Leading parts were taken by some young people —notably Carol Raye and Patricia Medina and Peter Graves—all of whom sang and danced quite prettily. Also around were accomplished performers like Webster Booth, Anne Ziegler, George Robey and famed Richard Tauber.

"Waltz Time" will rate big time in the neighborhood cinema.

Seen at the Palace theatre, London, trade-show. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, not given. General audience classification.

Empres Maria.....Carol Raye
Count Franz Von Hofer.....Peter Graves
Cenci Prohaska.....Patricia Medina
Vogel.....George Robey
Gypsy Troubadours....Webster Booth and Anne Ziegler
The Shepherd.....Richard Tauber
John Ruddock, Harry Welchman, Thorley Walters, Hugh Dempster, Brefni O'Rourke, Albert Sandler, May Petrie, Cecil Bevan, David Kier, Billy Matthews, Charles Paton.

Rockin' in the Rockies

Columbia—Western Musical

The Three Stooges and Mary Beth Hughes join forces in a formula musical Western that has all the buried treasure, cattle rustlers, guitars and musical washboards in it that you might expect.

Curly and Larry are slapped into joining with Shorty in a get-rich-quick scheme that involves a gold mine. Before the trio starts traveling for the wide open spaces, they pick up Miss Hughes and Gladys Blake, a couple of singers who have been stranded in the middle of the sage brush. Once all five finally arrive in the wild and woolly, the male romantic lead, Jay Kirby, gets his first footage, and the Hoosier Hotshots bring out their first tin whistle. From then on the action consists of the girls and the Hotshots meeting a Broadway producer, the Stooges meeting trouble as they pan for gold, and Miss Hughes meeting Mr. Kirby more and more frequently.

The film was directed by Vernon Keays from a screenplay by J. Benton Cheney and John Grey.

Seen at New York's Laffmovie, where a large crowd audibly appreciated the Stooges and the hillbilly music. Reviewer's Rating: Fair.—R. L.

Release date, April 17, 1945. Running time, 67 min. PCA No. 10701. General audience classification.

June McGuire.....Mary Beth Hughes
Rusty.....Jay Kirby
Betty.....Gladys Blake
Moe Howard, Jerry Howard, Larry Fine, Jack Clifford, Forrest Taylor, Tim Ryan, Vernon Dent, Hoosier Hotshots, Cappy Barra Boys, Spade Cooley.

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

THE FLEET THAT CAME TO STAY (WAC-Paramount)

War Information Film

The full story of the role that the Kamikazas, Jap suicide planes, played in the defense of Okinawa is tensely and brutally told in the Navy Photographic Services' latest motion picture, "The Fleet That Came to Stay." More exciting than the majority of war documentaries released, this film gives a factual account of the great air-sea battle for Okinawa against the Jap suicide planes, pointing out that a fleet can stand up under large-scale attacks from land-based planes. It is estimated that between six and seven thousand suicide planes were thrown into action during the battle. The full fury of the attacks, which lasted for almost three months, is shown in a tightly-edited series of shots that are calculated to draw gasps from any theatre audience. There are a great many sequences showing our carriers, among them the *Bunker Hill* and the *Nevada,* receiving direct hits from the planes. But there are many more which show the near misses and the burning, broken planes spiraling into the sea.

"The Fleet That Came to Stay" was written and produced by Lt. Collier Young, who was with the fleet at Okinawa. It features combat photography by the Navy, the Marine Corps and the Coast Guard. Paramount is distributing for the WAC. A total of 103 Navy cameramen were engaged in filming this most savage of air-sea battles.

Release date, July 26, 1945 — 20 *minutes*

IT SHOULDN'T HAPPEN TO A DOG (RKO)

Leon Errol Comedy (53705)

After observing his wife's suspicious behavior with a milkman, Leon Errol is convinced the two are plotting to murder him. Actually the two are planning to get rid of Errol's dog. A private detective, Tom Kennedy, is hired to stop the supposed murder but he is removed from the scene by an escaped convict who wanders into the Errol home. After the usual complications, the dog, who has been the cause of all the trouble, pushes all the actors into the ocean for a wet finale.

Release date, June 15, 1945 — 18 *minutes*

MIGHTY MOUSE AND THE KILKENNY CATS (20th-Fox)

Terrytoon (5515)

The Kilkenny Kats are plenty tough; so the young mice band together to plan their strategy. They decide to steal the initiative by attacking first, but the cats are smart too. Things are going against the little rodents until Mighty Mouse rushes in on the scene to save the day.

Release date, April 27, 1945 — 6½ *minutes*

WIFE DECOY (Col.)

All Star Comedy (6411)

Hugh Herbert learns (as usual, the hard way) that married men should never go to night clubs without their wives, even to please the boss. Herbert agrees to act as a decoy at a night club for his employer, provided he gets a raise. The boss doesn't want a wealthy customer to see him playing around, hence the need for Hugh. However, matters become highly complicated when Hugh's wife, with her newly-dyed hairdo, comes unrecognized into the club only to catch her spouse becoming amorous. Vamping him away from his boss' lady friend, she tricks him into taking her home. After keeping him confused with a series of very comical quick changes she forgives him for straying from the straight and narrow. Produced by Hugh McCollum; written and directed by Harry Edwards.

Releasge date, June 1, 1945 — 17 *minutes*

LAMB IN A JAM (Para.)

Noveltoons (*P*4-5)

Blackie and The Wolf are back after their first collaboration in "No Mutton for Nuttin'," with Blackie taking advantage of the winter weather for a bit of fancy skating. The Wolf takes a fancy to the black lamb coat and sets off after him with skates and shears. But the Persian lamb coat never comes off, and the Wolf winds up in an ice cube.

Release date, May 4, 1945 — 8 *minutes*

COMMUNITY SING, NO. 9 (Col.)

New Tunes (6659)

Don Baker at the organ with vocal assistance from the Song Spinners, gives a polished treatment to some of today's top hits including "There Goes That Song Again," "One Meat Ball," "I'm Confessin' That I Love You," "I'm Making Believe" and "Meet Me in St. Louis." Produced by B. K. Blake.

Release date, May 25, 1945 — 10 *minutes*

SOMETHING YOU DIDN'T EAT (OWI-WAC)

This factual film is a Walt Disney color short pointing out facts of nutrition. It is distributed by Warner Brothers for the War Food Administration. Designed to acquaint the public with the necessity for maintaining a varied diet for good health, the film contains a number of historical episodes dealing with the combating of beri-beri and scurvy. All is presented in simple terms, complete with a few touches of humor, so that the layman may understand the facts of diet and health. James Algar directed.

Release date, June 28, 1945 — 9 *minutes*

TOPS IN THE BIG TOP (Para.)

Popeye (*E*4-3)

Popeye's in the circus, the man who puts his head in the lion's mouth and the end man in a flying trapeze act. Bluto is still trying to make off with Olive Oyl. First he drops a steak on Popeye just as he's encouraging the lion, but he just loses his points. Popeye comes back with spinach and a battle on the trapeze.

Release date, March 16, 1945 — 7 *minutes*

COMMUNITY SING, NO. 10 (Col.)

Comedy and Romance (6660)

Don Baker at the organ and the Song Spinners combine forces to offer a group of songs ranging from tender romance to straight comedy. Numbers heard in the reel are: "I Dream of You," "Oh, Moytle," "My Dreams Are Getting Better All the Time," "Saturday Night Is the Loneliest Night in the Week" and "Rum and Coca Cola." Produced by B. K. Blake.

Release date, June 29, 1945 — 10 *minutes*

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the overall performance percentage figure from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2570.

Back to Bataan (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 21, '45, p. 46.

Bedside Manner (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 23, '45, p. 48; July 7, '45, p. 70.

Betrayal from the East (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 5, '45, p. 50; June 16, '45, p. 49; July 2, '45, p. 48.

Between Two Women (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—115.4%
Round Table Exploitation—Apr. 7, '45, p. 50; May 19, '45, p. 64, 70; May 26, '45, p. 44; June 2, '45, p. 48; June 16, '45, p. 51; June 23, '45, p. 48; July 14, '45, p. 47.

Blood on the Sun (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 7, '45, p. 71; July 14, '45, p. 43.

The Body Snatcher (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 24, '45, p. 72; June 30, '45, p. 49.

Brewster's Millions (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 21, '45, p. 49.

China Sky (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 7, '45, p. 66.

The Clock (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—97.2%
Round Table Exploitation—May 26, '45, p. 46; July 7, '45, p. 71; July 21, '45, p. 51.

Delightfully Dangerous (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 7, '45, p. 50; Apr. 21, '45, p. 52; June 2, '45, p. 49; June 9, '45, p. 52; July 14, '45, p. 43; July 21, '45, p. 46.

Diamond Horseshoe (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—102.1%
Round Table Exploitation—May 26, '45, p. 46; June 16, '45, p. 49; July 7, '45, p. 66; July 14, '45, p. 47; July 21, '45, p. 46, 52.

The Enchanted Cottage (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.2%
Round Table Exploitation—May 5, '45, p. 52; May 12, '45, p. 52; May 26, '45, p. 45; June 2, '45, p. 49; June 23, '45, p. 46; June 30, '45, p. 48; July 7, '45, p. 66.

Flame of the Barbary Coast (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—93.2%
Round Table Exploitation—June 9, '45, p. 55; June 16, 45, p. 48; June 23, '45, p. 48.

The Great John L. (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 2, '45, p. 52; July 14, '45, p. 44.

Guest in the House (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—94.9%
Round Table Exploitation—Mar. 3, '45, p. 44; Mar. 10, '45, p. 62; Apr. 14, '45, p. 55; May 19, '45, p. 74; May 26, '45, p. 45; June 2, '45, p. 48; June 16, '45, p. 49; July 14, '45, p. 43.

The Horn Blows at Midnight (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 23, '45, p. 46; July 7, '45, p. 66.

Hotel Berlin (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—104.1%
Round Table Exploitation—Apr. 7, '45, p. 52; Apr. 28, '45, p. 56; May 19, '45, p. 64; June 16, '45, p. 48; July 21, '45, p. 46.

I'll Be Seeing You (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—121.8%
Round Table Exploitation—Feb. 3, '45, p. 50; Feb. 10, '45, p. 49; Mar. 3, '45, p. 49; Mar. 10, '45, p. 71; Apr. 14, '45, p. 44, 48, 54; Apr. 21, '45, p. 50; May 12, '45, p. 57; May 19, '45, p. 68; May 26, '45, p. 45, 47; June 2, '45, p. 54; June 16, '45, p. 53.

Keep Your Powder Dry (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—98.3%
Round Table Exploitation—Mar. 10, '45, p. 69; Apr. 21, '45, p. 53; June 9, '45, p. 57; June 16, '45, p. 51; June 23, '45, p. 47; July 7, '45, p. 66.

A Medal for Benny (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 14, '45, p. 43.

Meet Me in St. Louis (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—130.1%
Round Table Exploitation—Dec. 9, '44, p. 50; Feb. 3, '45, p. 48; Mar. 3, '45, p. 44, 50, 51; Mar. 10, '45, p. 64; Mar. 17, '45, p. 64; Mar. 17, '45, p. 52, 57; Mar. 24, '45, p. 64, 75; Apr. 14, '45, p. 44, 52; Apr. 21, '45, p. 54; Apr. 28, '45, p. 60; June 30, '45, p. 49.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Nob Hill (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 7, '45, p. 71.

Objective, Burma (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 3, '45, p. 49; Mar. 17, '45, p. 56; May 12, '45, p. 50; May 26, '45, p. 44, 45; June 2, '45, p. 53; June 9, '45, p. 54; June 23, '45, p. 50; June 30, '45, p. 53.

Picture of Dorian Gray (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—98.2%
Round Table Exploitation—Apr. 28, '45, p. 58; May 5, '45, p. 50.

Pillow to Post (WB)
Audience Glassification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—91.4%

Rhapsody in Blue (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 30, '45, p. 50.

Son of Lassie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—95.4%
Round Table Exploitation—June 16, '45, p. 50; July 7, '45, p. 70; June 15, '45, p. 46.

A Song to Remember (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—108.3%
Round Table Exploitation—Feb. 3, '45, p. 50; Feb. 24, '45, p. 74; Mar. 17, '45, p. 54, 55; Apr. 21, '45, p. 50, 54; Apr. 28, '45, p. 60, 61; May 26, '45, p. 47, 50; June 9, '45, p. 54; July 14, '45, p. 43.

The Story of G.I. Joe (UA)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—July 14, '45, p. 44.

The Three Caballeros (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—115.2%
Round Table Exploitation—Mar. 17, '45, p. 52; Apr. 14, '45, p. 48; May 19, '45, p. 70; May 26, '45, p. 48; July 21, '45, p. 44.

Tomorrow the World (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—111.2%
Round Table Exploitation—Feb. 10, '45, p. 58; Mar. 10, '45, p. 70.

Where Do We Go From Here? (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—97.1%
Round Table Exploitation—June 16, '45, p. 50; July 7, '45, p. 70.

Without Love (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—106.4%
Round Table Exploitation—June 16, '45, p. 48; July 21, '45, p. 51.

SHORT SUBJECTS CHART

index to reviews, synopses

Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, see pages 2068 and 2069.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
6425	Wedded Bliss (17) (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (16½) (Clyde)	9-1-44	2150
6401	Gents Without Cents (19) (Stooges)	9-22-44	2122
6421	Strife of the Party (16) (V. Vague)	10-13-44	2183
6427	Open Season for Saps (18) (Howard)	10-27-44	2206
6428	Design for Loving (21) (R. Sinatra)	11-3-44	2183
6409	Knight and a Blonde (14) (Herbert)	11-7-44	2206
6402	No Dough, Boys (17) (Stooges)	11-24-44	2215
6429	Heather and Yon (17) (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (18) (V. Vague)	12-29-44	2298
6410	Woo, Woo! (16) (Herbert)	1-5-45	2338
6403	Three Pests in a Mess (15)	1-19-45	2330
6430	Snooper Service (14½) (Brendel)	2-2-45	2382
6431	Off Again, On Again (16) (Howard)	2-16-45	2382
6404	Booby Dupes (17) (Stooges)	3-17-45	2382
6432	Two Local Yokels (17½) (Clyde)	3-23-45	2454
6433	Pistol Packin' Nitwits (17) (Brendel)	5-4-45	2402
6411	Wife Decoy (17) (Herbert)	6-1-45	2566
6423	The Jury Goes Round 'n' Round (18) (V. Vague)	6-15-46	....
6405	Idiots Deluxe (17½) (Stooges)	7-20-45	....
	(1945-46)		
7409	Vine Women and Song (Billy Vine)	8-23-45	....
7401	If a Body Meets a Body (Stooges)	8-30-45	....
	COLOR RHAPSODIES		
6501	Dog, Cat and Canary (6)	1-5-45	2298
6502	Ripping Romance (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
	(1945-1946)		
7501	River Ribber	9-27-45	....
	PHANTASIES CARTOONS		
6701	Mutt'n Bones (7)	8-25-44	2139
6702	As the Fly Flies (6)	11-7-44	2215
6703	Goofy News Views (7)	4-27-45	2466
6704	Booby Socks (7)	7-12-45	....
	(1945-1946)		
7701	Simple Siren	9-20-45	....
	FOX & CROW (Color)		
6751	Be Patient, Patient (7)	11-30-44	2240
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2566
	(1945-1946)		
7751	Phoney Baloney	9-13-45	....
	PANORAMICS		
6901	A Harbor Goes to France (10)	5-18-45	2454
	FILM VODVIL		
6951	Kehoe's Marimba Band (11)	9-1-44	2130
6952	Al Trace's Comedy Band (11)	10-27-44	2206
6953	Rootin' Tootin' Band (11)	12-8-44	2206
6954	Korn Kobblers (11)	2-2-45	2382
6955	Lowe, Hite& Stanley (11)	5-11-45	2406
	(1945-1946)		
7951	Milt Britton & Band	8-30-45	....
	COMMUNITY SING (Series 9)		
6651	No. 1 Love, Love, Love (9½)	8-25-44	2156
6652	No. 2 Ikky Tikky Tambo (9)	10-2-44	2183
6653	No. 3 Swinging on a Star (10)	11-10-44	2206
6654	No. 4 Hot Time in Berlin (9)	12-1-44	2330
6655	No. 5 Tico, Tico (11)	1-1-45	2338
5657	Christmas Carols (R) (10)	12-8-44	2206
6656	No. 6 Very Thought of You (10)	2-9-45	2351
6657	No. 7 I'll Walk Alone (11)	3-15-45	2426
6658	No. 8 Sweet and Lovely (9)	4-27-45	2454
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2565
6661	No. 11 Candy	7-26-45	....
6663	No. 13 (Special) Victory Reel (11)	5-8-45	2466
	(1945-1946)		
7651	Cowboy Hit Tunes	9-20-45	....
	SCREEN SNAPSHOTS (Series 24)		
6851	No. 1 (10)	8-25-44	2114
6852	No. 2 (10)	9-22-44	2138
6853	No. 3 (10)	10-19-44	2139
6855	No. 4 (9½)	11-22-44	2215
6855	No. 5 (10)	12-28-45	2298
6856	No. 6 (9)	1-26-45	2338
6857	No. 7 (9)	2-25-45	2382
6858	No. 8 (10)	3-29-45	2426
6859	No. 9 (9½)	5-17-45	....
6860	No. 10 (10)	7-27-45	....
	(1945-1946)		
7851	No. 1	9-7-45	....
	SPORT REELS		
6801	K-9 Kadets (10½)	9-8-44	2130
6802	Hedge Hoppers (9)	10-20-44	2205
6803	Aqua-Maids (9½)	11-24-44	2215
6804	Striking Champions (10)	12-22-44	2298
6805	Kings of the Fairway (10)	2-2-45	2338
6806	Rough and Tumble (9)	3-2-45	2382
6807	The Iron Masters (9½)	4-27-45	2394
6808	Hi Ho Rodeo (10)	7-6-45	....
6809	Chips and Putts (10)	8-10-45	....
	(1945-1946)		
7801	Champion of the Cue	9-27-45	....
	LI'L ABNER (Color)		
6601	Porkuliar Piggy (7)	10-13-44	2167
6602	Kickapoo Juice (7)	2-23-45	2382
	FLIPPY (Color)		
7601	Catnipped	9-20-45	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIALS		
A-502	Fall Guy (20)	4-14-45	2446
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	FITZPATRICK TRAVELTALKS (Color)		
T-611	Shrines of Yucutan (9)	2-24-45	2258
T-612	Seeing El Salvador (9)	3-31-45	2258
	PETE SMITH SPECIALTIES		
S-559	Track & Field Quiz (9)	3-3-45	2351
S-560	Hollywood Scout (8)	4-14-45	2446
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	2351
	TECHNICOLOR CARTOONS		
W-544	Unwelcome Guest (7)	2-17-45	2351
W-545	Shooting of Dan McGoo (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
	1944-45		
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L4-1	No. 1 (10)	11-3-44	2139
L4-2	No. 2 (10)	1-2-45	2240
L4-3	No. 3 (10)	3-9-45	2351
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-15-45	....
L4-6	No. 6 (10)	9-14-45	....
	GEORGE PAL PUPPETOONS (Color)		
U4-1	Jasper's Paradise (7½)	10-13-44	2122
U4-2	Two-Gun Rusty (7½)	12-1-44	2139
U4-3	Hot Lips Jasper (8)	1-5-45	2258
U4-4	Jasper Tell (8)	3-23-45	2258
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	....
	POPEYE THE SAILOR (Color)		
E4-1	She-Sick Sailors (8)	12-3-44	2363
E4-2	Pop-Pie-Ala Mode (8)	1-26-45	2487
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	....
E4-5	For Better or Nurse (8)	6-8-45	....
E4-6	Mess Production (8)	8-24-45	....
	POPULAR SCIENCE (Color)		
J4-1	No. 1 (10)	10-20-44	2130
J4-2	No. 2 (10)	12-22-44	2182
J4-3	No. 3 (10)	2-16-45	2282
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	....
	SPEAKING OF ANIMALS		
Y4-1	As Babies (9)	11-24-44	2183
Y4-2	Who's Who in Animal Land (9)	1-19-45	2240
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	....
Y4-6	Ballet of Ostriches (9)	9-21-45	....
	SPORTLIGHTS		
R4-1	Rhythm on Wheels (9)	10-6-44	2122
R4-2	Brones and Brands (9½)	11-3-44	2183
R4-3	Long Shots or Favorites (9½)	12-8-44	2227
R4-4	Out Fishin' (9½)	1-26-45	2298
R4-5	Blue Winners (9)	2-23-45	2282
R4-6	Game Bag (9½)	3-30-45	2363
R4-7	White Rhaspody (9)	5-4-45	2426
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	....
R4-10	What a Picnic (9)	9-7-45	....
	MUSICAL PARADE (Color)		
FF4-1	Bonnie Lassie (19)	10-6-44	2122
FF4-2	Star Bright (20)	12-15-44	2182
FF4-3	Bombalera (20)	2-9-45	2240
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	....
	LITTLE LULU (Color)		
D4-1	At the Zoo (8)	11-17-44	2258
D4-2	Birthday Party (7)	12-29-44	2338
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	....
D4-6	Snap Happy (8)	6-22-45	....
	NOVELTOON (Color)		
P4-1	Yankee Doodle Donkey (8)	10-27-44	2174
P4-2	Gabriel Churchkitten (8)	12-15-44	2338
P4-3	When G.I. Johnny Comes Home (8)	2-2-45	2402
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
P4-6	A Self-made Mongrel (7)	6-29-45	....
	COLOR CLASSICS CARTOONS (Color) (Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
54,101	Springtime for Pluto (7)	6-23-44	1959
54,102	Plastics Inventor (7)	7-21-44	2054
54,103	First Aiders (7)	9-22-44	2114
54,104	How to Play Football (8)	9-15-44	2114
54,105	Donald's Off Day (7)	12-8-44	2215
54,106	Tiger Trouble (7)	1-5-45	2258
54,107	Clock Watcher (8)	1-26-45	2258
54,108	Dog Watch (7)	3-6-45	2258
54,109	The Eyes Have It (7)	3-30-45	2394
54,110	African Diary (7)	4-13-45	2426
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (8)		2522
54,113	Canine Casanova (7½)		2522
54,114	Hockey Homicide (7½)		2522
54,115	Duck Pimples (7½)		2522
54,116	Legend of Coyote Rock (7½)		2522
54,117	No Sail (7)		2566
	SPORTSCOPE		
54,301	Harness Racers (8)	9-8-44	2114
54,302	School for Dogs (8)	10-6-44	2183
54,303	Saddle Starlets (8)	11-3-44	2194
54,304	Parallel Skiing (8)	12-1-44	2240
54,305	Five Star Bowlers (8)	12-29-44	2319
54,306	Court Craft (8)	1-26-45	2362
54,307	Ski Gulls (8)	2-23-45	2382
54,308	Athlete of the Year (8)	3-23-45	2394
54,309	Timber Doodles (8)	4-20-45	2446
54,310	West Point Winners (8)	5-18-45	2511
54,311	Tee Tricks (8)	6-15-45	2554

Prod. No.	Title	Rel. Date	P.D. Page
	HEADLINER REVIVALS		
53,201	Songs of the Colleges (15)	9-8-44	2114
53,202	Swing It (16)	10-20-44	2188
53,203	Swing Vacation (19)	12-1-44	2240
53,204	Swing Fever (19)	3-16-45	2382
	EDGAR KENNEDY		
53,401	Feather Your Nest (18)	10-23-44	2183
53,402	Alibi Baby (18)	1-5-45	2358
53,403	Sleepless Tuesday (18)	2-23-45	2363
53,404	What, No Cigarettes? (18)	7-13-45	2522
	LEON ERROL		
53,701	Triple Trouble (17)	9-1-44	2130
53,702	He Forgot to Remember (17)	10-27-44	2206
53,703	Birthday Blues (17)	2-16-45	2319
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
	FLICKER FLASH BACKS		
54,201	No. 1 (10)	9-15-44	2122
54,202	No. 2 (10)	10-27-44	2174
54,203	No. 3 (9)	12-8-44	2258
54,204	No. 4 (9)	1-26-45	2298
54,205	No. 5 (9)	3-2-45	2363
54,206	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	THIS IS AMERICA		
53,101	West Point (17)	11-17-44	2194
53,102	New Americana (19)	12-15-44	2227
53,103	Power Unlimited (17)	1-19-45	2298
53,104	On Guard (17)	2-9-45	2330
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2542

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
5251	Mexican Majesty (8)	8-4-44	2114
5252	Jewels of Iran (8)	8-25-44	2114
5253	Mystic India (8)	9-29-44	2114
5254	Black Gold and Cactus (8)	11-10-44	2183
5255	City of Paradox (8)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5257	Canyons of the Sun (8)	1-19-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (8)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	....
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	....
	(1945-1946)		
6251	Memories of Columbus	8-17-45	....
6252	Magic of Youth	8-31-45	....
6253	China Carries On	10-12-45	....
6254	Bountiful Alaska	10-26-45	....
6255	Song of Sunshine	12-7-45	....
6256	Louisiana Springtime	12-21-45	....
	SPORTS REVIEWS		
	(Color)		
5351	Blue Grass Gentlemen (9)	9-15-44	2139
5352	Trolling for Strikes (8)	12-15-44	2282
5353	Nova Scotia (8)	2-9-45	2282
5354	Down the Fairways (8)	6-1-45	....
	(Black and White)		
5301	Girls Preferred (8)		2258
5302	Steppin' Pretty (8)	1-5-45	2426
	(1945-1946)		
6351	Ski Aces	9-21-45	....
6352	Time Out for Play	11-16-45	....
	TERRYTOONS (Color)		
5501	The Cat Came Back (7)	8-18-44	2114
5502	The Two Barbers (7)	8-1-44	2114
5503	Ghost Town (7)	9-22-44	2122
5504	Sultan's Birthday (7)	10-13-44	2122
5505	A Wolf's Tale (7)	10-27-44	2206
5506	At the Circus (7)	11-17-44	2227
5507	Gandy's Dream Girl (7)	12-8-44	2240
5508	Dear Old Switzerland (7)	12-22-44	2240
5509	Mighty Mouse and the Pirate (7)	1-12-45	2258
5510	Port of Missing Mice (7)	2-2-45	2338
5511	Ants in Your Pantry (7)	2-16-45	2351
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	....
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (7)	6-8-45	....
5519	Aesops Fable — The Mosquito (7)	6-29-45	....
5520	Mighty Mouse and the Wolf (7)	7-20-45	....
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	....
6502	The Fox and the Duck	8-24-45	....
6503	Swooning the Swooners	9-14-45	....
6504	The Watch Dog	9-28-45	....
6505	Gandy Goose in Who's Who in the Jungle	10-19-45	....
6506	Mighty Mouse Meets Bad Bill Bunion	11-9-45	....
	MARCH OF TIME		
VII-1	Post-War Farms (17)	9-8-44	2083
VII-2	What to Do With Germany (18)	10-6-44	2122
VII-3	Uncle Sam, Mariner? (17)	11-3-44	2167
VII-4	Inside China Today (17)	12-1-44	2194
VII-5	The Unknown Battle (18)	12-28-44	2240
VII-6	Report on Italy (17)	1-26-45	2290
VII-7	The West Coast Question (17)	2-23-45	2330
VII-8	Memo from Britain (16)	3-23-45	2374
VII-9	The Returning Veteran (17)	4-20-45	2402
VII-10	Spotlight on Congress (16)	5-18-45	2453
VII-11	Teen-Age Girls (17)	6-15-45	2499
VII-12	Where's the Meat? (17)	7-13-45	2542
	DRIBBLE PUSS PARADE		
5901	Sea Food Mamas (8)	10-20-44	2183
5902	Do You Remember (8)	6-2-45	....
	2-REEL SPECIAL		
5601	Three Sisters of the Moors (20)	9-8-44	2114

UNIVERSAL

	LANTZ COLOR CARTUNES		
9232	The Beach Nut (7)	10-16-44	2139
9233	Ski for Two (7½)	11-13-44	2183
9235	Painter and Pointer (7)	12-18-44	2240
9236	Chew Chew Baby (7½)	2-5-45	2338
9238	Woody Dines Out (7½)	5-14-45	2446
9239	Crow Crazy (7)	7-9-45	....
	SWING SYMPHONIES		
9231	Abou Ben Boogie (7)	9-18-44	1970
9234	Pied Piper of Basin Street (7)	1-15-45	2258
9237	Sliphorn King of Polaroo (7)	3-19-45	2351
	PERSON — ODDITIES		
9371	Idol of the Crowd (9)	9-18-44	2114
9372	One Man Newspaper (9½)	12-18-44	2227
9373	ABC Pin-Up (9½)	1-15-45	2282
9374	Pigtail Pilot (9)	1-22-45	2282
9375	Author in Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	....
	VARIETY NEWS		
9351	From Spruce to Bomber (9)	9-25-44	2122
9352	Dogs for Show (9½)	11-6-44	2183
9353	Mr. Chimp at Coney Island (9)	12-11-44	2227
9354	White Treasure (9)	1-29-45	2282
9355	Your National Gallery (10½)	4-23-45	2258
9356	Wingman of Tomorrow (9)	6-4-45	2394
	NAME-BAND MUSICALS		
9121	Swingtime Holiday (15)	9-20-44	2122
9122	Harmony Highway (15)	11-22-44	2139
9123	On the Mellow Side (15)	12-6-44	2183
9124	Jive Busters (15)	1-17-45	2257
9125	Melody Parade (15)	2-14-45	2338
9126	Swing Serenade (15)	2-23-45	2363
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	....
9129	Waikiki Melody (15)	8-29-45	....
	TWO-REEL SPECIAL		
9112	Lili Marlene (21½)	12-13-44	1946

UNITED ARTISTS

	WORLD IN ACTION		
....	Zero Hour (22)	7-7-44	1970
....	Fortress Japan (18)	8-11-44	2042
....	Inside France (19)	10-15-44	2122
....	When Asia Speaks (18)	11-17-44	2182
....	Now the Peace (21)	5-18-45	2454
	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull (9)		2167
....	The Flying Jeep		....
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choo Choo Amigo		....

WARNER—VITAPHONE

	TECHNICOLOR SPECIALS		
1001	Let's Go Fishing (16½)	10-21-44	2167
1002	Beachhead to Berlin (21)	1-6-45	2227
1003	Pledge to Bataan (20)	2-3-45	2290
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful	8-4-45	....
1006	Orders from Tokyo	8-18-45	....
	FEATURETTES		
1101	I Am an American (16)	12-26-44	2206
1102	Proudly We Serve (18)	9-23-44	2130
1103	Once Over Lightly (17)	10-14-44	2167
1104	I Won't Play (18)	11-11-44	2174
1105	Nautical but Nice (15½)	12-2-44	2227
1106	Congo (19½)	2-17-45	2338
1107	Navy Nurse (15½)	3-3-45	2351
1108	It Happened in Springfield (20½)	4-28-45	2382
1109	Are Animals Actors? (16½)	3-31-45	2363
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	....
	SPORTS PARADE (Color)		
1501	California Here We Are (9½)	12-16-44	2227
1502	Birds and Beasts Were There (10)	12-30-44	2240
1503	Glamour in Sports (9)	1-13-45	2282
1504	Bikes and Skis (9)	2-10-45	2298
1505	Cuba Calling (9)	3-10-45	2351
1506	Swimcapades (10)	4-7-45	2394
1507	Water Babies (10½)	5-19-45	2426
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying	6-30-45	2522
1511	Arabians in the Rockies	8-25-45	....
	MELODY MASTER BANDS		
1601	Bob Wills & His Texas Playboys (10½)	9-2-44	2122
1602	Listen to the Bands (8)	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians (9)	11-4-44	2174
1604	Sonny Dunham & Orchestra (9½)	11-25-44	2183
1605	Jammin' the Blues (10)	12-16-44	2167
1606	Rhythm of the Rhumba (9½)	1-27-45	2282
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
	BLUE RIBBON HIT PARADE (Color)		
1301	Let It Be Me (8)	9-16-44	2122
1302	September in the Rain (6)	9-30-44	2130
1303	Sunday Go to Meeting Time (7)	10-28-44	2167
1304	I Love to Singa (8)	11-18-44	2174
1305	Plenty of Money and You (7)	12-9-44	2183
1306	Fella With a Fiddle (7)	1-20-45	2183
1307	When I Yoo Hoo (7)	2-24-45	2298
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now		....
1311	Speakin' of the Weather	7-21-45	2522
1312	Old Glory	8-25-45	....
	MERRIE MELODIES CARTOONS (Color)		
1701	Draftee Daffy (7)	1-27-45	2282
1702	Trap Happy Porky (6½)	2-24-45	2208
1703	Life with Feathers (7½)	3-24-45	2363
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	6-9-45	2446
1707	Tale of Two Mice	6-30-45	2487
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale	8-25-45	....
	"BUGS BUNNY" SPECIALS (Color)		
1721	Herr Meets Hare (7)	1-13-45	2282
1722	Unruly Hare (7)	2-10-45	2298
1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned		....
	VITAPHONE VARIETIES		
1401	Their Dizzy Day (8½)	9-2-44	2114
1402	Ski Whizz (9½)	10-7-44	2167
1403	Outdoor Living (10)	11-4-44	2174
1404	Overseas Roundup (10½)	3-17-45	2363
1405	Overseas Roundup No. 2 (10)	5-26-45	2446
1406	Overseas Roundup No. 3	7-14-45	2466

OFFICIAL WAC FILMS

Seeing Them Through (8)		2351
A Story With Two Endings (9½)		2363
The Enemy Strikes (10)		2374
Fury in the Pacific (20)		2394
Watchtower Over Tomorrow (15)		2394
All-Star Bond Rally (19)		2415
San Pietro (30)		2351
Golden Glory (11)		2446
Target Tokyo (20)		2466
Two Down and One to Go (32)		2466
On to Tokyo (17)		2487
To the Shores of Iwo Jima (19)		2487
The Fight for the Sky (20)		2522
Something You Didn't Eat (9)		2566
The Fleet That Came to Stay (20)		2566

MISCELLANEOUS

Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2446
Marshal Stalin's Report (Artkino) (18)		2446
Maidenek (Artkino) (10)		2522

SERIALS

COLUMBIA

6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282
6160	The Monster and the Ape (15 episodes)	4-20-45	2415
	(1945-46)		
7120	Jungle Raiders (15 episodes)	9-7-45	....

REPUBLIC

481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-8-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....

UNIVERSAL

9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9881	The Master Key (13 episodes)	4-25-45	2415

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2568-2569, issue of July 28, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2556, issue of July 21, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED M. P. Herald Issue*	*REVIEWED Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Adventures of Rusty (formerly Rusty)	Col.	....	Ted Donaldson-Conrad Nagel	Not Set	....	.....	....	2467	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Allotment Wives, Inc.	Mono.	....	Kay Francis-Paul Kelly	Not Set	....	.....	....	2555	....
Along Came Jones (1945-46)	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2511	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	140m	July 21,'45	2553	2142	....
And Then There Were None	20th-Fox	....	Barry Fitzgerald-Walter Huston	Not Set	99m	July 14,'45	2541	....	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	.....	....	2384	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	....	.....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	64m	July 21,'45	2554	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	
Back to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2567
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	.....	....	2434	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2567
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	.....	....	2418	....
Belle of the Bowery	Mono.	....	Gale Storm-Phil Reagan	Not Set	....	.....	....	2454	....
Bell for Adano, A (1945-46)	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2510	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The (1945-46)	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	.....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2567
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2523
Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	.....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The (1945-46)	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Blazing the Western Trail	Col.	....	Charles Starrett-Tex Harding	Not Set	....	.....	....	2543	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25.'44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2567
Bluebeard	PRC	..	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage (1945-46)	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	
Border Bad Men	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	....	.....	....	2543	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	....	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	2567
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2523
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2523
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....

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CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie (1945-46)	20th-Fox	....	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2509	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	....	.....	....	2353	....
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set				2403	....
Caribbean Mystery (1945-46)	20th-Fox	....	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2554	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheaters, The	Rep.	421	Joseph Schildkraut-Billie Burke	July 5,'45	87m	July 7,'45	2533	2454	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2567
China's Little Devils	Mono.	.....	Harry Carey-Paul Kelly	July 14,'45	75m	May 5,'45	2433	1994	...
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	....
Cinderella Jones (1945-46)	WB	....	Joan Leslie-Robert Alda	Feb. 23,'45	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid in Old New Mexico	Mono	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	....	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	64m	July 7,'45	2533	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2567
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Not Set	....	.....	....	2555	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Col. Effingham's Raid ('45-'46)	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	....	.....	....	2259	....
Colorado Pioneers	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2555	....
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	.....	....	2366	..
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	...
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	..
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime Doctor's Warning	Col.	....	Warner Baxter-Dusty Anderson	Not Set	....	.....	....	2543	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	76m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The (1945-46)	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	.....	....	2467	....
Cross My Heart (1945-46)	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Danger Signal (1945-46)	WB	....	Faye Emerson-Zachary Scott	Jan. 12,'46	....	.....	....	2555	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	....	.....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dangerous Partners	MGM	....	James Craig-Signe Hasso	Not Set	....	.....	....	2555	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	...
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2567
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Detour	PRC	....	Ann Savage-Tom Neal	Not Set	....	.....	....	2543	....
Devotion (1945-46)	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45				2216	
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2567
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 22,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color) (1945-46)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	....	.....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color) ('45-'46)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	.....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2366	....
Duffy's Tavern (1945-46)	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed (color)	MGM	....	Lucille Ball-Van Johnson	Not Set	....	.....	....	2366	....
East Side of Heaven (Reissue)	Univ.		Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45				2418	
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2567
Enchanted Forest (color) (1945-46)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	... .	....	2279	....
Enchanted Voyage, The (color) (1945-46)	20th-Fox	....	John Payne-June Haver	Feb.,'46	....	.....	....	2499	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	63m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	....
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406

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The Falcon in San Francisco, The (1945-46)	RKO	....	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2554	2366	....
Fallen Angel (1945-46)	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45		.....	....	2454	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fatal Witness, The	Rep.	....	Evelyn Ankers-Richard Fraser	Not Set	....	.....	....	2467	....
Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	....	.....	....	2543	....
Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	84m	.....	....	2278	2523
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Yank Into Tokyo (1945-46)	RKO	....	Tom Neal-Barbara Hale	Not Set		.. ..		2366	
Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	2567
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	....	.....	....	2543	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	2523
Follow That Woman (1945-46)	Para.	....	William Gargan-Nancy Kelly	Not Set	..	.....	....	2543	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	2523
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frontier Fugitives	PRC	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	55m	July 21,'45	2554	2543	....
Frontier Gal (1945-46)	Univ.	....	Rod Cameron-Yvonne De Carlo	Not Set	....	.....	....	2555	....
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (1945-46) (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	54m	.....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	July 21,'45	2554	2543	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gay Senorita, The	Col.	....	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	....	.....	....	2543	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
George White's Scandals (1945-46)	RKO	525	Joan Davis-Jack Haley	Block 1	....	.....	....	2366	....
Ghost Guns	Mono.	...	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
Girl on the Spot (1945-46)	Univ.	....	Lois Collier-Jess Barker	Not Set	....	.....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of the Big House	Rep.	....	Lynne Roberts-Richard Powers	Not Set	....	.....	....	2467	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2523
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	
Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2567
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2567
Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Guy Could Change, A	Rep.	....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2523
Harvey Girls, The (color)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	111m	July 14,'45	2541	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	70m	July 28,'45	2565	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	. . .	.....	....	2216	....
Hold That Blonde (1945-46) (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	60m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	2567
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2567
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
House on 92nd St. ('45-'46) (formerly Now It Can Be Told)	20th-Fox	....	William Eythe-Lloyd Nolan	Oct.,'45	....	.....	....	2499	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
I Didn't Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	....	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2567
I'll Be Your Sweetheart (Br.)	Gains.-GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....

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Imitation of Life (Reissue)	Univ.	....	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	....
In Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead (1945-46)	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	2523
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel (1945-46)	RKO	....	George Raft-Signe Hasso	Block 1	....	.....	....	2259	....
Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss (1945-46)	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2497	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2567
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	.....	....	2353	....
Kitten on the Keys (color) (1945-46)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Jan.,'46	....	.....	....	2499	....
Kitty (1945-46)	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	66m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	....	.....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Last Hill, The (Russian)	Artkino	....	War feature	June 23,'45	84m	July 14,'45	2542	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
Lawless Empire	Col.	....	Charles Starrett-Vernon Keays	Not Set	....	.....	....	2543	....
Leave Her to Heaven (color) (1945-46)	20th-Fox	....	Gene Tierney-Cornel Wilde	Mar.,'46	....	.....	....	2499	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Trail, The	Mono	....	Johnny Mack Brown-Raymond Hatton	Not Set	....	.....	....	2555	....
Lost Weekend, The (1945-46)	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	.....	....	2454	....
Love Letters (1945-46)	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
MAIN Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa (1945-46)	RKO	...	Leon Errol-Elisabeth Risdon	Block 1	....	.....	....	2403	....
Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	....	.....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	74m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo	Rep.	...*	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2567
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary (1945-46)	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	.....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	.....	....	2499	....
Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce (1945-46)	WB	....	Joan Crawford-Jack Carson	Not Set	...	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's (1945-46)	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation (1945-46)	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218

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NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color) (1945-46)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	...	2279	
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2567
Nobody Lives Forever ('45-'46)	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	...
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2567
Of Human Bondage (1945-46)	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream (1945-46)	Univ.	....	Franchot Tone-Susanna Foster	Not Set	....	.....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One More Tomorrow (1945-46) (formerly (Animal Kingdom)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
On Stage, Everybody	Univ.	....	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	....
Our Hearts Were Growing Up (1945-46)	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	103m	July 21,'45	2553	2230	....
Outlaw, The	UA	....	Jane Russell-Walter Huston	Aug. 31,'45	121m	Feb. 13,'43	2542	....	....
Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	2523
Pardon My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Not Set	....	.....	....	2543	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Sept. 14,'45	....	.....	....	2454	....
Party Girl (formerly Main Street Girl)	Mono.	....	Doris Merrick-Eddie Quillan	June 1,'45	....	.....	....	2418	....
Passionate Ghost, The (1945-46) (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	.....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	2523
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	60m	Apr. 7,'45	2394	2279	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	..
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2567
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (1945-46) (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Sept. 1,'45	....	.....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RADIO Stars on Parade (1945-46)	RKO	....	Wally Brown-Alan Carney	Block 1	....	.....	....	....	....
Rainbow Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	56m	.....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	
Rhapsody in Blue (1944-45)	WB	....	Joan Leslie-Robert Alda	Sept. 29,'45	139m	June 30,'45	2521	1530	2567
Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	66m	.....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
River Gang (1945-46) (formerly Fairy Tale Murder)	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia (1945-46)	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2543	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	July 28,'45	2566	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	...
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Aug. 16,'45	....	.....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	July 28,'45	....	.....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Sailor Takes a Wife, The	MGM	....	Robert Walker-June Allyson	Not Set	....	.....	....	2555	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	...
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color) (1945-46)	WB	....	Errol Flynn-Alexis Smith	Oct. 27,'45	....	.....	....	2216	..
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....

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Saratoga Trunk (1945-46)	WB	....	Gary Cooper-Ingrid Bergman	Jan. 26,'46	....	.....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Scotland Yard Investigator	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	....	.....	....	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West (1945-46)	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	.....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Feb. 9,'46	....	.....	....	2543	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Oct. 14,'45	....	.....	....	2467	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	61m	Jan. 20,'45	2278	2230	....
Shady Lady (1945-46)	Univ.	....	Charles Coburn-Ginny Simms	Not Set	....	.....	....	2543	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home (1945-46)	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	(1945-46)	....	.....	....	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2567
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2567
Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color) (1945-46)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Sept. 28,'45	....	.....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Spider, The (1945-46)	20th-Fox	....	Richard Conte-Faye Marlowe	Mar.,'46	....	.....	....	2499	....
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	59m	.....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 3,'45	60m	.....	....	....	....
Stage Coach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	58m	July 14,'45	2542	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
State Fair (color) (1945-46)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	....	.....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Stork Club, The (1945-46)	Para.	....	Betty Hutton-Barry Fitzgerald	Not Set	....	.....	....	2555	....
Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2567
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	July 21,'45	56m	Apr. 21,'45	2414	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2555	....
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	.....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tell It to a Star	Rep.		Robert Livingston-Ruth Terry	Not Set	....	.....	....	2403	....
Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522		....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	.....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2523
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2523
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	Not Set	95m	June 16,'45	2499	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2567

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M P. Herald Issue	Reviewed: Product Digest Page	Reviewed: Advance Synopsis Page	Service Data Page
Three In the Saddle	PRC	....	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers (1945-46)	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Oct. 13,'45		.....	..	2366	...
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	...
Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2523
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2523
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101		....
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	....	.....	....	2467	....
Time, the Place, the Girl, The (1945-46)	WB	....	Dennis Morgan-Jack Carson	Dec. 29,'45	....	.....	....	2555	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2087	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow Is Forever (1945-46)	RKO	....	Claudette Colbert-Orson Welles	Not Set	....	.....	....	2555	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2567
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know (1945-46)	WB	....	Faye Emerson-Zachary Scott	Not Set	....	.....		2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	....	.....	....	2543	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	.....	....	2418	....
Twice Blessed	MGM	529	Lee & Lynn Wilde-James Craig	July,'45	77m	June 2,'45	2477	2354	...
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast (1945-46)	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNCLE Harry	Univ.	....	George Sanders-Ella Raines	Aug. 3,'45	....	.....	....	2499	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2523
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	...
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color) (1945-46)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAGON Wheels Westward	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2555	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	....	July 28,'45	2566	....	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Aug.,'45	115m	June 17,'44	2239	....	2523
Way to the Stars, The (Brit.)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	....
Week-end at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	130m	July 28,'45	2565	2242	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2567
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	.....	..	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color) (1945-46)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	...
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	2567
Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	...
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The	Rep.	....	Nancy Kelly-John Loder	Not Set	....	.....	....	2555	....
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2523
YOLANDA and the Thief (color)	MGM	....	Fred Astaire-Lucille Bremer	Not Set		.....		2354	....
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	July 28,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set		.....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2556.

Movies Tonight
Admission? By G.I. "dogtag"



Official U. S. Army Signal Corps Photo

free showings of Hollywood features extend to every fighting front . . .

THERE'S a swell show featured on Main Street tonight, but "Main Street" now takes in a lot of strange territory. Through military and naval showings, current Hollywood successes "hit the screen" in the Philippines, New Guinea, India . . . on scores of tiny islands . . . aboard our fighting naval vessels . . . wherever an eager crowd can gather. Orders from the armed forces for prints—in 16mm. size—run into the hundreds for each subject, and each print is shown hundreds of times. This vast "circuit" gives an idea of the movies' contribution to morale . . . a responsibility which the motion picture industry has proudly accepted.

One of a series of advertisements by KODAK testifying to the achievements of the movies at war



Eastman Kodak Company, Rochester 4, N. Y.

J. E. BRULATOUR, INC., *Distributors,* Fort Lee, Chicago, Hollywood

Your Prize Baby Cuts Quite A FIGURE



84,020 SHIPMENTS Every Week!

When it comes to rendering SERVICE your Prize Baby certainly lives up to his name ★ ★ ★ 84,020 shipments is his weekly AVERAGE...and that doesn't even include the THOUSANDS of shipments involved in the distribution of trailers for War Bond Drives, Red Cross, March of Dimes and similar war-supporting activities ★ ★ ★ We're mighty proud of that precocious youngster...and it's easy to understand why...because 84,020 shipments a week ...is positive proof that he's making good at SERVICING the Industry ...in a BIG way ★ ★ ★ You can't beat a kid who's in there SHIPPING all the time!

NATIONAL Service SERVICE

MOTION PICTURE HERALD

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REVIEWS

(In Product Digest)

Johnny Angel
Man from Oklahoma
Trail of Kit Carson
George White's Scandals
Captain Kidd
Johnny Frenchman
Dangerous Partners
Mama Loves Papa
Dangerous Intruder
Radio Stars on Parade

GOVERNMENT TO AID INDUSTRY IN FOREIGN TROUBLE SPOTS

UA AND PRC HOLD REGIONAL MEETINGS; RKO NEXT WEEK

FACE 1946 RAW STOCK CUT AS ARMY PACIFIC NEED GROWS

COLOR AND MUSIC DOMINATE NEW SEASON SHORT SUBJECTS

20th-Fox Lists 28 for 1945-46 Release

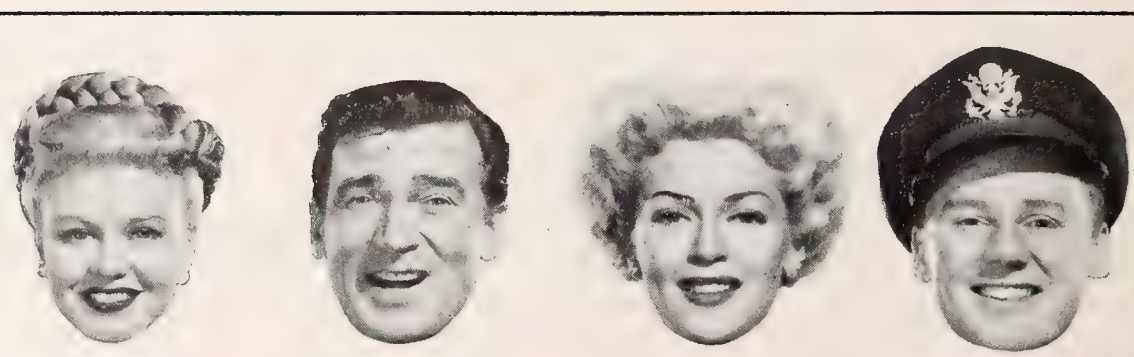
VOL. 160, NO. 5; AUGUST 4, 1945

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GREAT NEWS!

THE BIG 3 MEET AT POTSDAM!

—but wait!

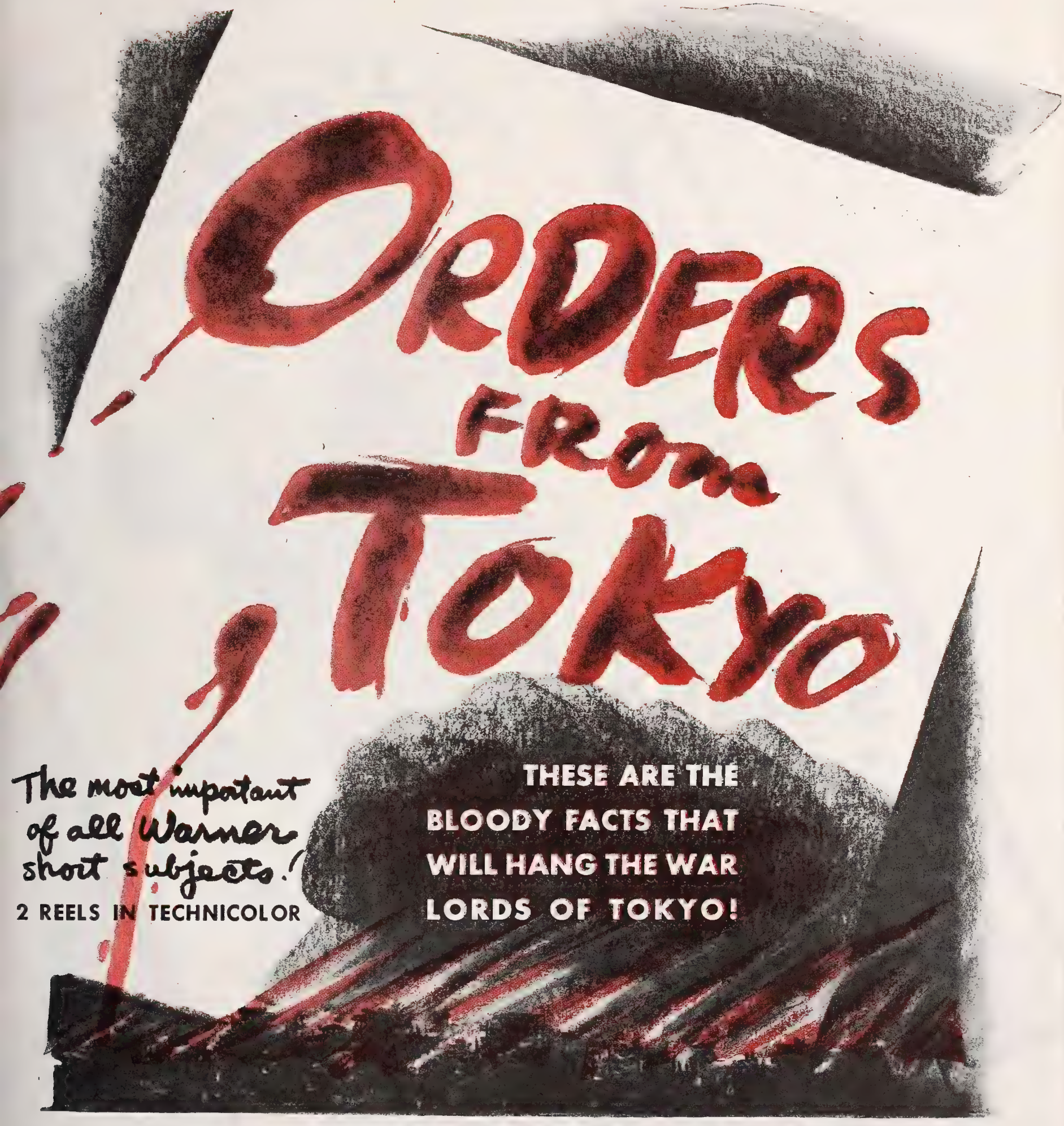


Ginger Rogers Walter Pidgeon Lana Turner Van Johnson

THE BIG 4 WEEK-END AT THE WALDORF!

M-G-M BRINGS YOU FULL PRESS COVERAGE ON PAGE 14

THIS IS THE TRUTH AMERICA!



THIS MUST BE SEEN AMERICA!

Photographed and narrated by Captain David C. Griffin, USMC • Produced in cooperation with the Commonwealth Government of the Philippines and the Office of Strategic Services • Supervised by Gordon Hollingshead

IT'S LOVE and it's LOVE!

"Hot ziggity! Are you my boy!"

"All yours Barbara, all yours!"

FULL OF TEASIN' AND SQUEEZIN' THAT'S OH, SO PLEASIN'!

THAT DOUBLE-TROUBLE DAME AND THAT 'GOD IS MY CO-PILOT' GUY!

BARBARA STANWYCK ♥ DENNIS MORGAN

She's the bachelor girl . . . he's her favorite bachelor

and the baby -But whose??

WARNERS' CHRISTMAS IN CONNECTICUT

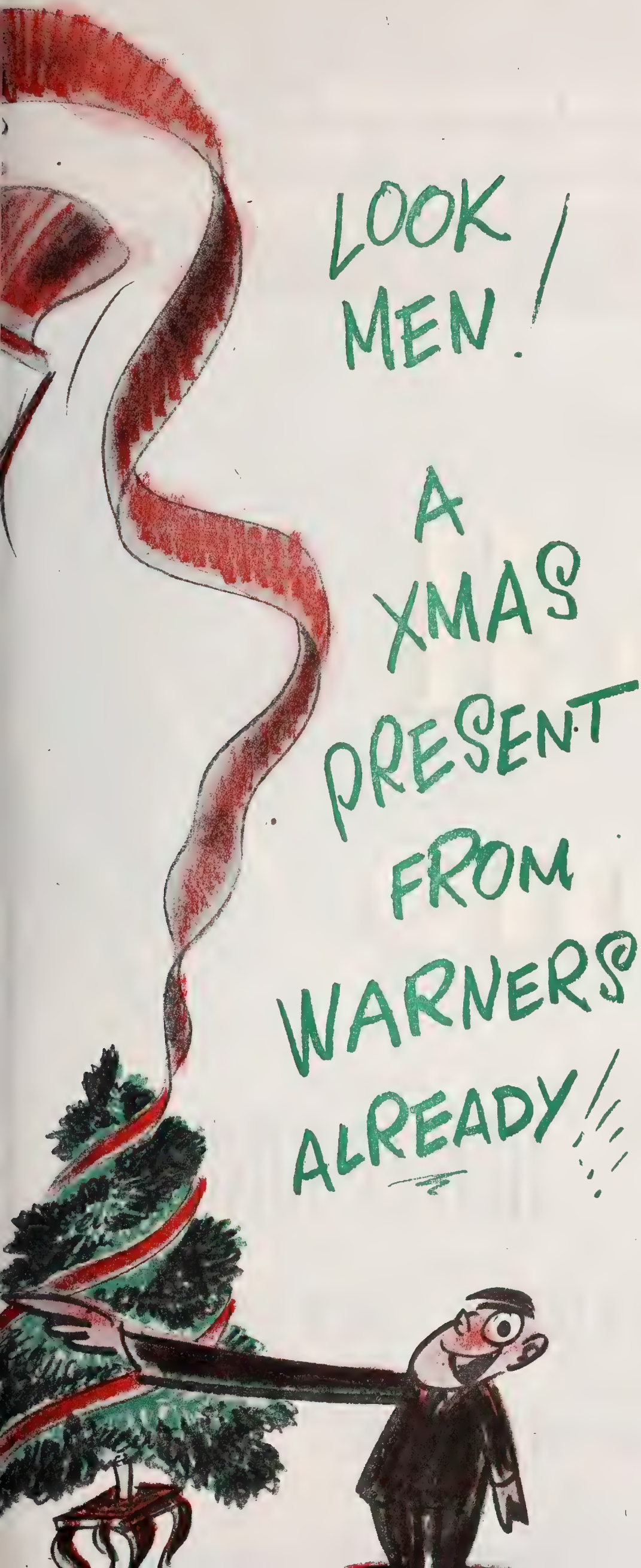
CO-STARRING REGINALD GARDINER • S. Z. SAKALL • ROBERT SHAYNE • Directed by PETER GODFREY

Screen Play by Lionel Houser & Adele Commandini • From an Original Story by Aileen Hamilton

Produced by WILLIAM JACOBS

THE 'FAT MAN' OF THE HOUR!

OPENED IN N. Y.!
Great! Great! Great!
Watch for newspaper stories on Xmas Party in Connecticut next week!



Greetings from HOLLYWOOD REPORTER:

"Sure-fire comedy, abounds in credits, should jingle b.o. bells . . . It's an audience winner from away back in the balcony!"

Greetings from DAILY VARIETY:

"Strictly for fun and looks like surefire box-office bait wherever there are customers with troubles to forget! Got belly laughs from preview audience!"

Greetings from THE INDEPENDENT:

"A titillating comedy . . . Crowded with amusing situations and performed by a cast that takes full advantage of possibilities . . . A hit!"

Greetings from M.P. HERALD:

"Preview audience laughed often and long. With its marquee names, exploiting of this picture is a cinch!"

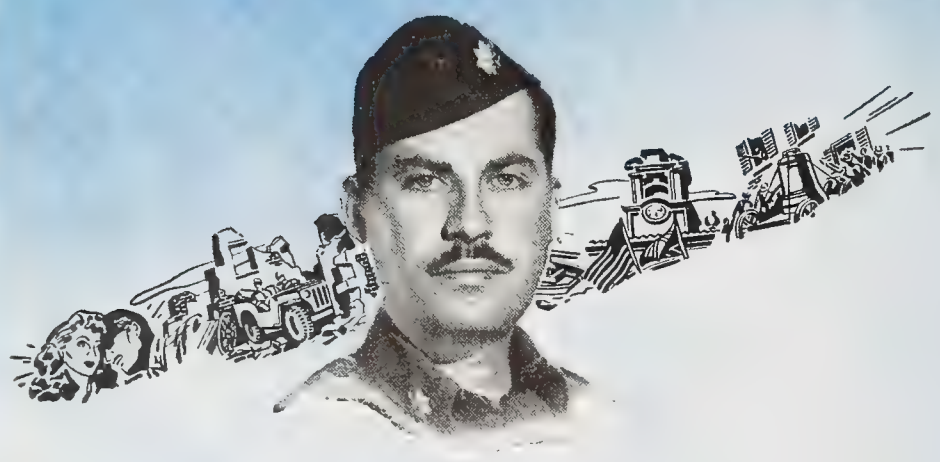
Greetings from VARIETY:

"Laugh-paced farce that does an excellent job! Strong names for the marquee point to gratifying grosses in all situations."

5th WEEK Radio City Music Hall . . .
for the Pulitzer Prize Novel that's
the year's Box-office Prize EVERYWHERE!

JOHN HERSEY'S

A Bell for Adano



Directed by

HENRY KING

Produced by

LOUIS D. LIGHTON and LAMAR TROTTI

Screen Play by

LAMAR TROTTI and NORMAN REILLY RAINE

20th CENTURY-FOX

KEEP SELLING BONDS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 160, No. 5 — August 4, 1945

POLITICS and MARKET

AN example of what can happen, in pursuit of political expediency, to the general detriment of the motion picture, both as art and industry, is afforded now in the current state of affairs in France where a de facto government is trying to become a fact, and to become again a world power.

Under the Franco-American trade agreement of 1936 the American companies were assigned 150 of the 188 foreign film licenses issued by the French each year. That still stands, as far as anything about 1936 may stand, but now the suggestion from French sources is that the American allotment be cut to sixty, because, says Mr. William J. Humphreys in the New York *Herald Tribune*, "the local industry . . . already victimized by the liberal American pre-war quota, would now more than ever be at the mercy of Hollywood."

The French proposal, says Mr. Humphreys, "provides for the British and Russians to have sixty licenses a year, like the Americans."

That would appear to be an election to enjoy three "mercies", London, Moscow and Hollywood—and to have really no relevancy to the possible decisions of choice at the box office by the free people of a free France. That is how the prior ratio was evolved in the first place.

The customers decided all that. The French motion picture industry has been in operation since 1895. If it has not got so far with the French box office, that perhaps has some relevancy to the product.

LET us suppose for the moment that it was decided that in view of the fact that California, which makes motion pictures also makes some excellent wines and brandies, should demand a quota which would debar from our luxury market more than a certain small ratio of Cognac and Champagne, and maybe such items as Cointreau and Pernod. Suppose we should say that since their other tobacco is so inferior we will let them beg for what they call "Maryland". Then there is the matter of their styles and pornographically advertised perfumes. Maybe that is Paris, rather than France, but, to this America, Paris is France.

For revenue purposes France has been a dubious motion picture market. Owing to the painful infiltration of the risque picture, at the last occasion on which this journal was able to make an examination, the patronage of the French theatre amounted to about fifteen per cent of the per capita possibilities. That was attributed to the asserted fact that the French screen was not on the average considered decent by the best French standards. The better people did not attend or send their children to the French cinema generally. They saw pictures, many American pictures, at their parochial shows.

It was stated by competent authorities at about that time that the American industry was doing business in France at a cost of about 103 per cent. That was, aside from the protection of a sector, a favour to the French.

This is written with no spirit of denial of the important real contributions which the French have made to the development of the screen. The Lumiere *Cinematographe* was the first really portable camera. It was coincidentally also convertible into a film printer and film projector. It did much to disseminate the motion picture in Europe. The contributions of M. George Melies with his magic picture techniques were important in the first decade. M. Charles Pathe gave us the newsreels and important scientific pictures. From Mme. Sarah Bernhardt to M. Maurice Chevalier the French have given the screen great actors. Also there have been contributions of important directorial skill, currently represented by such able men as M. Julien Duvivier and M. Rene Clair.

Meanwhile, the American motion picture has not been forced upon the French market. The French exhibitor has bought it for his patrons.

■ ■ ■

THE National Association of Broadcasters has been invited to organize one of those indoctrination and educational survey tours of European war lands, under the auspices of the War Department. Among those invited by the broadcasters are Mr. Jack Alicoate, publisher of *Film Daily* and *Radio Daily*, and Mr. Abel Green of *Variety*, concerned with the show business generally, including motion pictures and the radio. This contrasts markedly with the motion picture expedition organized under the attentions of the War Activities Committee of the Motion Picture Industry, which flew away to Europe with no recognition of, or invitation to, the motion picture press, and with four empty seats in the plane. This despite the fact that the press of this industry has rendered service to war causes which has not been surpassed elsewhere. There is official word for that.

■ ■ ■

WINFIELD R. SHEEHAN

NOW amidst this period of anniversaries and rememberings, Mr. Winfield R. Sheehan is gone, from a career of high adventure into the great adventure. He enjoyed one of the real successes of the fabled land of cinema. He was a personified enrichment of the picaresque scene of screen development. There was the quality of genius in him, along with the dynamics of that world of Tammany politics, newspaperdom and flamboyant enterprise which brought him to the motion picture. The pagan grace of the leprechauns and the humble piety of the blue-eyed Irish were mingled in the blood of him. He was usually aggressive, sometimes militant, sometimes meek. He was filled with practicality, but always he heard the fairy pipers beckoning him to a tomorrow which was to be brighter by far. The boy reporter came from Buffalo to the big city and became a world figure in the industry he helped to build. He lived in splendour and surrounded himself with grandeur and beauty as part of the tapestry of the motion picture that he lived and purveyed. Swiftly as the end came, he had foreseen and had made his peace, as independently, personally, as he had lived. He died anticipating the big premiere of his next picture, a man of courage and faith.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Why Shakespeare?

PETER BURNUP, MOTION PICTURE HERALD'S London editor, reports that he attended an excessively hush-hush viewing with George Bernard Shaw of "Henry V," sitting "alone with the aged sage—he is 89 this week—in a Wardour Street projection room. Sole comment from Mr. Shaw, celebrated for years for his Bardolatry, at the proceeding's close: 'Why on earth do they film Shakespeare when they've all my plays to pick from?' "

Newsreel Editors Tour

NOT INCLUDED in the original party of motion picture industry executives who toured the European war zones, five newsreel editors and the March of Time producer are away by air to study the area under Army sponsorship. They were to leave Washington Friday morning, having been cleared by the Army, fitted with new uniforms and briefed on details of the tour. Making the trip were to be Walter Ament, RKO's Pathe News; M. D. Clofine, MGM's News of the Day; Thomas Mead, Univeral Newsreel; Edmund Reek, 20th-Fox Movietonews; A. J. Richard, Paramount News, and Richard de Rochemont, March of Time.

What the industry executives in the first part saw on their European tour, and the conclusions therefrom, were reported this week to the War Department by Francis Harmon, War Activities Committee vice-chairman. The report is said to be only for the War Department. However, Mr. Harmon later in the week was expected to issue a summary for the benefit of the industry.

Seek Nazi Secrets

THE SECRETS of Germany's industrial developments are to be ferretted out by more than 200 technical experts from various industries who have gone or will go to Germany to obtain those secrets for their possible use in the war against Japan. This was reported in Washington by the Foreign Economic Administration. The 200 experts, from nearly as many different countries, are operating under the joint Chiefs of Staff. Among those who have already gone to Germany, it was reported, are James A. Banca and C. W. Hansell of RCA, who will search for Nazi developments in the field of communications, electronics and related subjects.

What Next?

TELEVISION appears to offer varied entertainment to the viewer these days, including comic strips and a life-size fire.

Recently, the Balaban and Katz television station WBKB in Chicago televised for the first time a fire in that city. Its chief engineer, Arch Brolly, trained his studio cameras on a fire raging in a building across the street from WBKB. For the benefit of the station engineers, the fire was in perfect photographic range. The televised fire program lasted from 10:20 to 11 A.M. but WBKB officials said it was not known how many of the 200 television set owners in Chicago saw the event.

On the west coast, meanwhile, Klaus Landsberg, director of station W6XYZ, announced that he had completed negotiations with NEA Service to show several popular comic strips each week, with synchronized music and character voices.

Add television notes of the week: National Broadcasting Company will use a new television transmitter capable of developing five kilowatts of output power at 288 megacycles, a somewhat higher frequency than that assigned at the present time by the Federal Communications Commission for commercial television. The experimental transmitter will be built at the top of the Empire State Building, New York.

Now a Publisher

COL. KENNETH COLLINS, commanding officer of the eastern district, Air Technical Service Command, New York, has been appointed general manager and publisher of the European edition of the New York *Herald Tribune*, it was announced this week. Colonel Collins is well known to the motion picture community in New York as a frequent critic of motion picture advertising. He once spoke before the Associated Motion Picture Advertisers. Colonel Collins is expected to take over his publishing duties in August upon his release from the Army. He joined the R. H. Macy Company in 1925, as assistant advertising manager, and eventually became vice-president and publicity director. In 1932 he became assistant to the president of Gimbel Brothers and in 1939 he joined the New York *Times* as assistant to the general manager. Before entering service, he joined the advertising agency of Arthur Kudner, Inc., as vice-president in charge of merchandising.

Around the Corner

SOME solid background to the current speculation anent post-war building and production is provided this week by the Department of Commerce, which reports that even during the next 12 months more than $9,000,000,000 will be spent by manufacturers for new equipment and plants. Additionally, railroads and utilities will spend $1,500,000,000 for the same.

More British

MORE British films will be seen by American audiences. They will be distributed here by a new British releasing company, incorporated in New York last week. The firm is Four Continents Films, Inc., the principals of which are Lou Jackson, of London, founder of Anglo-American Film Corporation, Ltd., who on a recent visit brought 30 pictures; Daniel Frankel, vice-president and executive director, and Sam Spring, director.

Among the pictures the company probably will release are "Love On the Dole" and "Waltz Time." United Artists had been expected to release the first; Twentieth Century-Fox, the second.

Vendetta

WILLIAM RANDOLPH HEARST, publisher, still remembers the 1941 epic opus of producer Orson Welles, the picture "Citizen Kane," the story of which, people say, had some reference to Mr. Hearst's rather unusual career. Mr. Hearst banned remarks about the picture in his newspapers. That was in 1941. The ban still holds. James Jovan, operator of the Monroe theatre, Chicago, booked the picture the other day. The only advertising copy permitted in Mr. Hearst's *Herald-American* was:

"Orson Welles in a Surprise Hit."

U. S. to guide industry in foreign market tangle Page 13

THREE companies hold regional sales meetings in key cities Page 16

FACTORY vacations and Army needs seen cutting raw stock Page 17

20TH CENTURY-FOX schedules 28 features for new season release Page 20

RANK and Selznick complete arrangements for production in England Page 22

"TRUE GLORY," Allied documentary, is previewed in London Page 22

COLOR and music dominate short subjects for the 1945-46 season Page 29

WINNING party expected to cooperate with British film industry Page 32

RANK tackles serious problem of studio space on return to England Page 36

ARCTIC camera unit learns some tricks in sub-zero temperatures Page 40

SERVICE DEPARTMENTS

Hollywood Scene Page 35

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Release Chart by Companies Page 2580

The Release Chart Page 2582

ESTA SEMANA

EL GOBIERNO AMERICANO guiará a la industria cinematográfica en sus dificultades foraneas; el Depto. de Estado entra en acción para resolver el problema francés. Página 13

J. ARTHUR RANK y David Selznick forman sociedad para producir en Inglaterra; tres películas de largo metraje en proyecto, incluyendo "Magdalena", para el primer programa anual. Página 22

MUSICA Y COLORIDO predominan en los cortos de la nueva temporada; habrá menos, pero más costosas, películas cortas en los programas de las distribuidoras. Página 29

El problema de la PELICULA VIRGEN nuevamente en crisis; mayores demandas del Ejército, y escasez de brazos por vacaciones, disminuyen la producción. Página 17

El nuevo GOBIERNO BRITANICO parece estar dispuesto a ayudar a la industria inglesa; el jefe del Comité de Comercio indica la necesidad de adoptar una fuerte política de exportación. Página 32

JUNTAS REGIONALES de Ventas celebradas por Artistas Unidos y la RKO. Página 16

Where the Money Goes

THERE may be little enough left for distributor and exhibitor after taxes are taken from admissions in America, but consider the case of the Chinese admissions and the taxes attached hereto. Say the admission is 80 Chinese dollars, for example. (There is inflation in China, remember.) Out of that $80 comes $14.03 for amusement tax; $30, charity tax; $5, postal savings; $2.90, revenue stamp, making a total of $51.93 out of each $80. But the deductions do not stop there. There are further assessments for village improvement, for victory bonds and for victory tax until finally there is $23.80 left out of that $80 to be split with the exhibitor. If a house takes in $5,503,000 there is $1,600,000 left after taxes and compulsory deductions.

The Ears Have It

BECAUSE we hear with two ears, one on each side of our head, and because our eyes are in the front of our heads, that makes a lot of work for the sound engineer, according to Michael Rettinger, RCA Victor engineer. His idea is that in the building and filming of sets, advantage is made of the fact that our vision is limited to an angle comparable to that of the camera lens, but the character of sound is affected by our complete environment, including those parts of our surroundings which we do not see. There are no "camera lines" for the microphone. One of the most effective techniques developed by acoustics engineers to meet this problem, according to Mr. Rettinger, is the rerecording of the original sound by reproducing it in a so-called "reverberation chamber." Thus an actress speaking in the safety of a sound stage, among trappings fashioned by the studio carpenter to simulate the bottom of a mine shaft or the hold of a ship, can be made to sound as though her voice really came from "way down there."

More Manpower

RELAXATION of war manpower controls came Tuesday from William Parkinson, Omaha area director of the War Manpower Commission, when he ruled that film exchanges and theatres in the area now might increase their employment total 10 per cent. The 10 per cent cut, in ceilings on "less-essential" establishments, which went into effect last January, was restored because an ample number of office workers and salesmen were now available, Mr. Parkinson said. He also expressed the hope that the ceilings might be removed entirely before October 1, the original date on which they were scheduled to be lifted.

Writers' Salaries

LESS THAN half of the 649 members active during the year ended April 30 earned more than $15,000 from Hollywood studios, the Screen Writers' Guild report on that period points out. Only six earned more than $100,000, while 97 were paid less than $2,500 for the year's work. The figures further show that 11 earned between $75,000 and $100,000; 37 between $50,000 and $75,000; 28 between $40,000 and $50,000; 32 between $30,000 and $40,000; 22 between $20,000 and $30,000; and 61 between $15,000 and $20,000. Of the remainder, 101 earned between $5,000 and $10,000, and 66 were paid between $10,000 and $15,000.

Inadequate

REPORTERS assigned to the Treasury Department in Washington are having difficulty with the adding machines at their disposal, according to the Associated Press. They have requested that their old machines, installed during President Coolidge's administration, be replaced. They only add up to the millions.

ERIC JOHNSTON is now expected to announce his decision to take the presidency of the Motion Picture Producers and Distributors of America sometime between the end of August and the end of September. He is spending the month at home in Spokane, Washington. Last week he was in New York again for conferences on motion picture problems and movements ahead. The announcement presumably will be made in New York.

Camouflage Experts

NOW it can be told. Officials of the Douglas Aircraft Company of Santa Monica, Cal., made known Tuesday that Hollywood's make-believe experts worked with Douglas engineers to camouflage the big Santa Monica plant so that it looks like a war housing project on washday. A camouflage netting of nearly 5,000,000 feet has covered the factory since Pearl Harbor. According to the aircraft company, it was so effective that pilots often landed at near-by fields because they could not find the plant. The camouflage was built by Douglas engineers in cooperation with Warner studio technicians. It consists of burlap and light wood panels, suspended over the factory on 400 90-foot wooden poles. A dummy aircraft plant and airfield were built nearby to fool possible Japanese pilots. The make-believe "housing project" was complete in every detail, down to laundry hanging on the line, and fake trees.

United Cultures

A UNITED NATIONS conference will meet November 1 in London for the purpose of establishing an international cultural and educational organization to promote international exchange of ideas in the fields of arts, science, education and the social sciences, State Department officials have disclosed. "In a world of modern radio, press and electrical communication," said Archibald MacLeish, Assistant Secretary of State, "peoples can no longer remain ignorant of each other."

Expansion

AMERICAN Film Center, the educational film organization which operates under a grant from the Rockefeller Foundation, is going into the magazine publishing business. It was learned in New York this week that the Center is expanding its four-page *Film News* bulletin to a 32-page monthly magazine, beginning September, for the non-theatrical educational film field. Advertising will be accepted. Thomas Baird, director of the film division of British Information Services, New York, will edit the publication, having received permission from the British Government to take an additional post.

Return to Normal

CHICAGO'S first run theatres have abandoned midnight shows, following the example of other exhibitors operating in war plant areas where sharp decreases in 24-hour war work schedules have eliminated the need for late film showings. Midnight programs at the Balaban and Katz United Artists and Garrick theatres and at the RKO Grand, Loop houses, have been dropped. The only first run in Chicago still operating on a late-hour schedule is the Woods theatre.

Other "owl" operations in War boom centers are watching cutback effects.

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THIS WEEK the Camera reports:



"CAPTAIN EDDIE", afloat with his brave companions, in the Pacific ordeal which became a tale to tell of endurance and deliverance; became then a picture—the last Winfield Sheehan production. Mr. Rickenbacker, heroic figure in two wars and of industry, returned Wednesday to his home, Columbus, Ohio, there to lead a parade and attend the world premiere of the 20th-Fox picture.



STANLEY W. HIGGINSON, whom Warner Brothers has promoted from sales manager of the Australian territory to general manager. Mr. Higginson will use Sydney as headquarters. The move is part of the increased interest in that area.



RETURN from the wars. Sonja Henie, International star, in New York, following her European USO tour.



TRIBUTE to the New York motion picture industry's Bond selling in the Seventh War Loan was paid by former Secretary of the Treasury Henry Morgenthau, Jr., at luncheon in New York last week. With Mr. Morgenthau, center, are, left, to right, James Sauter, United Theatrical WAC; Irving Lesser, general chairman, New York War Activities Committee; Morris Kinzler, local campaign director; Theodore R. Gamble, national director, War Finance Committee.



REPUBLIC PLAYS HOST to a Chinese general, Lt. General Chien-Shi-Tu, counselor for the Chinese delegates to the recent World Security Conference at San Francisco. Around the luncheon table, left, are Herbert J. Yates, president of Republic Productions; player Jane Frazee; the general, and star Vera Hruba Ralston.



RICHARD W. ALTSCHULER, whose appointment as Republic's foreign sales manager was announced last week by James R. Grainger, Republic Pictures president. The move was part of Mr. Grainger's sales realignment. Mr. Altschuler succeeds Morris Goodman.



TO THE DISCOVERER of miracle-working penicillin, Sir Alexander Fleming, left, last week went the Variety Clubs of America annual Humanitarian Award, presented in Washington. Robert J. O'Donnell, national chief barker, presents the 1944 award plaque. Watching are Carter Barron, first assistant chief barker, Secretary of the Treasury Fred Vinson and George Jessel.

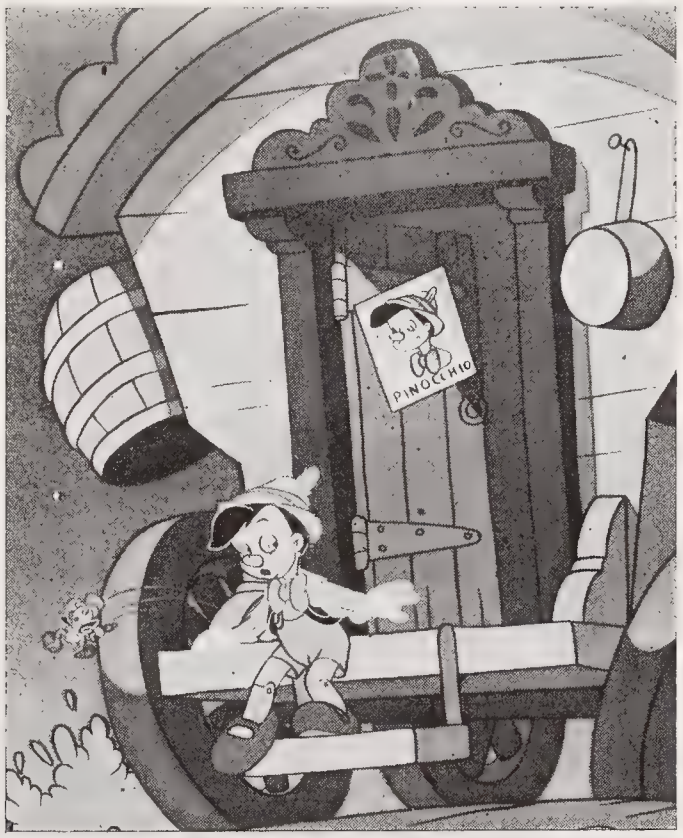


By the Herald

ARAMOUNT on Monday in New York completed its round of One-Third of a Century" celebrations, following a New York sales staff meeting. As in other cities, long-time customers of the company were guests. Above, at he Pierre Hotel party: Edmund C. Grainger, S. H. Fabian, Leonard Goldenson, arney Balaban and Claude Lee.



N HOLLYWOOD, actress Gloria Warren, now in Latin America, xplains her tour to chairman Y. Frank Freeman and president Harold Hopper f the Motion Picture Society for the Americas.



"PINOCCHIO" is returning, the youngsters will be glad to know. Mr. Disney is bringing him back, through RKO, in the reissue, "The Wonderful Adventures of Pinocchio".



JOHN E. FLYNN, MGM's Western sales manager, is marking 30 years with the company. A well-known and popular figure in the Midwest, Mr. Flynn joined the Goldwyn Distributing Corporation, after being with the Mutual Film and General Film companies. After the formation of MGM, he became west coast district manager and later manager in Chicago, taking over his present post in February, 1943.



CONFERENCE—Tom Connors, Twentieth Century-Fox distribution vice-president, right, with Joseph M. Schenck, left, production executive head, and Darryl F. Zanuck, production vice-president. The scene was during Mr. Connors' studio visit, from which he returned to New York Thursday.



WILBUR B. ENGLAND, RKO Theatres personnel director, has been named president of the national Harvard Business School Alumni Association.



IN NEW YORK, at the United Artists' eastern meeting. Seated:
Jack Ellis, New York manager; Sam Lefkowitz, district manager; Harry Gold, eastern sales manager; Edward Schnitzer, home office; Mark Silver, Washington manager; Mort Magill, Philadelphia manager. Standing: Charles Goetz, William Schuster, Sam Rifkin, Richard Perry, Edward Mullin, George Jeffrey, Abe Dickstein, Elmer McKinley, Gerry Price, Mike Segal, Budd Rose, Samson Pike, Mel Koff, Harry Tyson, Ralph Peckham and Maurice Sherman.



IN LONDON, a press conference, given by J. Arthur Rank, British film magnate, following his return from visiting the United States and Canada. Mr. Rank's advisers are seated behind him: Right to left, John Davis, G. I. Woodham-Smith and Leslie Farrow.



COMING regional sales meetings are discussed in New York by Ned E. Depinet, RKO Radio Pictures president, and Robert Mochrie, general sales manager. The New York meeting starts Monday.

U.S. TO GUIDE INDUSTRY IN FOREIGN MARKET TANGLE

State Department Acts to Clear French Problem and Aid Elsewhere

In a spirit of cooperation new to film industry-Government relations, American companies have agreed to follow the lead of the U. S. State Department in the settlement of foreign trading problems, specifically with respect to France, which forecasts stronger U. S. Government support of industry interests abroad.

There is every indication that the industry will move to have President Truman and Secretary of State James F. Byrnes instruct American ambassadors abroad to intervene when American film distribution is threatened.

State Department action this week, indicative of increasing Government assistance, was evidenced in several European trouble spots:

In France, the Department ordered its representative "to leave no stone unturned" to insure that the DeGaulle Government live up to its pre-war film trade treaty. The French attitude toward restitution of the pre-war quota of American films resulted in reports of American company withdrawal by September from France.

Regarding the Dutch Government film monopoly, the Department has directed Dr. Stanley K. Hornbeck, U. S. Ambassador to the Netherlands, "to do everything possible" to protect the U. S. industry in Holland. Dr. Hornbeck has opened discussion with Dutch Government officials in London with a view to a compromise trade agreement.

In Spain, the Franco Government decree limiting import permits to American companies reportedly is being studied by the U. S. Embassy in Madrid and American officials are awaiting arrival in Spain of United Artists foreign manager Walter Gould, now on the Continent, to discuss the Spanish problem.

In Greece, the British and Russian race to gain a foothold through commercial deals caused an American foreign manager, Al Daff, vice-president of Universal International, to declare that it was imperative that the U. S. Government help the industry regain its position in foreign markets.

Following State Department support given American companies recently in Italy, with regard to new film regulations favorable to Hollywood product, and in England, with respect to the raw stock situation, company presidents and foreign department heads met with officials of the Hays Office at luncheon last Wednesday at the Harvard Club, New York, and decided to follow the lead of the State Department, for the present, in settling French problems.

It was indicated that if the American Embassy officials in Paris did not reach accord with DeGaulle representatives, company presidents would call upon President Truman and Mr. Byrnes to suggest an industry tiein with American-French lend-lease or reciprocal deals.

Meanwhile, it was reported in New York Monday that the British and French had recently concluded a reciprocal trade agreement which includes films and provides for British distributors to take out their accumulated revenues earned in France, while U. S. company funds are still frozen.

In view of the British and Russian encroachment in European countries since V-E Day, particularly in Greece, the U. S. Government must pursue a "vigorous" foreign policy to protect American films, Mr. Daff told the trade press in New York last Friday.



By the Herald

AL DAFF

The Universal foreign sales supervisor, just returned from a four-month trip to Egypt, Greece, Italy, Portugal, Spain, France and England, said our State Department should make it possible for American companies to import and trade "without the imposition of onerous conditions by foreign governments," through the implementing of favorable trade pacts.

"In view of the enormous amount of help rendered by the United States to foreign countries, in finance and material, it should not be difficult to incorporate agreements for the adequate supply of American films, which are in greater demand in Europe than ever before," Mr. Daff said.

To support his view, he cited the strong hold British films are achieving in the foreign market through the large pound sterling credits established in London by European countries.

Russia Enjoys Prominence In Greek Market

Mr. Daff made known that Russian distribution in Greece, arranged through commercial deals of an "unorthodox" fashion, gave Russia film prominence in that market. He said that Russia already exported to Greece, freely, eight pictures, four of which had first-run release in Athens, and another 25 are on the way. The British have sold 22 films in Greece thus far, and 17 more are to be released shortly. American companies have 40 pictures in release.

In Spain, the two major problems confronting American distributors, Mr. Daff explained, were lack of raw stock and quality of production, with the Spanish Government attempting to "legislate quality."

The French Government has proposed to reduce the number of American films distributed by requiring that 55 per cent of exhibitors' screen time be devoted to domestic product. The effect of this move would be to cut in half the number of American pictures shown in France.

Under the present pre-war trade agreement with France, American distributors are permitted to send in and dub 188 features a year. As a compromise, the industry voluntarily cut that number to 108 a year. Officially, the proposed DeGaulle decree is for the protection of the French producing industry, but American distributors have charged it is an effort by the French to placate the British and Russians, who have complained of inability to get their product into the French market because the Americans have tied up screen time.

40 Released by OWI Only Films in France Since 1940

The only new American pictures which entered France since 1940 were the 40 features distributed by the OWI since the invasion, and "The Great Dictator," which entered on a special permit.

Negotiations are now being conducted on the basis of the 108-picture compromise, which would permit 12 pictures annually per company to go into France, but there has been no indication as to the position of the DeGaulle officials.

It is believed, however, that France would prefer a screen time quota to any cut in specific number, since the French then could leave American, British and Russian films to scramble for the market, whereas with specific numbers involved, France would have to assign figures to England and Russia with good chances that however the quotas were set one or both countries would be dissatisfied.

The Embassy at London was asked to prosecute the matter "vigorously" because the State Department believes the projected monopoly would raise a definite foreign trade barrier of a type which the Department is attempting to eliminate.

With the foreign office of the Dutch Government still in London, discussions of the Dutch film monopoly are being carried on in the British capital, but will be taken over on a higher level, it is said, when Dr. Hornbeck reaches The Hague as U. S. Ambassador.

Seen as Dutch Exhibitor Move to Lower Rentals

Since Holland has no production of films, the monopoly is viewed in Washington and New York as part of a plan the Dutch exhibitors set in motion before the war to beat down rentals.

While American-Dutch conferences continue on the situation in Holland, American companies made plans this week to establish the industry foreign trade association, Motion Picture Export Association, in Holland as its first undertaking. The association was chartered in Wilmington, Del., June 6, with seven film companies as initial participants.

Currently, American films are being distributed in Holland through the Army Psychological Warfare Bureau.

The OWI is still acting for American distributors in Italy, until such time as the companies can establish their own organizations in that country. Following the new accord on film trading in Italy, American companies were permitted to go in on their own on August 1, but it is doubtful whether they have completely assembled their personnel for that territory.

Within recent weeks, the OWI turned back distribution to the companies in Greece, Norway, Denmark and Belgium.



M-G-M
cordially invites you
to join
Ginger Rogers, Lana Turner
Walter Pidgeon, Van Johnson
for a romantic
and exciting
"Week-End at the
Waldorf"

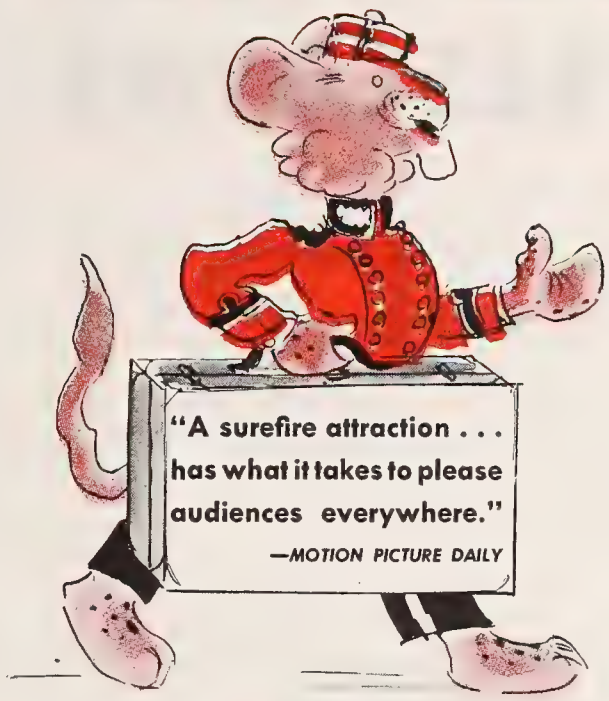


SEE YOU AT THE TRADE SHOWS!

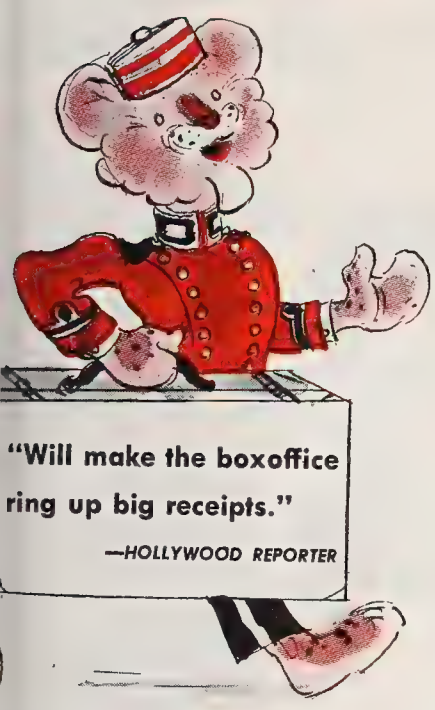
ALBANY	20th-Fox Screen Room, 1052 Broadway	FRI. 8/10	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	FRI. 8/10	10:30 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	FRI. 8/10	10:30 A.M., Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	FRI. 8/10	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	FRI. 8/10	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	FRI. 8/10	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	FRI. 8/10	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	FRI. 8/10	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	FRI. 8/10	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	FRI. 8/10	3 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	FRI. 8/10	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	FRI. 8/10	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	FRI. 8/10	9 A.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	FRI. 8/10	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	. . . . .	(Previously Trade Shown)
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	FRI. 8/10	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	FRI. 8/10	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	FRI. 8/10	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	FRI. 8/10	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	FRI. 8/10	1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	. . . . .	(Previously Trade Shown)
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	FRI. 8/10	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	FRI. 8/10	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	FRI. 8/10	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	FRI. 8/10	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	FRI. 8/10	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	FRI. 8/10	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	FRI. 8/10	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	FRI. 8/10	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	FRI. 8/10	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	MON. 8/13	1 P.M.

IT'S IN THE BAG!

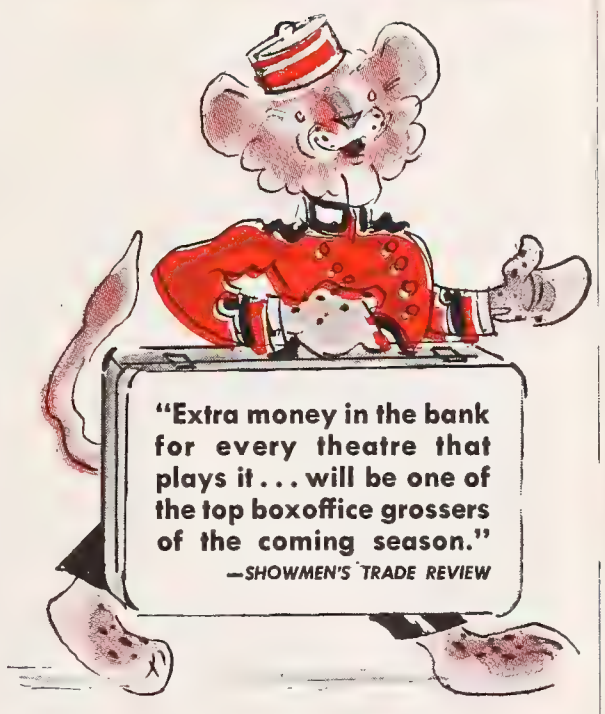


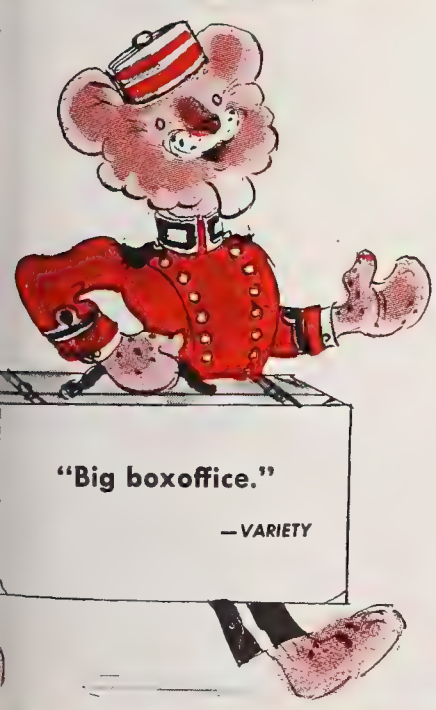




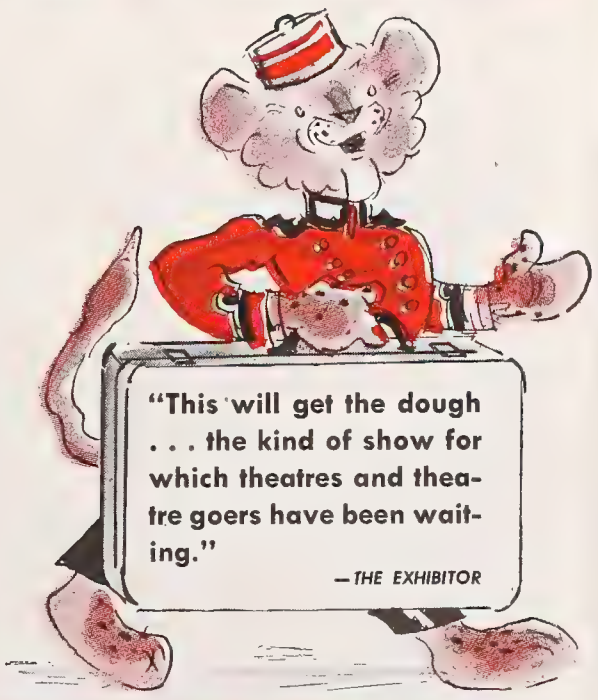












GINGER ROGERS · WALTER PIDGEON · LANA TURNER · VAN JOHNSON

IN **"WEEK-END AT THE WALDORF"** WITH

EDWARD ARNOLD · PHYLLIS THAXTER · KEENAN WYNN · ROBERT BENCHLEY · LEON AMES · LINA ROMAY · SAMUEL S. HINDS

AND **XAVIER CUGAT and his ORCHESTRA · A ROBERT Z. LEONARD PRODUCTION**

Screen Play by Sam and Bella Spewack • Adaptation by Guy Bolton • Suggested by a Play by Vicki Baum • Directed by ROBERT Z. LEONARD • Produced by ARTHUR HORNBLOW, JR.

• AN M-G-M BIG ONE!

3 COMPANIES HOLD REGIONAL SESSIONS

UA Holds Three Meetings; RKO Schedules Four in Next Two Weeks

Continuing the series of regional sales conferences that this year are being held in lieu of national conventions, one company concluded three such gatherings during the week and another completed arrangements for a series of four regionals to be held in the next two weeks. A third went into session Friday with division and branch managers attending from all its exchanges.

Sales plans for 17 features to be released between early autumn and February, 1946, and the $100,000 Grad Sears sales drive were discussed at the United Artists meeting July 27-28 at the Blackstone Hotel in Chicago. J. J. Unger, western division manager, and Rud Lohrenz, midwest district manager, presided.

Three in One Week for UA

The Chicago UA meeting ran concurrently with a conference held July 27-28 at the Waldorf-Astoria in New York under the supervision of Harry L. Gold, eastern sales manager, and Sam Lefkowitz, district manager. Details of the Sears drive, a discussion of current and forthcoming product and an analysis on sales policy were the highlights of this gathering. Barry Buchanan, advertising and publicity director, outlined campaigns which already have been set up for future releases.

United Artists also held a meeting Monday, Tuesday and Wednesday in Toronto, with Edward M. Schnitzer, home office executive, in charge. He was assisted by Charles S. Chaplin, Canadian sales manager, and the meeting was attended by exchange managers and salesmen from Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg. Mr. Schnitzer visited Montreal before returning to New York.

The concluding conference in the UA series was held Wednesday, Thursday and Friday at the Roosevelt Hotel in Los Angeles. Mr. Unger also presided at this meeting, assisted by W. E. Calloway, district manager. Carl Leserman, general sales manager, delivered an address the final day.

Four in a Fortnight

RKO Radio had completed plans Friday for the opening Monday of the eastern regional sales meeting at the Waldorf-Astoria Hotel in New York. It will run three days, attended by home office executives and members of the field force from the eastern area. Three other RKO meetings will be held: Cincinnati, Netherland Plaza Hotel, August 10-12; Chicago, Blackstone Hotel, August 14-16, and Los Angeles, Ambassador Hotel, August 20-22.

PRC Pictures started its national sales conference Friday at the Blackstone Hotel in Chicago. Harry H. Thomas, vice-president and general sales manager, is presiding. Among executives attending are Leon Fromkess, president, from Hollywood; Lloyd Lind, assistant general sales manager, and Arnold Stoltz, eastern publicity manager. District managers include Jack Adams, Joe Miller, Fred A. Rohrs, Max Roth and Abe Weiner.

Members of the United Artists field staff attending the New York meeting were:

New York—Jack Ellis, manager; Edward Mullen, assistant branch manager; Abe Dickstein, office manager, and salesmen Dave Burkan, Richard Perry, Sam Rifkin, George Jeffrey, William Schuster and Charles Goetz.

Philadelphia—Mort Magill, manager, and salesmen Maurice Sherman, Ralph Peckham, Melvin Koff, and Harry Tyson.

Washington—Mark Silver, manager; Elmer McKinley, office manager, and salesmen Sampson Pike, Mike Siegel, Budd Rose and Gerry Price.

Central Area Covered

The UA meeting in Chicago was attended by the following from the field:

Chicago—Nat Nathanson, manager, and salesmen Jack Armgardt, Oscar Bernstein, Morris Hellman, and Walter McVay.

Indianapolis—Elmer Donnelly, manager, and salesmen Harry Hays, Guy Hancock, and Morton Krueger.

Milwaukee—Robert Allen, manager, and salesmen Edward Krofta, William Young, and Noe Provecher.

Minneapolis—Ralph Cramblet, manager, and salesmen Edward Stoller, Frank Eisenberg, Ernest Frace, Claude Dickinson, Charles Weiner, and Casper Chouinard.

St. Louis—Bernard McCarthy, manager, and salesmen Harry Barker, Albert Mendenhall, Carl Reese, and Edward Rostermundt.

Kansas City—William E. Troug, manager, and salesmen Guy Bradford, Paul Hannon, and Joe Manfre.

Attending the United Artists three-day regional in Los Angeles were:

Denver—Clarence Olson, manager, and salesmen Homer Hisey, William Riddle and Fred Brown.

Los Angeles—Sid Rose, manager, and salesmen William Warner, John Drum, Henry Shields and Lou Fink.

Salt Lake City—Carroll Trowbridge, manager, and salesmen Ollie Wog, Joe Solomon, and Wilfred McKendrick.

San Francisco—John J. O'Loughlin, manager, and salesmen Thad Sheridon and Ernest Gibson.

Seattle—A. J. Sullivan, manager, and salesmen Morris Segal, J. Edward Miller, Paul Hull, and Jack O'Bryan.

Executives to Attend

Scheduled to attend the RKO conference in New York from the home office are:

N. Peter Rathvon, RKO president; Ned E. Depinet, president of RKO Radio; Robert Mochrie, general sales manager; Robert Wolff, managing director in England; Walter Branson, western division sales manager; Nat Levy, eastern division sales manager; Harry Michalson, short subjects sales manager; M. J. Poller, assistant to Mr. Mochrie; Frank Drumm, assistant to Mr. Levy; Harry Gittleson, assistant to Mr. Branson; Gus Schaefer, northern district manager, Boston; R. J. Folliard, eastern district manager, Philadelphia; Charles Boasberg, Metropolitan district manager, and S. Barret McCormick, director of advertising and publicity. From Hollywood will come Charles W. Koerner, president in charge of production, and Perry Lieber, studio advertising and publicity director.

Representing International Pictures at the RKO conference will be A. W. Schwalberg, general sales manager; Robert Goldstein, eastern representative; Arthur Jeffrey, eastern publicity, and Ben Schectman, manager of the contract department. Representing Samuel Goldwyn will be James Mulvey, general manager; William J. Heineman, sales manager, and Ben Washer, eastern publicity. Exchange managers will attend from New York, Boston, New Haven, Philadelphia, Buffalo and Washington.

Franchise holders present at the PRC Pictures national sales conference in Chicago included J. H. Ashby, Joseph W. Bohn, B. F. Busby, Arman Cohn, Andy Dietz, Henri Elman, George Gil Harry Katz, Ike Katz, Lloyd V. Lamb, H. E. Mc Kenna, Ben Marcus, Beverly Miller, M. S. Schui ter, Philip A. Sliman, Sam Sobel, Joe Strothe Abbott Swartz, Don Swartz, E. L. Walker, an Len Brown, exhibitor of Racine, Wis.

Branch managers included William Benjamin Edwin A. Bergman, Harry Bugie, Harry Gibb Harry Goldman, Frank Hamerman, J. E. Mitchel James Handel, Sol Reif, Harry Stern, Clair Town send, and John Wenisch. Canada was represente by Harry Allen, president of PRC of Canada, an Dave Griesdorf, general manager of distribution fo the Dominion.

Ben Kalmenson, general sales manager for War ner Brothers, left Monday for Hollywood to dis cuss policy matters with Jack L. Warner, execu tive producer. While on the coast he attended regional meeting called Wednesday and Thursda at the San Francisco exchange by Henry Herbel west coast district manager. Attending wer branch managers Fred Greenberg, Los Angeles Earl A. Bell, Denver; Al Oxtoby, Portland; Wil liam F. Gordon, Salt Lake City; Al Shmitken, Sa Francisco, and Vete Stewart, Seattle.

U. A. Sales Drive To Honor Sears

A total of 30 features from 12 independent producers will receive the major attention of the United Artists sales force in the Grad Sears Sales Drive to be conducted for an 18-week period from August 4 to December 1. Termed by the company as the largest amount of prize money for any sales contest ever offered by a film company, the drive will offer $100,000 in cash prizes.



Gradwell L. Sears

Contributed by independent producers releasing through UA, and by the company, the money will go for performances as a tribute to the return to active duty of Gradwell L. Sears, vice-president in charge of distribution. Of the total sum, approximately 65 percent will be awarded to winning district and branch managers, and to salesmen and bookers for sales performance on the product of individual producers. The other 35 per cent will be distributed to the sales staff for the best over-all performance on all UA product. Final details are being worked out by Carl Leserman, general sales manager, now in Hollywood.

The major portion of the prize money will go for sales efforts on the product from the following producers:

David O. Selznick, "Since You Went Away," "I'll Be Seeing You" and "Spellbound"; Hunt Stromberg, "Guest in the House"; Bing Crosby, "The Great John L."; Edward Small, "Abroad With Two Yanks" and "Brewster's Millions"; Benedict Bogeaus, "Dark Waters" and "Captain Kidd"; William Cagney, "Blood on the Sun"; Andrew Stone, "Bedside Manner"; Lester Cowan, "Tomorrow the World" and "Story of G. I. Joe"; Jack Skirball, "It's in the Bag" and "Guest Wife"; Charles R. Rogers, "Delightfully Dangerous"; J. Arthur Rank, "Mr. Emanuel" and "Colonel Blimp"; David L. Loew, "The Southerner."

Also to be emphasized are the World in Action and the Daffy Ditty short subjects series.

Nicaragua Cuts Film Duties in Half

The Nicaraguan Government has decreed a reduction of 50 per cent in duties and charges on films imported into the country for a period of one year, it was reported Monday in Washington by the Department of Commerce, upon advices from Jule B. Smith, acting American commercial attache in Nicaragua.

FACTORY VACATIONS & ARMY NEEDS CUTTING RAW STOCK

Manufacturers Oppose Move to Relax WPB Controls; No Reserve on Hand

Distributors, already reported holding back feature and short subject releases because of the stringency of the raw film stock shortage, this week faced a still further dwindling of supply and the prospects that demands of the military would be increased sharply during the first quarter of 1946 if the war in the Pacific still should be in progress then.

Raw stock manufacturers were reported as concerned over the supply, which had dropped considerably during the customary summer vacation period. They were said to be barely managing to supply eligible users with their allotments under the War Production Board quota. Opposition, therefore, to any movement for the relaxation by the board of its stock controls was expected on the ground that it would lead to confusion.

Fear Even Less Footage If Controls Abolished

Removal of the controls, reportedy being planned by the War Production Board for announcement early in September, might result in even less film for the industry during the fourth quarter beginning October 1, according to the report from the manufacturers. It was pointed out that a scramble for the reduced supply might ensue, with the manufacturers obliged to sell film to all buyers who might not currently be eligible.

There are presently no reserves of stock in the hands of manufacturers, it was said, and there reportedly appears to be no hope of building any backlog before the start of the final quarter.

It was indicated that the allocation method might be dropped at the beginning of the fourth quarter, following the meeting called by the War Production Board for August 15 to discuss the new period quota in Washington with industry representatives who will list their needs.

The War Production Board recently queried industry users on whether they wanted that Government agency to withdraw its control of the raw stock supply. WPB executives in Washington subsequently said that the majority of replies favored retention of the regulations for the present. The major distributors were said to feel that non-industry users might compete for the reduced footage with the result that less stock would be available. The independent producers and distributors were reported as unwilling to face the prospect of supplies in a short market being bought up by the large companies, a condition that would deprive them of needed materials. They were, they reportedly argued, getting enough stock to stay in business and didn't want to jeopardize it.

Military Need to Rise First Part of Next Year

Although it had been indicated that the requirements of the Army for the fourth quarter of this year would be "substantially below" previous levels, a War Department spokesman in Washington declared Monday that the need would be increased sharply in the first quarter of next year unless Japan was defeated before that time.

The War Department executive explained that the reduced requirements for the next quarter were due to the redeployment of the armed forces, and that once that job had been accomplished the figure would rise rapidly to earlier consumption. This explanation came as military estimates for the last three months of this year to the WPB came close to the requirements established by Stanley B. Adams, director of the Consumers Durable Division, for the abandonment of controls.

Independents Represented On the Committee

A series of three meetings with WPB officials in Washington will set up the allocations for the fourth quarter and take up related problems with activities of the industry and other film users. Raw stock manufacturers will meet August 13, at which time they are expected to oppose early abolition of controls. Producers of advertising and industrial motion pictures will meet August 14 to go over details of supply in their field. This gathering will be followed August 15 by a meeting of WPB officials with the Advisory Committee of the Motion Picture Industry.

On the Advisory Committee are representatives of the independent producers and distributors. The board recently alloted 166,027,000 feet of raw stock to 30 independent producers for the 12 months ending April 1, 1946. In announcing the grant, Mr. Adams reminded that the WPB had placed the producers in three groups, as follows:

1. Producers who were in continual operation from 1941 to 1944, inclusive.

2. Those who have produced at least one picture since 1941, or have produced pictures intermittently during the last 10 years.

3. Those who have produced more than one picture from 1941 to 1944, inclusive, but have not produced pictures every year during the four-year period.

Unless the producer can qualify in one of the three groups, he must rely on the distributors for his product. Mr. Adams applied the following test to the "independence" of the producers:

"Any person, corporation or partnership generally recognized as an independent producer by the motion picture industry. The independent producer bears an autonomous relationship to the producer-distributor as distinguished from the employee of a producer-distributor or the employee of another producer, although employment might provide for a division of profits of production through a corporation."

Conditions Announced to Determine Autonomy

He announced the following conditions, with 1 and 3 as the minimum determination of what constituted autonomy:

"1. Complete financial responsibility for production.

"2. Ownership or operation of a separate studio.

"3. Legal ownership of all rights (except distribution and exhibition) and repossession of all rights after a specified period.

"4. Some degree of contractual authority over distribution practices and exhibition rights.

"5. Ownership of literary material and talent contracts.

"6. Full freedom over material, talent and budget."

Mr. Adams recently announced that the footage credit of 50 per cent allowed producers for prints supplied the Army Motion Picture Service would be reduced temporarily to 45 per cent.

Profit Factors and Levels Are Set for Reconversion

Statements affecting the reconversion of film industry activity were released in Washington July 25 by the War Production Board, in a report on progress toward industrial reconversion, and the Office of Price Administration, which announced profit factors for reconverting manufacturers.

The WPB revealed that manufacturers of 35mm projection booth equipment currently are producing at the rate of $1,369,000 worth a quarter, of which $593,000 represents military orders. However, the manufacturers will have to double their civilian output to reach a peacetime minimum, or "break-even," rate of $1,652,000 a quarter. The maximum capacity of the 35mm industry was set at $2,419,000 a quarter.

The carbon steel requirements of the industry for the first quarter at the minimum rate of production were placed by WPB at 248 tons, with 348 tons required for maximum output.

For the photographic equipment industry, other than booth equipment, the Board reported current production at $35,000,000 a quarter.

In announcing profit factors for the film and film equipment manufacturers to use in working out individual adjustments in ceiling prices of civilian products, which the manufacturers are again beginning to make, the OPA said that the profit factor would equal one-half of the average percentage margin of profit over total costs for the industry or industry group in a 1936-39 base period. For manufacturers of photographic accessories and equipment it is set at 8.1 and for radios and phonographs at three.

Recommend Unification of Government Agencies

A report by the Senate War Investigating Committee Monday recommended one-man control over the War Production Board, Office of Price Administration and War Manpower Commission to be vested in the Director of War Mobilization. Need for strong control will be marked particularly in the reconversion period, it was declared, and, the report added, the Government should "get a move on" in preparing for the transition.

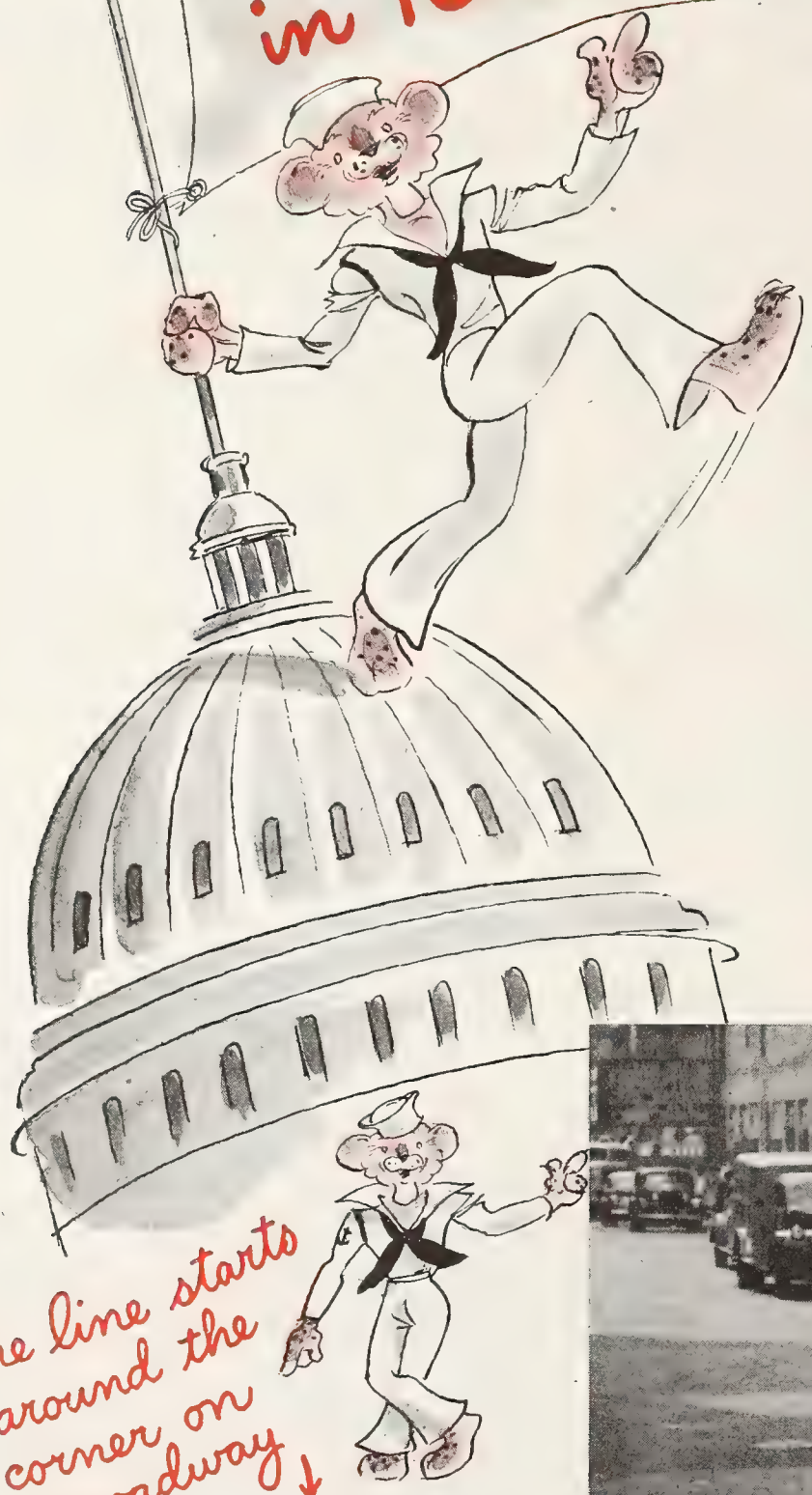
Hughes Productions Files For Two FM Stations

Hughes Productions filed incomplete applications July 12 with the Federal Communications Commission for two Frequency Modulation stations. One is to broadcast in Los Angeles with a coverage of 7,315 square miles, and the other in San Mateo County, Cal., with a coverage of 10,790 square miles. It was learned in Washington that the applications had been returned for completion.

M-G-M

ANCHORS AWEIGH

in Technicolor



"A NEW RECORD AT THE CAPITOL!"

(Biggest non-holiday week since stage policy resumed)

Overnight it has become the No. 1 Box-Office Hit of 1945!



The line starts around the corner on Broadway

→ → → and stretches West on 51st Street.

PREDICTIONS COMING TRUE!

"Will doubtless outlast the summer at the Capitol."
—ARCHER WINSTEN in POST

"It will be a long time before the Capitol makes a change."
—WANDA HALE in DAILY NEWS

"Should be around the Capitol for many weeks."
—ROSE PELSWICK in JOURNAL-AMERICAN

AND THE RAVES GO ON!

"Another humdinger of a musical for M-G-M.
'Anchors Aweigh' is hard to beat." —BOSLEY CROWTHER in TIMES.

"Swoonful . . . elaborate . . . entertaining . . . delightful."
—LEE MORTIMER in MIRROR

"A bountiful screen musical has come to the Capitol."
—HOWARD BARNES in HERALD TRIBUNE

"Capitol audiences ate up every inch of 'Anchors Aweigh'."
—JOHN McMANUS in PM

"Among ranking box-office attractions of the season."
—LEO MISHKIN in MORNING TELEGRAPH

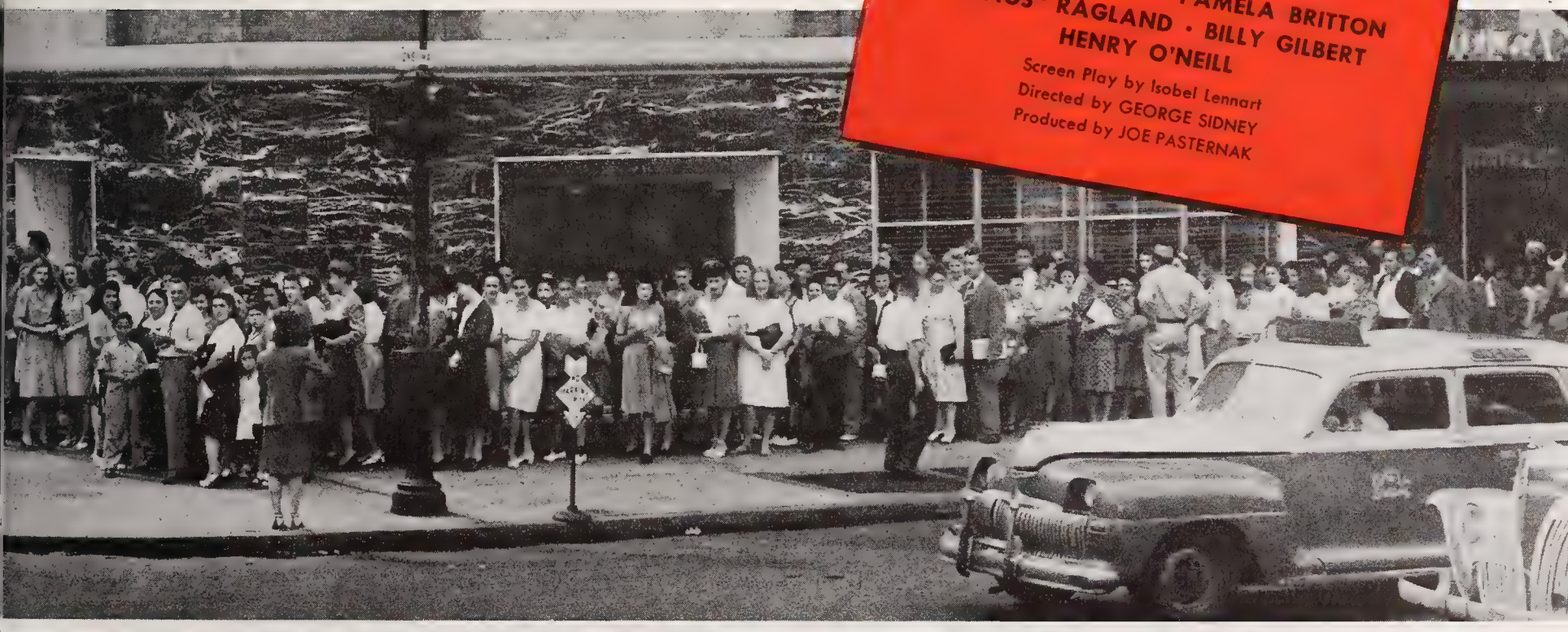
"Brightest highlights of Technicolor musical season."
—ALTON COOK in WORLD-TELEGRAM

"Top of the basket . . . movie musical comedy at its gayest and best...a hit picture."—EILEEN CREELMAN in SUN

"You will be spellbound by M-G-M's 'Anchors Aweigh'."
—WALTER WINCHELL

"The greatest entertainment on Broadway."
—DOROTHY KILGALLEN in JOURNAL-AMERICAN





hen it swings around the block and down 8th Avenue—

20TH-FOX SCHEDULES 28 FOR 1945-46 SELLING SEASON

Tentative List Announced by Connors Includes Nine Pictures in Technicolor

Twenty-eight features will be released during 1945-46 by 20th Century-Fox Film Corporation, it was announced Wednesday by Tom Connors, vice-president in charge of distribution, before he returned to New York following conferences at the studio with Darryl F. Zanuck, vice-president in charge of production.

The schedule will have nine films in Technicolor, including Darryl F. Zanuck's "Wilson," which is being generally released in August.

The tentative list of feature productions scheduled for 1945-46 release, from August, 1945, through July, 1946, follows. Release dates after September are listed as tentative:

A Bell for Adano, drama, based on John Hersey's Pulitzer Prize-winning bestseller, was directed by Henry King and produced by Louis D. Lighton and Lamar Trotti. John Hodiak, Gene Tierney and William Bendix head the cast. August, 1945, release.

"Wilson" Is Scheduled As 1945-6 Release

Wilson, a Darryl F. Zanuck Technicolor production, directed by Henry King. Screen play by Lamar Trotti. Starring Alexander Knox, supported by a cast of 149 players including Geraldine Fitzgerald, Charles Coburn, Thomas Mitchell, William Eythe, Ruth Nelson, Mary Anderson, Sir Cedric Hardwicke and numerous others. August, 1945, release.

Junior Miss, comedy, from the Broadway stage hit, was directed by George Seaton and produced by William Perlberg, with Peggy Ann Garner in her first starring vehicle. The cast includes Allyn Joslyn, Faye Marlowe, Michael Dunne, Sylvia Field, Mona Freeman and Barbara Whiting. August, 1945, release.

The Way Ahead, British-made Two Cities Film, was directed by Carol Reed and produced by Norman Walker and John Sutro. The cast is headed by David Niven, Raymond Huntley, Billy Hartnell and Stanley Holloway. August, 1945, release.

Captain Eddie, Eureka Pictures production, based on the life of Captain Eddie Rickenbacker, was directed by Lloyd Bacon and produced by the late Winfield R. Sheehan. The cast includes Fred MacMurray, who portrays Rickenbacker, Lynn Bari, Charles Bickford, Thomas Mitchell, Lloyd Nolan and many other. The picture is scheduled for September, 1945, release.

Murder and Music In New Productions

Caribbean Mystery, adapted from the novel "Murder in Trinidad" by John W. Vandercook. Directed by Robert Webb and produced by William Girard. Screenplay by Jack Andrews and Leonard Praskins. Cast includes James Dunn, Sheila Ryan, Edward Ryan, Jackie Paley, Reed Hadley and others. September, 1945, release.

State Fair, a Technicolor musical by Richard Rodgers and Oscar Hammerstein II, from the Phil Stong novel of the same name, was directed by Walter Lang and produced by William Perlberg. Co-starring Dana Andrews, Jeanne Crain, Dick Haymes and Vivian Blaine, the cast also includes Charles Winninger, Fay Bainter, Donald Meek, Frank McHugh, Henry Morgan and others. October, 1945, release.

House on 92nd Street, a mystery, directed by Henry Hathaway and produced by Louis de Rochemont. Cast includes William Eythe, Lloyd Nolan, Leo G. Carroll and Lydia St. Clair. October, 1945, release.

WAR AND DAILY LIFE DRAMAS LEAD LIST

Dramas and topical drama lead the Twentieth Century-Fox roster for the 1945-46 season. Of the 28 pictures announced this week, seven will be concerned with events of the day, with the war and its figures, and with the great drama necessarily its by-product. Six more will be dramas from novels and plays. The company also has diversified the list with five musicals, five comedies, and five mysteries. Nine of the pictures will be in Technicolor.

And Then There Were None, a Popular Pictures production, produced and directed by Rene Clair, based on Agatha Christie's mystery novel. The cast includes Barry Fitzgerald, Walter Huston, Louis Hayward, Roland Young, June Duprez, C. Aubrey Smith, Judith Anderson and Mischa Auer. October, 1945, release, special.

The Dolly Sisters, a musical romance, in Technicolor, is the history of the two dancing stars, Rosy and Jenny Dolly, who were the toast of Paris and New York. Irving Cummings directed and George Jessel produced. Starring Betty Grable and June Haver, including John Payne, Reginald Gardiner, Trudy Marshall, S. Z. Sakall, Gene Sheldon, Sig Ruman and others. November, 1945, release.

Colonel Effingham's Raid, is a comedy drama, of a small town Southern newspaperman's uncle who retires from the Army and comes back to clean up the town's political corruption. Based on the novel by Barry Fleming. Produced by Lamar Trotti and directed by Irving Pichel. Cast includes Charles Coburn, Joan Bennett, William Eythe, Allyn Joslyn, Donald Meek and Frank Craven. November, 1945, release.

Novels and Stage Plays Are Given Emphasis

Dragonwyck, romantic drama, based on the novel by Anya Seton, is an Ernst Lubitsch production, directed by Joseph Mankiewicz. Cast includes Gene Tierney, Vincent Price, Walter Huston, Glenn Langan, Anne Revere, Spring Byington, Henry Morgan, Ruth Ford and others. December, 1945, release.

Fallen Angel, based on the murder mystery novel by Marty Holland, was produced and directed by Otto Preminger. Cast includes Alice Faye, Linda Darnell, Anne Revere, Charles Bickford and Bruce Cabot. December, 1945, release.

The Spider, based on the stage play of the same name, was directed by Robert Webb and produced by Ben Silvey. Cast includes Faye Marlowe, Richard Conte, Charles Tannen and Martin Koslek. January, 1946, release.

Leave Her to Heaven, based on the best-seller by Ben Ames Williams, is a drama of two sisters clashing for the love of one man. Filmed in Technicolor, it was directed by John Stahl and produced by William Bacher. The cast includes Gene Tierney, Cornel Wilde, Vincent Price, Jeanne Crain, Reed Hadley and others. January, 1946, release.

Walk in the Sun, with Dana Andrews and Richard Conte, was produced by Lewis Milestone. January, 1946, release.

Doll Face, based on the Broadway musical "The Naked Genius," was produced by Bryan Foy. The screenplay is by Leonard Praskins. The cast includes Carole Landis, William Eythe, Carmen Miranda, Vivian Blaine, Allyn Joslyn, Perry Como, Jackie Gleason and others. February, 1946, release.

Enchanted Voyage based on the novel by Robert Nathan, was produced by Walter Morosco and directed by Lloyd Bacon, Filmed in Technicolor, the cast includes June Haver, John Payne, Charlotte Greenwood, Lee Patrick, Connie Marshall, Charles Russell, John Ireland, Clem Bevans. February, 1946, release.

Kitten on the Keys, a Technicolor musical, was produced by George Jessel and directed by Gregory Ratoff. The cast includes Dick Haymes, Maureen O'Hara, Harry James and his orchestra, Stanley Prager, B. S. Pully, Reginald Gardiner, Chick Chandler and others. March, 1946, release.

American Guerrilla in the Philippines, based on the Ira Wolfert Book-of-the-Month Club selection for May, was produced by Lamar Trotti and directed by Bruce Humberstone, co-starring John Payne and Linda Darnell. It is about the men whom Gen. MacArthur left behind after Bataan fell, to pave the way for the return of the Americans to the Philippines. March, 1946, release.

Cluny Brown, a comedy, in Technicolor, based on the book by Margery Sharp, was produced and directed by Ernst Lubitsch. The screenplay is by Samuel Hoffenstein and Betty Reinhardt. Co-stars are Jennifer Jones and Charles Boyer. April, 1946, release.

Original and Established Stories Announced

Chicken Every Sunday, is based on the Broadway stage hit of the same name. Details will be announced. April, 1946, release.

Smoky, in Technicolor, based on Will James' novel of the same name, is the story of a wild horse, and was produced by Robert Bassler and directed by Louis King. The cast includes Fred MacMurray, Anne Baxter, Lynn Bari, Randolph Scott, Bruce Cabot and John Russell. May, 1946, release.

Claudia and David, based on another novel by Rose Franken, sequel to "Claudia." It was produced by William Perlberg, and co-stars Dorothy McGuire and Robert Young. May, 1946, release.

The Razor's Edge, based on the novel by W. Somerset Maugham, is a Darryl F. Zanuck production, directed by Henry King. The cast includes Alice Faye, Maureen O'Hara, Gregory Peck and Clifton Webb. June, 1946, release.

Shock, an original story of today, was produced by Aubrey Schenck. The screen play is by Eugene Ling. Details will be announced later. June, 1946 release.

Centennial Summer, a Technicolor musical, based on the book by Albert E. Idell, was produced by Otto Preminger. The cast is headed by Linda Darnell, William Eythe, Jeanne Crain and Cornel Wilde. July, 1946, release.

Dark Corner, an original by Leo Rosten. The story concerns a private detective forced to clear a murder in which he is the suspect. July, 1946, release.

Bloom Leaves Columbia

Oscar Bloom has resigned as Cleveland salesman for Columbia Pictures. William Gross, head booker with the company for 20 years, is taking over Mr. Bloom's post. Leonard Steffens, assistant booker, is taking over the top booking post.

Named Reports Manager

Thomas F. Holland has arrived from San Francisco to take over the management of the Cleveland Confidential Reports office. He succeeds Herman Spachner, who has been called to the home office.

Louis J. Allemann Dies

Louis J. Allemann, RKO exploitation man, died in Los Angeles Friday, July 27, at the age of 54. Mr. Allemann is survived by his widow, a son and a daughter.

HELD OVER FOR ALMOST ONE YEAR AT THE MUSIC HALL!



Greer Garson

QUEEN OF THE WORLD'S LARGEST THEATRE!

A record that may never again be equalled!

GREER GARSON in "VALLEY OF DECISION"	9 weeks
GREER GARSON in "MRS. PARKINGTON"	6 weeks
GREER GARSON in "RANDOM HARVEST"	11 weeks
GREER GARSON in "MRS. MINIVER"	10 weeks
GREER GARSON in "MADAME CURIE"	7 weeks
GREER GARSON in "PRIDE AND PREJUDICE"	4 weeks
GREER GARSON in "BLOSSOMS IN THE DUST"	3 weeks
Total	50 weeks

★

AND HERE'S A PREDICTION:

The Biggest Hit of Greer's entire career is coming. It is

CLARK GABLE · GREER GARSON in "THE STRANGE ADVENTURE"

"THE BIG ONES COME FROM M-G-M"!

RANK AND SELZNICK FORM BRITISH FIRM

To Make Three in England First Year; "Magdalene" Will Be First Film

J. Arthur Rank concluded a tieup with Hollywood and David O. Selznick moved into the British production scene in the establishment of a new British producing company which was announced Wednesday in New York in a joint statement by the two principals.

Arrangements for the new company, known as Selznick International Pictures of England, Ltd., which had been pending for a long time and developed during Mr. Rank's visit to Hollywood, were concluded by cable this week. Mr. Rank will be chairman of the board, with Mr. Selznick in charge of production activities.

Three the First Year

It is planned to produce three pictures in England the first year, the first one to go before the cameras in 1946. Mr. Selznick will go abroad to produce the first feature, "Mary Magdalene," which he will film partly in the Holy Land. Other producers will be designated for the succeeding films. Announced as a Technicolor feature to cost approximately $5,000,000, "Mary Magdalene" will have an all-star cast including Ingrid Bergman and Joseph Cotten.

Selznick International will build up an Anglo-American organization, drawing personnel from both the Selznick and Rank companies. It is planned, according to the statement, to use British technicians, with Mr. Selznick sending to England many American directors and stars from the free-lance field and from his own contract rolls.

"The creation of the new company will in no way affect Mr. Selznick's production activities or interests in the United States including Vanguard Films, the Selznick Studio, and Selznick's interest in United Artists, and these will continue to function as completely separate entities," the announcement read.

Auten Is U. S. Head

Meanwhile, it was reported from London that Captain Harold Auten, recently named by Mr. Rank as vice-president of his reorganized Eagle-Lion Films in the United States, would have charge of all Mr. Rank's interests in the U. S., including the new national distribution company to be set up when raw stock becomes available.

Captain Auten, who has been handling English imports in America since he was appointed U. S. representative of New Era Films in 1928, was in London last week for conferences with Mr. Rank and his associates, and to obtain his release from the Royal Navy, for which he has been a representative in New York since the war began. Mr. Auten at one time was American representative for British Instructional Films and for BIP, Ltd., and for a time was European representative for RKO Pathe, returning later to New York to represent several British and European producers.

Somewhat similar deals, perhaps for single pictures, were considered likely in London. Mr. Rank admitted that he also talked with Frank Capra and other producers when he was in Hollywood, with a view to building up sources of Hollywood product to be distributed in England.

In Toronto, Paul L. Nathanson confirmed the formation of Eagle-Lion Films of Canada, Ltd., and the appointment of Archie J. Laurie as general manager. He said that the new organization was completed. It was reported that Mr. Rank had bought into Monogram of Canada, and that the Monogram branches would operate in conjunction with the new company, but would maintain separate corporate identities.

At the United Artists regional sales meeting which closed last Sunday in Chicago, Mr. Rank's "Blithe Spirit" and "A Walk in the Sun," although listed as forthcoming UA releases, were not discussed in the conference attention to new features. J. J. Unger, western division manager, who conducted the meeting, said nothing definite had been scheduled for "Blithe Spirit." Mr. Rank told reporters during his Chicago visit that the production would be released in this country in 1945.

It was indicated in Toronto Tuesday that first steps had been taken in the establishment of a new studio for the Nathanson-Rank Instructional and Sales Productions, Ltd., the main office of which is under Frank O'Byrne's direction.

THE MARCH OF RANK INTO THE AMERICAN SCENE

A glance at the entrance of J. Arthur Rank into the American scene points up the burgeoning of his interests in this country's market. Some of the deals:

Organization of Eagle-Lion Films in America with the announced intention to establish exchanges. Recently reorganized.

Negotiation of a contract for the distribution by Twentieth Century-Fox of two pictures, and a now-dormant tieup for the production of two more features.

A distribution deal with United Artists for seven productions, with an option for three more.

Announcement of intention to set up a new distribution organization as soon as raw stock became available.

A joint production-distribution arrangement with RKO Radio for two pictures.

The announcement of the new Rank-Selznick tieup.

Report Hanson Continues With Other Companies

Oscar R. Hanson, retiring president of Monogram Pictures of Canada, intimated this week from Toronto that the purchase by J. Arthur Rank of his interest in that company, would not influence his continuing with his several other film companies. However, he made no definite announcement, reporting that he would issue a statement at the end of a vacation. Mr. Hanson has appointed Harry J. Kaufman, former general manager of Canadian Monogram, to a similar post with Fotonite Distributors, Ltd., effective August 22.

'True Glory' Goes To Columbia For October Release

"The True Glory," 84-minute documentary which is General Dwight D. Eisenhower's report of the conquest of fortress Europe, will be released in the United States by Columbia Pictures for the War Activities Committee, it was officially announced Wednesday at WAC headquarters in New York. The release date will be approximately October 1.

Committees of industry executives have been named promoting and booking the film. Executives of the distributing company, the Army and the Office of War Information met Wednesday at WAC headquarters to determine procedure to be followed in distributing and booking the picture.

Following the meeting, Col. Curtis Mitchell, Chief of the Pictorial Section of the Army's Bureau of Public Relations, said:

"Reports that the release of 'The True Glory' in the United States would be delayed because of certain expressions in the commentary are without foundation. Films made by the Government and released through the WAC are not subject to the Production Code Administration. The Army, of course, conforms to the tenets of good taste in the editing of motion pictures of documentary importance."

Spikes London Report

Colonel Mitchell was referring to a United Press cable from Paris carried in New York papers Wednesday morning which said that according to an unnamed source, said to be an industry figure connected with the production, the picture might be held up "indefinitely" because of objections by "the Hays office in Hollywood."

The picture was tradeshown in London Wednesday preparatory to a premiere Friday at the Warner theatre.

Peter Burnup, London editor of the MOTION PICTURE HERALD, in a cabled review of the picture, says:

"This is a magnificent testament, forged in flames, of men of many lands. It lends glory to the cinema. Made from the work of the Army cameramen of all the Allied Nations, it tells its story very simply, as though the soldiers themselves were telling the story, recounting it modestly and in asides. The tales of their doing make for an overwhelming cumulative effect. The picture is a tremendous achievement, showing the assault upon Europe and the ultimate casting down into the dust of Hitler's fantastic and fabulous empire.

Background of Depression

"The picture opens against the background of the cruelest depression through which democratic peoples have ever lived. It shows the arrival of American soldiers in Britain; the Teheran conference; General Eisenhower's staff planning in small, secret rooms. The Nazi General Staff is shown mocking the Allies' frail hopes of breaching the Western wall of defense. The ordinary G.I. Joes and the Tommy Atkinses are developed under grim, hitherto unbelievable, arduous training into fierce eagles, awaiting the final summons to fight through the Cherbourg Peninsula, Paris, Arnheim, Eindhover, the Rhine crossing and into Berlin.

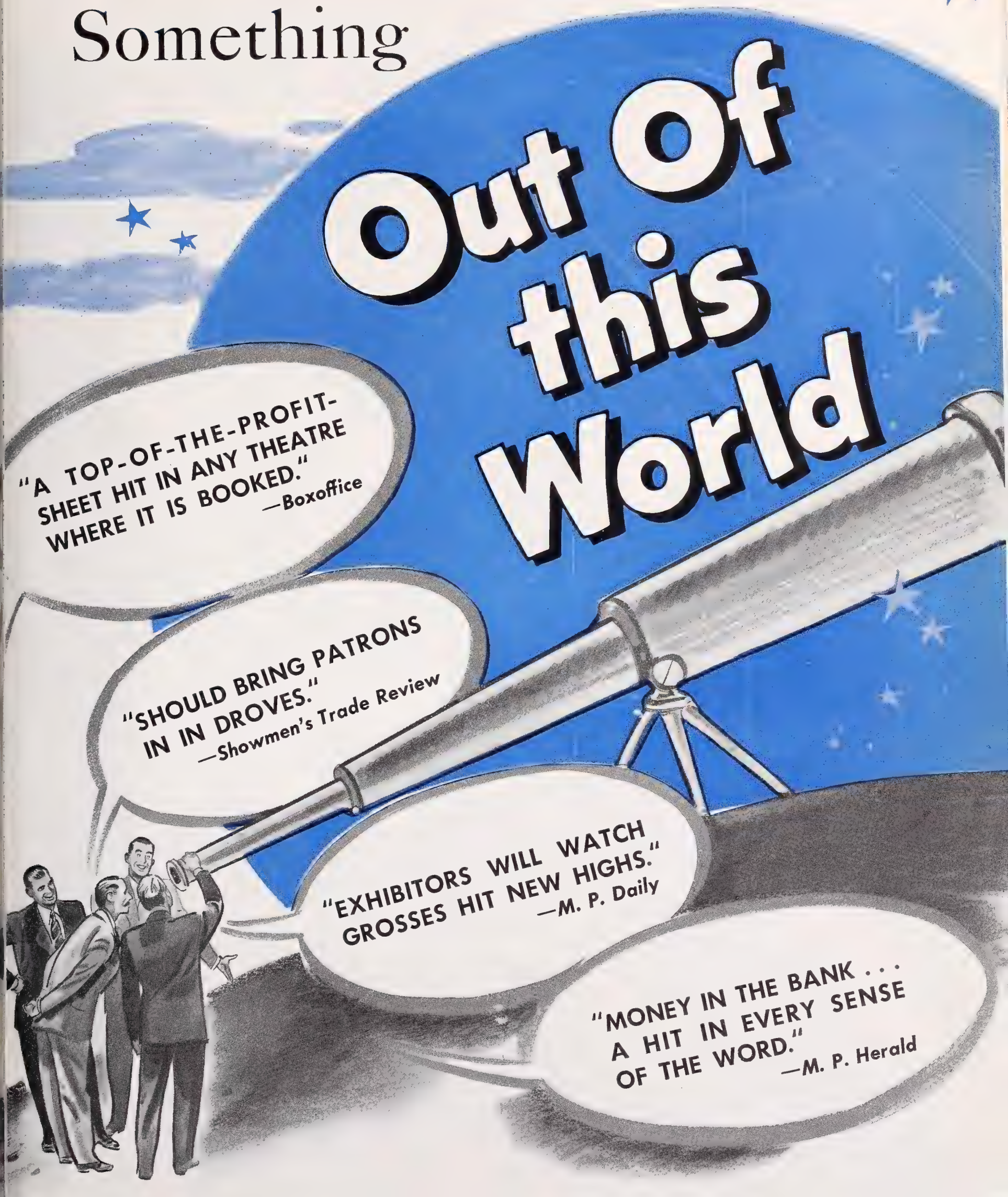
"Although the picture's directors are known to be Carol Reed and Garson Kanin, they remain anonymous. Theirs was a cutting rather than a directorial job. But so tactfully, so impressively, was this achieved that they have produced a documentary to end all documentaries.

"General Eisenhower appears in the picture, paying tribute to the teamwork of the Allied Nations' armies and workers. He pleads eloquently for continuance of this teamwork, stating that otherwise the world may perish by a sword of its own fashioning.

"This picture should be seen by all mothers and fathers mourning their sons, for here is the justification for their sacrifice.

"Tribute must also be paid to the 32 cameramen of the 1,400 involved in the filming who gave their lives that this picture might be made."

The Trade Press Forecast Something



The Radio Campaign Was

Out Of this World



5-MONTH RADIO BUILD-UP
FEB. 14th TO DATE—WITH
STAR APPEARANCES AND PLUGS
ON THESE GREAT PROGRAMS

BING CROSBY'S KRAFT MUSIC HALL



EDDIE BRACKEN SHOW



FRANK SINATRA SHOW

CHESTERFIELD SUPPER CLUB

INFORMATION PLEASE



TEXACO HOUR



ROYAL CROWN COLA SPOT ANNOUNCEMENTS

3 MAXWELL HOUSE PROGRAMS

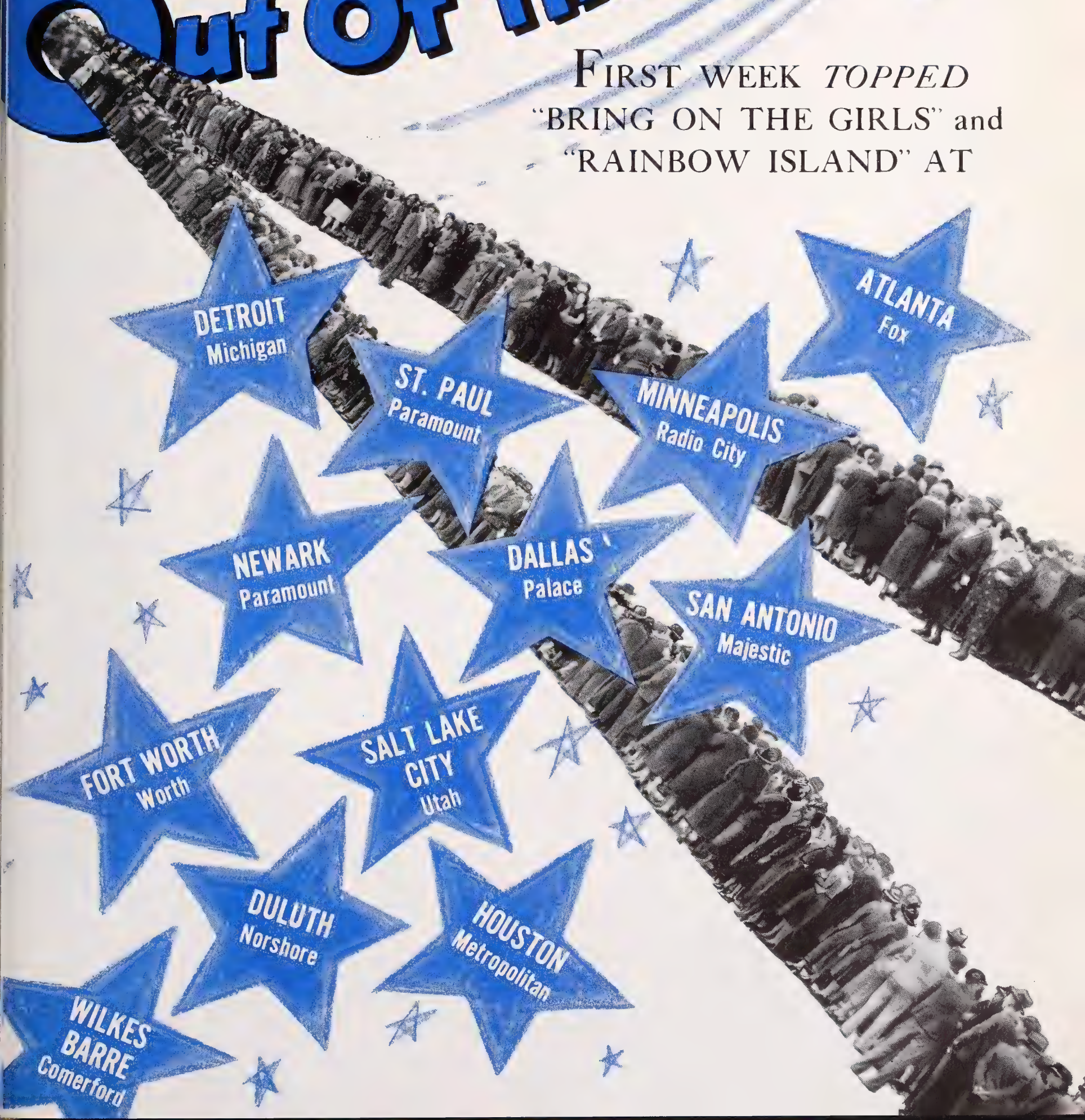


CHASE & SANBORN SHOW

So Of Course
The Business
Is

Out of this World

FIRST WEEK *TOPPED*
"BRING ON THE GIRLS" and
"RAINBOW ISLAND" AT



And Here Are 45 Reasons W



Out of



He Borrows Bing's Voice—
And That Other Guy's Bow Tie—
To Bring You The Laugh-A-Minute
Lowdown on the Birth of "Swoon"!

The 1 and Only BING CROSBY'S

3 Big Star Names—EDDIE BRA

4 CROSBY KIDS Kidding Cr

5 Famous KINGS of the KE

7 GREAT SONGS by Johnny M

25 Piece ALL-GIRL BAND wi

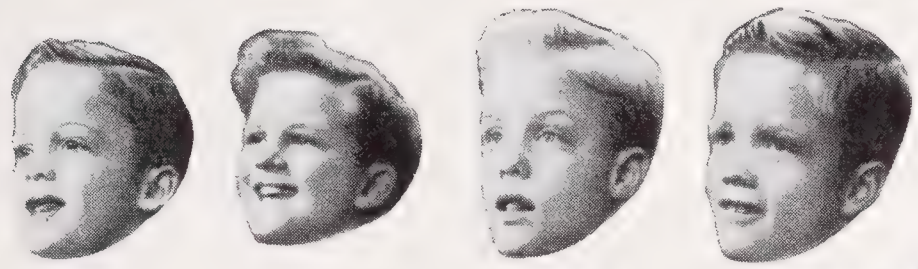
45

"Once more" PARAMOUN

The Tops in Jive for '45 is...



EN – VERONICA LAKE – DIANA LYNN



" Where Have We Heard
That Voice Before ? "

ARD



er and Harold Arlen, and Others



ASS DALEY

those gol-darned drums!

...scores solidly" — FILM DAILY

One of the BIGGEST MUSICAL HITS in

PARAMOUNT'S ONE-THIRD OF A CENTURY!

EDDIE BRACKEN • VERONICA LAKE • DIANA LYNN

"Out Of this World"

with CASS DALEY and featuring
CARMEN CAVALLARO • TED FIORITO • HENRY KING
RAY NOBLE • JOE REICHMAN
Directed by HAL WALKER

Screen Play by Walter De Leon and Arthur Phillips • Based on Stories by Elizabeth Meehan and Sam Coslow

FIRST OF THE GREAT ATTRACTIONS FOR PARAMOUNT MONTH

Aug. 26th to Sept. 29th

SERVING THE INDUSTRY FOR ONE THIRD OF A CENTURY...

Paramount Pictures

PRINTED IN U.S.A.

MUSIC AND COLOR HIGHLIGHT NEW SEASON SHORTS LISTS

Big Ad Campaigns Support Increased Budgets and Smaller Schedules

Color and music, the dominant themes of the 1944-45 and 1943-44 short subjects programs, again will be offered to exhibitors next season, with slightly higher production budgets geared to deliver the best in short subject entertainment.

According to tentative schedules set and those indicated, there will be a slight reduction in the total number of shorts released during 1945-46 compared to the current season, but concentration is to be on quality Technicolor cartoons and subjects. The trend is to fewer two-reel black-and-white shorts, and more color single reels.

To support the quality product, distributors again plan elaborate advertising, publicity and exploitation programs, and apparently there will be repeated cooperative newspaper advertising of features and shorts, particularly in single feature territories.

Will Stress Cartoons in Technicolor in 1945-46

On the basis of sales experience with color shorts in the past two seasons, it is expected that the major companies will stress Technicolor cartoons for the coming season. Thus far, several distributors have reported that production on many 1945-46 color subjects has been completed and that those shorts are now awaiting printing at the laboratories. A backlog has been acquired to start the new season in September.

Short subject sales managers, including Herbert Morgan of MGM, Harry Michalson of RKO, M. J. Weisfeldt of Columbia, and E. L. McEvoy of Universal report that single reel color subjects have been in greater demand this season than ever before. It is understood that nationally, the sales on this product increased approximately 10 per cent, with regional sales rising in some instances as high as 20 and 30 per cent.

Nearly every distributor has reported that 1944-45 schedules will be delivered at the end of August or September, this despite the slowdown of releasing which occurred this season, due to raw stock shortages and the printing bottleneck at the Technicolor laboratories.

Called for Popular Shorts Of Past Seasons

The demands for shorts, especially color cartoons, has been so heavy this past season that many exhibitors, particularly those in single feature territories, called upon exchanges to supply popular color subjects of past seasons. Several companies made known they still were bookings cartoons 120 weeks old.

Repeat bookings of the Disney shorts, Paramount's color musicals, and MGM's "Red Hot Riding Hood," among other exhibitor favorites, are still recorded by company exchanges.

In the opinion of one short subject sales manager, if the raw stock situation does not ease by the end of this year to allow distributors increased allocations for 1946, it can be expected that releasing of subjects next season again will fall behind two and three months. Fewer shorts, on an over-all basis, he pointed out, could prevent release staggering.

According to tentative programs for the new season, the short subject product to be delivered will be as follows:

Columbia plans 28 double-reel subjects and 84 single-reel. This compares with 28-90 for 1944-45, a reduction of six single-reels. The company also will deliver four serials, one of which is titled "Jungle Raiders."

According to present plans, there will be about the same number of "Phantasy Cartoons," "All Star" comedies, "Fox and Crow" color subjects, "Panoramics," "Film Vodvil," "Community Sings," "Screen Snapshots," "Li'l Abner" and "Flippy," the latter two color cartoons.

MGM to Produce Same Total As Released Currently

MGM will produce approximately the same number of shorts next season as were made available this season, Mr. Morgan reported this week. The company has not yet set its program, however, he added, pending the raw stock meeting in Washington scheduled for August 15.

Apparently, MGM is to offer exhibitors approximately the same number of "Fitzpatrick Traveltalks," "Pete Smith Specialties," "Passing Parade," "Miniatures" subjects and Technicolor cartoons.

Paramount will produce 62 subjects next season, compared to 64 in 1944-45, a reduction of two subjects. There will be eight Puppetoons"; six "Musical Parades"; eight "Popeyes"; six "Little Lulus"; six "Noveltoons"; six "Speaking of Animals"; six "Popular Science"; six "Unusual Occupations" and 10 "Sportlights."

RKO will have the same program as last year, according to Mr. Michalson. "Our shorts schedule is tailored pretty much to the present needs of our customers and, of course, we are preparing to augment the program if there appears to be any need to warrant this," he said. "There are many individual situations that are finding it difficult to book enough subjects but they are not in sufficient number around the country, in my opinion, to cause any substantial change, at least in our plans," he observed.

Mr. Michalson said that RKO would finish delivery of 1944-45 subjects by August 31, except for two Walt Disney shorts which will be released in September.

In addition to Disney subjects, there will be approximately the same number of Edgar Kennedy and Leon Errol two-reel comedies; "Flicker Flash Backs," "Headliner Revivals" and "This Is America," special two-reel subjects.

Twentieth Century-Fox has not yet made any announcement of its program for the coming season, but it is indicated there will be about the same number of "Movietone Adventures," in Technicolor; color "Sports Reviews"; "Terrytoon" color cartoons and "March of Time" releases.

Four Serials Included in Universal Schedule

Universal will deliver, according to present plans made known by Mr. McEvoy, four serials, 13 "Name Band" musicals, 13 color cartoons, 15 "Person-Oddities" and two two-reel specials.

Ten of the 13 color cartoons on the 1944-45 schedule already have been released and three subjects will not be delivered as this season's product. Universal has completed production on 10 color cartoons for the 1945-46 program, which are awaiting printing at the Technicolor laboratory.

United Artists will release six "Daffy Ditties," the Technicolor subjects produced by Morey and Sutherland, compared to five shorts made this year for UA release. The company also will offer a number of "World in Action" two-reel subjects, produced by the National Film Board of Canada.

Warner Bros. will deliver approximately the same number of shorts in 1945-46 as this season, Norman Moray, short subject sales manager, announced this week. The program is to include two-reel "Featurettes," one-reel "Sport Parade," "Melody Master Bands," "Blue Ribbon Hit Parade" color shorts, "Merrie Melody" color cartoons, "Bugs Bunny" specials and "Vitaphone Varieties."

Cagney and Nugent Join Radio Producing Firm

James Cagney and Elliot Nugent have become members of the board of Marshall-More, Inc., newly-organized radio producing company in Hollywood. Officers of the company are: John Marshall, president; John More, vice-president and general manager, and Donald Montgomery, treasurer. Both Mr. Marshall and Mr. More are known in the radio industry, having acted in executive capacities on such shows as "Silver Theatre," "Screen Guild," "Bob Burns Show," "Jack Carson Show" and others. The company plans to "package" programs, and has formats for 10 shows.

Massachusetts to Have Four Fairs in Autumn

Four large fairs will operate in Massachusetts this autumn, in addition to several smaller ones. They are the Brockton, Marshfield, Northampton and Great Barrington fairs, all of which will feature horse racing. Theatres in these areas always play to top business during fair weeks. Because of Office of Defense Transportation rulings, none of the fairs are permitted to advertise in a radius greater than 10 miles. However, because of the races to be held, the publicity is expected to extend much further and draw large crowds.

Industrial Films Renamed And Facilities Expanded

Industrial Films, organized in Hollywood a year ago by Stephen Bosutow, David Hilberman and Zachary Schwartz for the production of animated films for the non-commercial field, has been renamed United Film Productions. The organization has expanded its facilities to accommodate live-action film and is preparing to enter the commercial field.

Pal Plans New Series

George Pal, producer of Puppetoons for Paramount, is mapping plans for his 1946-47 schedule for release through Paramount. He has four "Jaspers" awaiting release. These are "Jasper's Boobytraps," "Jasper's Close Shave," "Jasper and the Beanstalk" and "My Man Jasper."

MGM Sets Trade Showings

Metro-Goldwyn-Mayer has set national trade showings for two pictures, "Weekend at the Waldorf," August 10 in all exchange areas except Washington, where the screening will be held August 13, and "Bud Abbott and Lou Costello in Hollywood" in all territories August 21.

Together again! For the first

The screen's new perfect lover in a story so real, so true, you'll think you're looking at a motion picture!



WILLIAM
BENDIX · JOAN BLONDELL ·
in
DON JUAN QUI

with Anne Revere • B. S. Pully • Mary Treen • John Russell • Veda A
Borg • Thurston Hall • Cara Williams • Richard Gaines • Hobart Cavanau
Directed by FRANK TUTTLE • Produced by WILLIAM LE BARO
Screen Play by Arthur Kober and Frank Gabrielson • From a Story by Herbert Clyde L



ne!

'll see it over
d over and over—
nd still not get it!

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CENTURY-FOX
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Broadway's Going Ga-Ga Over Him...

sold by the year's funniest ad campaign!

IN NEW YORK, THE LAUGHS ARE LOUDEST AT THE VICTORIA!



Get the whole hilarious campaign in the pressbook from 20th Century-Fox

WINNING PARTY TO AID BRITISH FILMS

Gaitskell, Once Trade Board Film Head, Cites Need of Strong Export Position

by PETER BURNUP

in London

Confident prophesy that whichever Parliamentary party emerged in power in the recent general election would want to ensure a prosperous, flourishing British film industry was made, prior to disclosure of the election results, by Hugh Gaitskell, lately chief of the British Board of Trade's Films Division. He was elected to Parliament as the Labour candidate in South Leeds, leaving the Government service to campaign for the office.

Hugh Dalton, former president of the Board of Trade who had been highly cooperative with the British film industry, was named Chancellor of the Exchequer in the new Labour Cabinet.

Speaks with Authority

It was a reassuring declaration, for Mr. Gaitskell speaks with authority. Throughout the European war he has been in the most immediate touch with the views on motion picture matters of Winston Churchill's Government. He stands equally high in the councils of the Labour Party.

His prophesies were uttered at a meeting of the Cinematograph Exhibitors Association, Leeds Branch, which he attended at the bidding of astute North-country exhibitor Charles Metcalfe.

Said Mr. Gaitskell: "Britain is far from being in a strong position in the balance of international trade. To finance the war a large number of foreign investments have been sold. Exports are down a very great deal and will need to go up to more than they were before the war. The situation in which Britain pays 20 million pounds a year for importing films, in exchange for a very small revenue, is a very pronounced reason why we have to build up a strong film industry."

Mr. Gaitskell added that the export of films was of paramount importance because of its reaction on other British exports. Following the familiar line that trade follows the film, he claimed that British films were an advertisement of British goods. The British had the right to feel, in view of what the country has stood for the last five years, that their way of life, not in an obtrusive sense but just naturally, should be shown on the screen.

Require Large Scale Production

Mr. Gaitskell's own view—shared by many forward-looking persons including J. Arthur Rank—is that the way toward that desired objective is not through the Quota system; but he warns it is unlikely any Government will seek to abandon that artificial stimulant. Quota, nevertheless, won't give Britons the export films they need. Such pictures must be intrinsically worthwhile; be possessed of their own individual merit.

The Board of Trade's sometime film chief claims that haphazard production methods never will enable Britain to compete with Hollywood. Units of production, he says, must be on a large scale. No small company can hope to produce a programme—that is to say, a sufficently important *series* of films—which conditions of the export market demand.

That pronouncement sounded to Yorkshire exhibitors suspiciously like a plea of justification of the activities of their brother Yorkshireman, Joseph Arthur Rank, but Mr. Gaitskell was swift to disabuse them. He didn't want, he declared, to see a single giant producer. In his own view, there is plenty of room at the top for more than one large-scale producer; provision must be found, moreover, for a ladder—a sort of way in—for smaller companies producing less pretentious films. Maybe, he said, people who set off as directors with large companies would then start on their own; but it must not be overlooked that, in the long run, responsibility for export must rest on the larger producers.

Skilfully, the adept Mr. Gaitskell skated over any commitment of official policy on that vexed, acrimoniously discussed, question of monopoly. For he is widely tipped for Governmental office if and when the Labour Party comes into power. But said he nevertheless: "It is pretty plain that in order to provide for healthy competition among our own producers, you cannot have monopoly. Still less can you have monopoly on the exhibiting side."

See Divorcement Possibility

Making what they could of that dictum, the consensus of opinion among Yorkshire exhibitors at the meeting was that the Labour Party at least, guided by their motion picture counsellor, Mr. Hugh Gaitskell, had notions of divorcing exhibition from production.

It becomes clear, however, from the evidence of this statement that the more revolutionary of the doctrinaire proposals of the Monopoly Report—state control of the industry's finances and structure and its wholesale reorganization—are destined for polite removal to the discard even if the Socialists are called upon to form a Government.

Said Mr. Gaitskell specifically: "The industry, as far as possible, must settle its own problems."

The fulfillment of that ideal of self-government and self-regulation has been the precise aim of everyone of the industry's statesmen this long while. It might have been hoped that Mr. Gaitskell, candidate for the electorate's franchises in the Labour Party's interest, might have added a word in this regard concerning the recalcitrant attitude of the Labour Party's adherents among studio work people; they being the notoriously primary obstructive element in any scheme of self-government of the motion picture industry.

Public Should See What It Wants

But this — and significantly — Mr. Gaitskell did say: "My first major point is that the people who pay for entertainment have the right to see what they want. Producers can't make successful films otherwise."

In the opinion of many, never were truer words spoken than those.

It is time some of this country's more expansive producers, they say, were compelled by Mr. Rank, or whoever else it may be, to get out among the people for whom they purport to cater; in other words, to bring their self-important heads out of cloud-cuckoo land.

Veteran Problems Dominant Theme, Says Koerner

The dominant theme in post-war production will be the problems of the returning veteran, Charles W. Koerner, vice-president in charge of production for RKO Radio Pictures, said Monday in Chicago en route to the regional sales conference that opens next Monday at the Waldorf-Astoria Hotel in New York.



Charles W. Koerner

Declaring that this reaction was based on an RKO Gallup poll, Mr. Koerner said that RKO would curtail production of Westerns. It will continue, however, to produce medium-budgeted mystery and horror pictures.

Neither Sam Goldwyn nor David O. Selznick were buying into RKO, Mr. Koerner said. Mr. Goldwyn's distribution deal will continue until June, 1946. The deal with Mr. Selznick also includes the use of stars and directors, among them Ingrid Bergman for "Notorious," to be directed by Alfred Hitchcock, and Dorothy McGuire and Alan Marshall for "Some Must Watch."

"The Spanish Main" will be released in mid-September, in the first 1945-46 block, the producer said, and "Bells of St. Mary's" will be released in mid-October.

Pointing out that 10 of 14 stages already have been completed in Mexico City for the production of pictures in Spanish and English for release in the Spanish-speaking countries and in the United States, Mr. Koerner said that RKO would continue its program of international expansion. In that connection, he said that production would begin in London before next March on the first of two pictures to be made jointly with J. Arthur Rank. RKO will supply producers, directors and whatever other production and acting talent might be necessary to complete the features.

Plays will continue to be purchased before they are produced, Mr. Koerner said. He cited the picture rights that the company held to "The Play's the Thing," to be produced by Jed Harris; "The Legend of Sleepy," by Oscar Serlin, and "Anything Can Happen," which Max Gordon will produce.

Connecticut Cities May Extend Sunday Shows

Connecticut cities have been given the option of voting whether to extend operating time of theatres on Sunday one additional hour and a half. Operating time currently allowed is two o'clock in the afternoon to 11 o'clock at night. A bill signed by Governor Raymond Baldwin allows the period to be one o'clock in the afternoon to 11:30 at night. The new schedule would allow exhibitors to run three full shows Sundays.

New Bonesteele Theatre

Bonesteele, S. D., will have a new 450-seat theatre ready for operation in mid-August, according to Al Blakkalb, owner of the present house, the Bonesteele. The Western Theatre Supply Company at Omaha will design, build and equip the new theatre.

Ohio Censor to Resign

Kenneth C. Ray, Ohio director of education and chief film censor for the state, will resign August 15 when his term expires. His educational post carries with it the duties of censor. Mr. Ray will become director of education of the Grolier Society, Inc.

There's more than meets the eye
to those five-score beauties in
"GEORGE WHITE'S SCANDALS"
An RKO Radio Picture

A TRADITION ON THE STAGE...

Ten Times as Thrilling on The Screen!



The eye-and-earful show sensation of the season!... A dazzling musical merry-go-round spinning with reckless rhythm, thrill-styled stepping, top tunes and romance on the riotous side!...

GEORGE WHITE'S

Scandals

Starring

JOAN DAVIS
JACK HALEY

PHILLIP TERRY • MARTHA HOLLIDAY • GLENN TRYON • BETTEJANE GREER

GENE KRUPA and His Band

ETHEL SMITH Swing Organist



Produced by GEORGE WHITE • Directed by FELIX E. FEIST

Screen Play by HUGH WEDLOCK, HOWARD SNYDER, PARKE LEVY and HOWARD GREEN

Dance Numbers Created and Staged by ERNST MATRAY

RKO RADIO PICTURES

THE HOLLYWOOD SCENE

COMPLETED

MONOGRAM
Frontier Feud

PRC
Romance of the West

REPUBLIC
Sheriff of Redwood Valley

UNITED ARTISTS
Getting Gertie's Garter (Small)

WARNERS
Stolen Life

STARTED

COLUMBIA
Tars and Spars
Voice of the Whistler

MONOGRAM
Swing Parade
Rainbow Valley

PRC
Wife of Monte Cristo
How Do You Do?
Danny Boy

RKO RADIO
Tarzan and the Leopard Men (Sol Lesser)

UNIVERSAL
Scarlet Street
Bad Men of the Border

SHOOTING

COLUMBIA
Snafu
Woman in Red

MGM
The Yearling
What Next, Corporal Hargrove?
Boys' Ranch
Bad Bascomb
Hoodlum Saint

UNIVERSAL
Two Sisters from Boston
Postman Always Rings Twice
This Strange Adventure

MONOGRAM
Suspense

PARAMOUNT
Blue Skies
Bride Wore Boots
Calcutta
To Each His Own

REPUBLIC
Dakota
Don't Fence Me In
You'll Remember Me (William Wilder)

RKO RADIO
Chamber of Horrors
Cornered
Men Are Such Liars
Kid from Brooklyn (Goldwyn)
Heartbeat (Hakim-Wood)

20TH CENTURY-FOX
Smoky
Leave Her to Heaven
Enchanted Voyage

UNITED ARTISTS
Diary of a Chambermaid (Bogeaus)
Abilene (Levey)
Whistle Stop (Nero)
Duel in the Sun (Selznick)

UNIVERSAL
As It Was Before
Once Upon a Dream
Shady Lady

WARNERS
Never Say Goodbye
Man I Love
Confidential Agent
Night and Day

47 Features Are Shooting; Five Finished, 10 Started

Hollywood Bureau

Despite increasing tension in the studio strike situation, the shooting index rose to 47 last week, compared to 42 the previous week. Five features were completed, and 10 went before the cameras.

Most active among the studios to start new films during the week was PRC, which launched three: "The Wife of Monte Cristo," "How Do You Do?" and "Danny Boy."

"The Wife of Monte Cristo" is a Leon Fromkess production, directed by Edgar Ulmer. The large cast includes John Loder, Lenore Aubert, Charles Dingle, Fritz Kortner, Eduardo Cianelli, Martin Kosleck, Eva Gabor and Fritz Feld.

Harry Sauber is producing "How Do You Do?" and Ralph Murphy is directing. In the cast are Bert Gordon, Harry Von Zell, Cheryl Walker, Ella Mae Morse, Frank Albertson, Claire Windsor, Charles Middleton, Matt McHugh, Francis Pierlot, Sidney Marien, Eddie Kane, Keye Luke, and James Burke.

"Danny Boy" is a Martin Mooney production which Terry Morse is directing. "Buz" Henry and Eva March head the cast.

New Diana Productions Starts "Scarlet Street"

The recently-formed Diana Productions launched "Scarlet Street," which Universal will release. The cast includes Edward G. Robinson, Joan Bennett, Dan Duryea, Jess Barker, Rosalind Ivan, Arthur Loft, Samuel S. Hinds and Charles Kemper. Fritz Lang is the producer-director.

Another Universal film started is "Bad Men of the Border," a Western presenting Kirby Grant, Armida and Fuzzy Knight. Wallace Fox is the producer-director.

Columbia launched a musical based on the Coast Guard show, "Tars and Spars," under that same title. Commander Milton Bren is the project supervisor, and Alfred E. Green is directing. The cast is headed by Alfred Drake, Janet Blair, Marc Platt, Jeff Donnell and Sidney Caesar.

Also at Columbia, work started on the fourth of the studio's "Whistler" series, titled "Voice of the Whistler." Richard Dix and Lynn Merrick play the leads, with Rhys Williams cast in the role of the "heavy." Rudolph Flothow produces; William Castle directs.

Sol Lesser launched "Tarzan and the Leopard Men," which will be released by RKO Radio. The picture stars Johnny Weissmuller, Brenda Joyce and Johnny Sheffield, with Acquanetta in a featured role. Kurt Neumann is the director.

Monogram trained cameras on two: "Swing Parade" and "Rainbow Valley." The first is a musical starring Gale Storm and Phil Regan, with the Three Stooges, Will Osborne and his band in support. Harry Romm is producing; Phil Karlson directing.

"Rainbow Valley" is a Western featuring Jimmy Wakely, Lee "Lasses" White, and John James. Charles Bigelow is the associate producer; Oliver Drake the director.

Incidental News of Pictures-to-Come

David L. Loew and Albert Lewin are planning to follow up their production of Guy de Maupassant's "Bel Ami" with a series of films based on that author's works. It is expected that George Sanders, who is to play the title role in "Bel Ami," will star in the series, to be released through United Artists at the rate of one a year. . . . 20th Century-Fox has signed Moss Hart, New York stage producer, to a contract under the terms of which he will develop, write and direct a feature which Darryl Zanuck will produce.

Abbott and Costello will don uniforms once more in a sequel to "Buck Privates." The film, which Milton H. Feld will produce for Universal, is to be titled "The Return of the Buck Privates." . . . Lloyd Bacon will produce and direct "Barnstorming," an original screenplay based on the life of his father, Frank Bacon, as his next independent film production. Shooting will start as soon as Bacon has completed his assignment on "The Enchanted Voyage," currently in production at the Twentieth Century-Fox studio.

James S. Burkett has signed Phil Karlson to direct his next Monogram mystery, "Charlie Chan in Mexico." Sidney Toler will portray the title role. . . . Universal has exercised its option on the services of Yvonne de Carlo, who is currently co-starring with Rod Cameron in the Technicolor Western, "Frontier Gal." . . . LeRoy Mason has been signed to a term contract by Republic.

Henry King has been signed to a new contract, said to be the longest term contract ever given a director by 20th Century-Fox. . . . Charles Hoffman has been assigned to produce "Happiness" for Warners. . . . Hume Cronyn and Selena Royle are set for important roles in A. J. Cronin's "The Green Years," which Leon Gordon will produce and Harold S. Bucquet direct for MGM.

Hal Hall, who handles public relations for the Academy of Motion Picture Arts and Sciences, has been signed by the Ward Wheelock advertising agency to handle national publicity on the Masquers Club's new radio program. . . . Same Levene has been selected for a featured role in "They Dream of Home," which Dore Schary will make at RKO Radio. . . . Republic has exercised its option on the services of cowboy star Monte Hale.

De Mille Buys Rights to Neil Swanson Novel

Cecil B. de Mille has acquired the screen rights to "Unconquered," a novel by Neil Swanson, and will make it in Technicolor for Paramount release. . . . Brian Donlevy has been selected for one of the two top male roles in the Universal-Walter Wanger production, "Canyon Passage." Jacques Tourneur will direct. . . . Van Johnson will portray the central character in "The Common Sin" at MGM.

"The Iron Gate," a murder mystery by Margaret Millar, has been purchased by Warners, and assigned to Henry Blanke to produce. . . . Arturo de Cordova has been chosen for an important role in Paramount's forthcoming "Take This Woman." . . . Monogram has signed Peter Cookson to a new term contract. . . . Rita Corday and Jane Greer are set for the leading feminine roles opposite Tom Conway in RKO's "The Falcon's Alibi."

James B. Cassidy has signed Richard Collins and Anne Green to write the screenplay for his production of Lewis Browne's best-selling novel, "See What I Mean." . . . Dimitri Tiomkin has been signed by the King Brothers to create the musical score for "The Hunted," their next melodrama for Monogram release. . . . Samuel Goldwyn has engaged Fay Bainter for a featured role in his current production, "The Kid from Brooklyn."

Riskin Aiding Hollywood On Films for OWI Overseas

Robert Riskin, who recently resigned as director of the overseas film division of the Office of War Information, is working on three pictures currently being produced for the OWI for overseas distribution, it was announced in Hollywood last week. Mr. Riskin is consultant on three films which are under the supervision of Sidney Buchman of Columbia; John Houseman of Paramount and Lamar Trotti of Twentieth Century-Fox. Since his resignation from the OWI post, Mr. Riskin has been setting up his independent producing organization in Hollywood. His first production will be "The Magic City."

RANK TACKLES BIG STUDIO PROBLEM

Clears Decks to Insure "Steady Product Flow"; Ostrer May Be Chief

London Bureau

Allotted top priority in the many consultations which claimed the attention of returned voyager J. Arthur Rank was a sorting out of studio space allocation. Certainly a salutory clearing-up process was called for; else the Rank "steady production flow" plan appeared doomed to the discard.

Also, there is a feeling of considerable touchiness about the various Rank producers, which has evidenced itself in the private periodical production meetings which are a feature of the Rank setup. Trouble arose some time since over a sudden breakdown in Phyllis Calvert's health. Miss Calvert is contracted to Maurice Ostrer's Gainsborough, by whom she was "loaned" to play the feminine lead in Two Cities' "Men of Two Worlds."

Forced to Shelve Film

The actress's illness set back the production several weeks over the allotted time and Maurice Ostrer was compelled, in consequence, to put his projected "Magic Bow" film temporarily on the shelf. This is the Paganini screen life for which Yehudi Menuhin came here to record the sound track and in which Miss Calvert was scheduled to star. Mr. Ostrer refused, in the meantime, to accept any other woman in his leading role.

Delay in finishing "Men of Two Worlds" has resulted, also, in another studio switch. It had been planned that Wesley Ruggles' Technicolor film, "London Town," should start work at Denham this August. But Denham's present tenuous facilities are such that the studio cannot possibly cope with two color productions simultaneously.

Accordingly, the lately derequisitioned Sound City plant is being hurriedly reconditioned. Mr. Ruggles must make do there while Sound City's previously arranged incumbent—George King with his black-and-white film "Gaiety George"—takes over at Denham.

There is also the problem of finding house room for the first of the RKO Radio films which Mr. Rank arranged in America to make, though this will probably be allotted space provisionally arranged months ago for Victor Hanbury and Lance Comfort.

There are those on the inside who declare that Maurice Ostrer is slated to be studio dictator.

Fifteen Films in Work

A quick studio roundup reveals that 15 major films are in active production with approximately the same number either awaiting showing, or in various stages preparatory to public screening.

Here scheduled are the first mentioned 15:

To be distributed by J. Arthur Rank's Eagle-Lion or General Film Distributors are: Thorold Dickinson's "Men of Two Worlds," in work at Denham; Stanley Haynes' "Carnival," at Denham; Cineguild's "Brief Encounter," at Denham; Launder and Gilliat's "I See a Dark Stranger," at Denham; Gabriel Pascal's "Caesar and Cleopatra," at Denham; Maurice Elvey's "Beware of Pity," at Islington; Arthur Crabtree's "Caravan," at Shepherd's Bush; Leslie Arliss' "Wicked Lady," at Shepherd's Bush; Sydney Box's "The Years Between," at Riverside, and Michael Balcon's "Pink String and Sealing Wax," at Ealing.

To be distributed by Anglo-American are Vernon Sewell's "Latin Quarter," at Elstree, and Oswald Mitchell's "Loyal Heart," on location.

Associated British is the distributor for Lawrence Huntington's "Night Boat to Dublin," at Welwyn, and Harold French's "Quiet Weekend," on location. Columbia will distribute George Formby's "Remember the Unicorn," at Denham.

Six Others Ready to Shoot

At least six others are ready for the studio-floor; are scheduled, in fact, to commence work before this year's end. They include the Ruggles' musical, George King's "Life" of George Edwardes (legendary musical comedy impresario of the Nineties), John Corfield's version of Vera Caspary's "Bedelia" and Michael Balcon's "Nicholas Nickleby."

The Pascal-Bernard Shaw marathon effort on "Caesar and Cleopatra"—to date more than £900,000 (about $3,600,000) of the Rank money has been spent on the venture—appears to be drawing to a close.

We reported some time since that the turbulent ex-Hungarian planned to have a French composer do his Caesar music. Our disclosure excited indignation among Pascal critics this side; it being said that surely there were enough English musicians capable of taking on the job.

But Mr. Pascal had his way and hired Georges Aurec, famed leader 20 years since of the Paris group known as Les Sixe, composer of music for the celebrated Diaghilev Russian Ballet.

Smartly, Mr. Pascal called the turn on his critics, bidding them meet M. Aurec at a welcoming party, whereat Britain's two best known composers, Benjamin Britten and William Walton, both declared that M. Aurec was the ideal selection for the task.

The film runs now for two hours eight minutes; Mr. Pascal declaring loudly, definitely, indubitably and by all his gods that it will be seen before next Christmas.

Equipment Plan Set

In one respect, acceptable reports awaited the returning Mr. Rank; namely equipment for his studios. In secrecy, some months ago, the Rank technical and engineering forces were mobilized. Based on the investigations Ronald Neame and others made in Hollywood and on a census of studio demands, a long term manufacturing program was devised.

The investigation was quite distinct from that undertaken officially by the Board of Trade Films Division but it undoubtedly will rate official blessing, in view of the Board's publicly announced policy of refusing import licenses for any equipment which can efficiently be manufactured here.

Blueprints of several kinds of equipment were made, notably cameras, synchronizers, animators and projectors. A prototype of the Rank camera has been produced and orders given to a precision-engineering firm in Slough, hitherto engaged on aircraft component production, for the manufacture, as speedily as possible, of 50 examples of the type. Experts declare that the camera, which embodies novel devices, is the equal at least of any produced elsewhere.

As this dispatch goes comes news of an exciting project thought up by the energetic Sydney Box, who already this year has made two comparatively modest, but effective films. Mr. Box announces he will start production at the end of the year of a Technicolor screen version of "The Three Cornered Hat," one of the best known numbers in any ballet repertoire. De Falla—composer of the original—has agreed to do the music for the piece. Mr. Box has obtained facilities from the Spanish Government to shoot his exteriors in Spain.

Sir Alexander Korda began studio work on his "Perfect Strangers" April 23, 1944. By all accounts it was not an inordinately ambitious project. But none (other than the Korda staff) has seen up to this month of July 1945 the finished article. Nor to date has diligent inquiry of the Korda envoys elicited any information relevant to the date of its showing. Nevertheless, it will be sneak previewed this month.

Altschuler Named Republic Foreign Sales Manager

James R. Grainger, president of Republic Pictures Corporation and worldwide sales head, announced last week the expansion of his executive staff to implement the recently established policy of consolidating domestic and foreign sales and distribution.

The coordination of all Republic sales under Mr. Grainger, now also president of Republic Pictures International Corporation, will increase the activities of his two executive assistants. Edward L. Walton, assistant general sales manager in the domestic market, will function as Mr. Grainger's aide in the international field and Walter L. Titus, Jr., in charge of domestic branch operations, becomes general manager of worldwide branch operations.

Richard W. Altschuler, formerly sales manager for Consolidated Film Industries, Inc., has been appointed foreign sales manager. He took over his new post Wednesday.

James V. O'Gara, whose appointment to Republic Pictures International Corporation's staff was announced recently, has been appointed assistant foreign sales manager.

Integration of domestic and foreign sales activities is regarded by the company, it is understood, as a step which will establish a worldwide operation in keeping with Republic's anticipated plans for the international market. Mr. Grainger pointed out that the merger allowed for exchange of ideas and personnel trained for both markets.

Navy Prepares Four Films For Incentive Showings

The Navy's Industrial Incentive Division now has available four films for war plants and labor union showings. They are "Advance Base," the story of the Seabees who "built their way" through every major amphibious invasion since Pearl Harbor; "Okinawa," a picturization of the early phases of the campaign to win the island; "Your Mistake, Tokyo," and "The Battle Ahead," which features a message from the Secretary of the Navy and Admirals King and Nimitz. All subjects, with the exception of "Advance Base," are available in 16 and 35mm. "Advance Base" can be obtained only in 16mm.

Plan to Rebuild Theatre

M. A. Lightman of the Malco Theatres Inc., Memphis, Tenn., has applied to the War Production Board for a permit to rebuild a theatre recently destroyed by fire at Hope, Ark.

Portland Houses Sold

The Highway theatre, Portland Ore., has been sold to W. J. Jensen. Bob White, veteran exhibitor of Portland, has sold his 30th Avenue theatre to J. W. Ross.

Paramount Host to Local Showmen at New York Party

Exhibitors of the Metropolitan New York area were honored at a reception held last Monday in New York by Paramount. Held following a meeting of the New York exchange personnel, the reception climaxed a series of similar receptions which have been held in all 31 exchange centers as a prelude to Paramount's One Third of a Century Celebration.

Hugh Owen, New York and southern division manager, presided at the New York exchange meeting, at which Allen Usher, Chicago district manager and Paramount Month co-captain, gave an outline of outstanding product and told of the enthusiasm he had found during his tour of exchange centers.

Adolph Zukor, founder and chairman of the board of Paramount Pictures, and Ray Milland, Paramount star, headed the reception honoring New England exhibitors held in Boston July 25. Following the reception, Mr. Zukor and Mr. Milland were honored at a dinner given by Martin Mullin and Sam Pinanski of the M. and P. circuit.

The receptions were concluded in the western area with a meeting held in Los Angeles July 26. Cecil B. DeMille, veteran Paramount producer-director, attended, with Duke Clark, Paramount Month co-captain; George A. Smith, western division manager, and Del Goodman, district manager. A. R. Taylor, branch manager, was host at the reception, held at the Variety Club quarters in the Ambassador Hotel.

Practically all of Connecticut's independent exhibitors and circuit executives attended the One Third of a Century reception held July 27 at the Taft Hotel in New Haven. The reception was addressed by Mr. Zukor, Mr. Usher, William H. Erbb, eastern division manager; Claude Lee, director of public relations, and A. M. Kane, district manager.

Examination To Be Held For New York Censor

An open statewide examination for the position of director of the motion picture division, New York State Education Department, will be held some time in the autumn, according to the Civil Service Commission. The division reviews and licenses all motion pictures, except newsreels, screened in New York State theatres. The position of director has been filled on a temporary basis since March 1 by Dr. Irwin Conroe, assistant commissioner in the Education Department. There had been a report that the directors' post might be filled by an examination open only to Education Department employees, but this is not correct. The requirements, point rating system, and date of examination will be announced later.

Many Warner Bookings Given Extended Time

More than 90 per cent of current Warner Brothers bookings are giving the pictures extended playing time, the company said recent playdate records indicated. Among the high-bracket holdover releases in first runs is the current "Conflict" which went into general release June 20. Pre-release openings of "The Corn Is Green," which had a 14-week run on Broadway and started general distribution last week, also has been held over in more than 90 per cent of the houses. "God Is My Co-Pilot" leads the list of subsequent runs from Warners, the company said.

I.T.&T. Buys Mexican Film

International Theatrical and Television Corporation has closed a deal with Alvin Gordon of Contemporary Films for 16 and 35mm world rights to a seven-reel Kodachrome feature, "My Friend Pollito," recently completed in Mexico. Lupita Tovar will appear in added sequences to be made in Hollywood, and she will do both the Spanish and English narration for the dual version film.

FLAMES DESTROY U. S. FILMS IN BARCELONA

Fire of undetermined origin, July 24, in the Barcelona Free Port destroyed approximately 600 prints of motion pictures housed in a special film storehouse, it was learned in New York this week. Properties of all American companies were said to have been included.

Report Stock Sale By Albert Warner

Washington Bureau

Only a few transactions, and those mostly on the selling side, were reported for motion picture company officers or directors in the June summary of the Securities and Exchange Commission, released Tuesday.

Two of the largest transactions reported were made in May, the sale of 9,000 shares of Warner Brothers common stock by Albert Warner, vice-president, leaving him with 210,000 shares, and the sale of 1,500 shares of Monogram Pictures common stock by W. Ray Johnston, president, leaving him with 18,991 shares.

Transactions actually completed in June were shown in the summary as follows:

Columbia Pictures: Disposition by gift of 29 shares of common stock by Jack Cohn, vice-president, leaving him with 38,396 shares held direct and 10,871 shares held through trusts.

Loew's, Inc.: Sale of 2,000 shares of common stock held through a corporation by David Bernstein, vice-president, leaving 55,150 shares so held, and sale of 800 shares by William A. Parker, director, leaving him with 1,000 shares.

Monogram Pictures: Sale of 600 shares of common stock by George D. Burrows, leaving him with 33 shares; purchase of 1,000 shares by Paul Porzelt, who held no Monogram securities when he became a director May 22.

Universal Pictures: Exchange of 311 warrants for 311 shares of common stock by Preston Davie, director, who held 4,000 shares of stock and 2,409 warrants at the close of the month.

Hilton Promises Better Equipment After War

Better cameras and better equipment for projection machines, including both amateur and professional as well as better lenses for cameras of all types will be assured following the end of the war, according to Homer Hilton, general sales manager of Argus, Inc., who spoke before about 300 exhibitors and distributors in Boston recently.

"World War II has definitely exploded the myth that the finest cameras, lens and projection instruments were made in Germany," said Mr. Hilton. He gave Army ordnance officials as authority for his statement that material now produced in vast quantities by American manufacturers is far superior to any made in Europe.

New camera lenses will be coated, said Mr. Hilton, to assure greater speed and a reduction of glare. He warned against purchasing surplus material in camera supplies from the Government, saying much of it was outdated film by from six months to two years and that some of the film had been to Australia and returned.

Columbia Signs Jacobs to Train Film Writers

Lewis Jacobs, author of "The Rise of the American Film," has been signed by Columbia Pictures to conduct a training school for motion picture writers. The division, which will be under the supervision of Eve Ettinger, will recruit writers from colleges, the theatre, the novel and short story fields, and train them in the technique of motion picture writing. Writers will be given instruction in a school setup similar to that instituted for actors.

Films Big Factor In Re-education Of War Prisoners

The Army indicated this week in Washington that motion pictures were playing an important part in the re-education of German prisoners of war in camps in this country.

The re-education program began in secret before the end of the war in Europe. Now it is revealed that the War Department publishes a daily paper for German prisoners and German translations of American books, formerly banned by the Nazis, in a "workshop" camp in Rhode Island.

By arrangement with Hollywood producers, 16mm prints of selected pictures have been prepared and exhibited in the 150 main prison bases and the approximately 300 branch camps in the United States. German prisoners are charged 15 cents admission. Attendance is voluntary. The only compulsory show was the exhibition of the German atrocity films.

Among the films already selected for the prisoners are: "Captains Courageous," "Going My Way," "Here Comes Mr. Lincoln," "The Sullivans," "His Butler's Sister," "Kitty Foyle," "Stagecoach" and "The Westerner."

It is also planned to show several films based on the war against the Japanese. These will include: "A Guy Named Joe," "Thirty Seconds Over Tokyo," "Guadalcanal Diary," "Purple Heart," "Gung Ho" and "Marine Raiders."

The War Department is also exhibiting a few German pictures showing Germany before the war and several Office of War Information documentaries.

Officers in charge of the re-education program say that attendance at the films is very good. Neither the films nor the books are used for propaganda purposes.

Summer Theatres Again Flourish in New England

Summer theatres, most of which were closed for the past three years, are flourishing again in New England.

Among the most important now operating near Boston are: Bass Rocks theatre at Gloucester; Ogunquit Playhouse at Ogunquit, Me.; Forbes theatre at Rockport, Mass.; the Valley Players at Holyoke; Lakewood theatre, Lakewood, Me.; Emerson College Playhouse in the heart of Boston's Back Bay district; Cambridge Summer Playhouse, Cambridge, Mass.; Newport Casino theatre, Newport, R. I.; The Quincy Players, Quincy, Mass., and the Worcester Playhouse at Worcester, Mass.

Legitimate theatre openings scheduled for Boston in the near future are: "For Pete's Sake" at the Plymouth theatre, August 27; "Devils Galore" at the Wilber, August 27; "Life With Father," return engagement at the Colonial, also August 27; "Therese" at the Plymouth, September 10; "Mr. Strauss Goes to Boston," at the Shubert August 13, world premiere; "The Spider" at the Cambridge Summer Playhouse, July 29. "Springtime in Brazil" and a return of the "Tempest" are booked for early engagements at the Boston Opera House.

Photographic Society Plans Exhibition in Rochester

Photographers from all parts of the country have been invited to take part in the 1945 exhibition of photography arranged by the Photographic Society of America. The exhibition will take place in Rochester beginning November 4. All prints must be received by George Scott, Rochester Museum of Arts and Sciences, by October 14. The four sections of the exhibition are: pictorial section for black and white pictorial prints, color section for color slides and color prints, nature section for all types of photography of nature subjects and a technical section for black and white and color photographs showing technical applications of photography.

Strong Rivals in Foreign Market Seen by Lowe

American film companies can look after the war for competition in the foreign sales field from such sources as Russia and the smaller European and Middle East countries, according to Al Lowe, general manager in South Africa for United Artists.



Al Lowe

Having recently completed a 50,000-mile trip by air, Mr. Lowe is now in New York after visiting India, China, Palestine, Egypt, Iran and Iraq.

During his trip, Mr. Lowe learned that Russia was considering going in for distribution on a worldwide basis. He learned unofficially that Russia was so anxious to enlarge its markets that it was willing not only to moderate the political propaganda found in many Russian films, but was willing to finance the building of new houses. According to Mr. Lowe, Russian interests will lend money, for long terms and at low interest rates, for the construction of new theatres, the only proviso being that the houses devote 15 per cent of their playing time to Russian product. Mr. Lowe said that Russia was trying to enter both the Western and Eastern Hemispheres.

Russian product, he pointed out, already was popular in Palestine.

In regard to the production activity of those countries which heretofore have had little or none, Mr. Lowe said that American interests could expect many difficulties from various governments which are expecting to make their own pictures.

Many countries, he said, had learned during the war that they were capable of turning out their own product. During the war they made propaganda pictures and now they feel that they can expand.

Egypt, for example, he said, is producing a great many local features and shorts for native consumption. Production has reached a new peak in India, with producers widely distributing a newsreel-documentary combination type of film over wide areas. Production soon may start in South Africa because of the large-scale agitation for Afrikaans-speaking films. Mr. Lowe indicated that because of this increase in production, many new governmental controls could be expected in the future. He complained that these controls could not be combated if the American companies did not cooperate more closely than at present.

Mr. Lowe praised the public relations offices of the U. S. Army and the information offices of both the British and Americans for their help to the industry in the foreign field.

Expect Further Relaxation Of Export Restrictions

Further relaxation of wartime restrictions on the export of motion picture equipment is expected to be announced in the near future by the Foreign Economic Administration in Washington in line with the recent announcement of the revocation of the requirement for individual licenses for the export of certain commodities to the Middle East.

It is expected that within the next few months most commodities will be made freely exportable to practically all except enemy and enemy-influenced destinations, subject, of course, to shipping limitations and other restrictions of foreign countries.

In its order opening the Middle East market, the FEA continued the controls on the export of 35mm cameras and projection and sound equipment, but provided for general licenses for the shipment of repair parts, projection arc lamps, motion picture screens and eight and 16mm equipment.

The Fox and the Grapes

From the New York Times, July 19, 1945:

LONDON, Thursday, July 19.—The Times of London said today that Hollywood during the war had failed to understand what German occupation meant in the countries overrun by the Nazis. In a lengthy editorial on American movie-making, the paper said:

"George Moore once compiled an anthology of what he considered to be 'pure' poetry, and 'pure' cinema, always rare and becoming rarer, has been—Mr. Walt Disney and Mr. Orson Welles apart—almost entirely the product of Continental studios, French, Russian and pre-Nazi German.

"Hollywood likes to get her material at second hand from books and plays, and while occasionally condescending to portray the American scene shows an insatiable desire to attempt to interpret Europe according to her own peculiar ideas. Her efforts are generous in intention, and perhaps effective, but as propaganda, to show the countries of Europe under German occupation, were pitiful not only in their lack of insight into the meaning of occupation but also of the power to create the feel and flavor of the cities, Brussels, Prague, Oslo and Paris, where the action was supposed to be taking place.

"England has an irresistible attraction for her, but Mrs. Miniver is a rose which does not easily transplant, and England, as Hollywood is accustomed to present her, is little more than a quaint affair of lath plaster and misconception."

A hungry fox stole one day into a vineyard where many bunches of grapes hung ripe and ready for eating. But, as luck would have it, they were fastened upon a tall trellis, just too high for Reynard to reach. He jumped, and paused, and jumped again in the attempt to get at them. But it was all in vain. At last he was fairly tired out, and thereupon, "Take them who will," he cried, "the grapes are sour." — *Aesop's Fables, Oxford University Edition,* 1925.

HOWEVER—

From the New York Sun, July 19, 1945:

POTSDAM, July 19 (A.P.).—Capt. Chester Parker of Emporia, Kan., is making a name for himself in Potsdam as salesman of American goodwill to the Red Army.

Parker, a Special Services officer for the American garrison, invited Russian guards to see American films, with a Russian-speaking master of ceremonies translating the dialogue.

After the first showing the Russians asked for more. Now it's a nightly affair, and will continue to be, the captain said, unless the master of ceremonies loses his voice.

Warner Connecticut Circuit Awaiting Action by MPTO

The Warner theatres headquarters for the Connecticut zone is awaiting word of committee action on the application of the circuit for membership reinstatement in the Motion Picture Theatre Owners of Connecticut at New Haven. The state theatres withdrew from the exhibitor organization last year when the national circuit pulled out of the Motion Picture Theatre Owners of America, with which the Connecticut unit was affiliated.

Confirming the application, Warner home office executives said Monday in New York the action was in line with the policy of the Warner Brothers Circuit Management. When the national circuit withdrew from the MPTOA, each zone operation was given the right to rejoin its local or state organization.

Operating under the supervision of I. J. Hoffman, zone manager headquartering at the Roger Sherman theatre in New Haven, the Connecticut circuit comprises 31 theatres.

Herman M. Levy, executive secretary of the exhibitor association, with headquarters in New Haven, declined Monday to confirm or deny the report that the circuit had applied for membership.

Harman Making Feature

Hugh Harman is proceeding with his first feature length film, combining cartoon and live action under a process which he calls "Animaction." The subject is "Man, the Builder" which entered the sketching rooms in Hollywood this week. Employing the same method, Mr. Harman has completed a series of shipbuilding films for the Office of Education under direction of Robert Y. Allen. Next will be a series of medical subjects.

Honor Loew Veterans

Honorary discharge emblems have been placed on the Loew's-MGM-WHN honor roll, in the lobby of Loew's State building, on Broadway, New York, opposite the names of the 172 men and women who have been discharged with honor from the armed services.

Disney Proposes Recapitalization

As the first step in its plan of recapitalization, Walt Disney Productions has called a special meeting of stockholders for August 23 in Hollywood to pass on proposals to amend its articles of incorporation, the company announced last week.

The recapitalization plan involves an offer to all preferred stockholders to exchange each share of preferred stock for $10 principal amount of the company's four per cent debentures, Series A, due July 1, 1960, and two shares of the company's common stock.

In a letter to stockholders, Walter E. Disney, president, disclosed the following proposals, among others for amending the articles of incorporation:

1. To increase the authorized number of shares of the company's common stock from 600,000 shares to 1,000,000 shares.

2. To increase the authorized number of directors from six to seven.

3. To permit the issuance of $2,500,000 principal amount of debentures, of which $1,550,000 principal amount will be offered to the preferred stockholders.

4. To eliminate the fixed sinking fund payments required after April 1, 1945, for the retirement of the preferred stock.

5. To change the voting rights of preferred stockholders to provide that they may elect one member of the board of directors so long as 10,000 or more shares of preferred stock are outstanding.

No members of the Disney family, it is reported, have sold or propose to sell any of their common stock. Since the common stock is closely held, it has not quoted market value. However, in May, 1945, Atlas Corporation, a large preferred stockholder, purchased from the company for investment at $10 a share, 25,000 shares of the company's common stock and took an option on 25,000 additional shares exercisable at $12.50 per share on or before December 31, 1949.

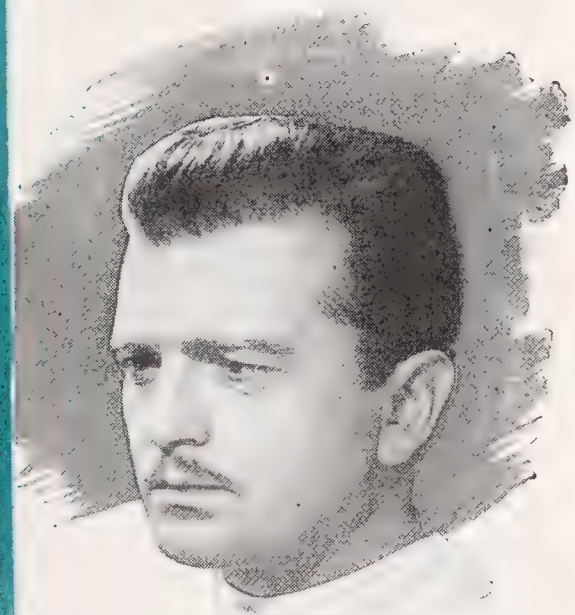
MURDER



Jealousy

with Love!

Suspicion...distrust... and then something worse in this psychological thriller packed with suspense!



A Republic 10th Anniversary Picture ...full of Crowd Appeal!

Starring

JOHN LODER · JANE RANDOLPH

with

KAREN MORLEY · NILS ASTHER

Produced and Directed by GUSTAV MACHATY

Screen Play by ARNOLD PHILLIPS and GUSTAV MACHATY

Based on an original idea by DALTON TRUMBO.

A REPUBLIC PICTURE

Arctic Unit Learns Some Sub-Zero Camera Tricks

by W. M. GLADISH
in Toronto

With the war in Europe concluded, the film industry in Canada has one of those "Now It Can Be Told" stories regarding semi-technical wartime developments to be added to the recent revelations in other fields.

The particular angle of this story deals with the experience of a motion picture camera unit which was assigned to sub-Arctic training exercises of Canadian troops not only to obtain a visual record of military operations, but to gain knowledge through actual use of photographic equipment in extremely cold conditions and under light and atmospheric peculiarities of the North Country. The operations were of vast proportion over periods as long as five months during the winter of 1944-45 while the area comprised an expanse in Northwestern Canada, details of which have just been lifted by an official source.

Production and technical problems encountered by the unit have been unfolded by Joseph Gibson, veteran cinematographer of the National Film Board, Ottawa, who was in charge of the filming expedition in cooperation with the Canadian Eskimo Force. Many of his findings were of interest to technical specialists of the film producing companies as well as laymen within the business.

Had to Start from Scratch

The party had to start from scratch, he reported, because there were variances from preliminary study of technical and mechanical subjects, such as metallic contraction in extreme cold, moisture absorption of emulsion, light ratios under the Arctic sun and snow reflection, and lens elements below zero Fahrenheit.

As a first precaution cameras had been "winterized," but it was soon found they would not run up to speed. The original grease was replaced by the new aviation "Hi-Lo" product which had been developed for variable-pitch propellers in extreme conditions. This grease does not run at 200 degrees above zero and remains soft at 70 degrees below the mark.

Regular zero oil stiffened the camera mechanism at very low temperatures and the best substitute proved to be kerosene with 10 per cent of refrigerant oil. This had to be renewed frequently because of evaporation.

Mr. Gibson says it was found necessary to oil the diaphragms frequently, otherwise they would freeze solid, while strips of felt had to be placed in nooks and corners within the camera to prevent the spread of thin oil throughout the camera and into the film. The absorbing elements had to be replaced at frequent intervals.

The lenses had to be cleaned occasionally with gasoline to remove oil creepage.

Lenses Useless in Extreme Cold

With the mercury at 35 degrees below zero or lower, the large-diameter fast lenses became useless, Mr. Gibson said, because the cement in the lens parts broke down and sometimes crystallized, giving the effect of rainbows or fine cobwebs. These lenses were the 4 in. F2, 6 in. F2.9 and 8 in. F3.5. The solution here was the use of similar focal lengths with F4.5 and F5.6 lenses. Being of smaller diameter, they were not subject to so great contraction.

Difficulties encountered in the strong northern light, sometimes attaining 1,400 foot-candles, resulted in the adoption of a plan to have the exposure meters half covered and readings doubled to obtain correct exposures. A G-filter was superimposed over a 5N5 to reduce light values to normal without excessive over-correction of color values. Mr. Gibson said this combination gave a very good texture to the snow shadows.

Spring-wound hand cameras were a source of trouble, motor-driven camera batteries froze and stalled, and the old hand-cranked Field Akeley camera stood up best of all.

There was another problem in the loading and unloading of magazines at 40 below. All equipment was kept at outside temperature continuously to avoid frosting and sweating when brought into a warm tent. For the changing of magazines, nylon gloves issued to the Medical Corps were found to be the answer but the cameramen had to work fast in a changing bag even with these gloves. After unloading, the hands had to be withdrawn from the bag to be warmed before proceeding with the loading.

Cold Chipped Off Fingernails

Because of extreme temperature, Mr. Gibson reported, fingernails chipped off to the quick and the resulting tenderness made hard work of the necessarily quick loading procedure. The nylon gloves were worn under heavy outer gloves for comfort and facility.

With rubber latex on the fingertips of the nylon gloves, they were also practical in the adjusting of the lens focus and diaphragm. Another important adaptation was the chamois face-mask which was issued by stores to the troops generally. The mask was very useful in preventing the freezing of the operator's face to the camera.

Such were some of the significant details on camera problems and shooting technique which were added to existing knowledge through the extensive operations in the northern clime. The information has been passed on by Mr. Gibson for the benefit of all.

Despite difficulties, 120,000 feet of film were shot during the winter months Down North and Mr. Gibson said a surprisingly high percentage of this footage was most valuable as a matter of record.

Jenkins Raises Record Sum For Georgia Paralysis Fund

William K. Jenkins, president of the Georgia Theatre Company, has been commended by the Georgia State Chapter of the National Foundation for Infantile Paralysis for his work as state chairman of the 1945 Appeal to Fight Infantile Paralysis. Under Mr. Jenkins' leadership, the state chapter pointed out, the 1945 appeal brought into the treasury of the chapter the largest sum of money ever raised in the state. Mr. Jenkins agreed to serve as chairman at the request of Governor Ellis Arnall.

Dillinger's Sister Sues

Mrs. Audrey Hancock, sister of the late John Dillinger, has filed suit in the Indianapolis Circuit Court to enjoin Monogram from exhibiting the film, "Dillinger." She asks $500,000 damages for "mental anguish."

Reopen Atlantic City House

S. William Ford, who has operated the Lyric theatre, Atlantic City, N. J., for the past 25 years, has reopened the house after six months of inactivity caused by a fire in the furnace room.

Foresees Boom in Mexican Building

The expansion of the Mexican industry, for a generation to come, will be concerned principally with the building of theatres in new locations, according to Gustav Mohme, president of Clasa Mohme, Inc., New York, distributors of Mexican films.

Recently returned to his New York offices from Mexico, Mr. Mohme said that the Mexican industry customarily had been very active in contacting and developing new outlets. After the war he sees a much more intense program of theatre building since, he pointed out in an interview last week there was a potential audience of approximately a hundred million people in Mexico and South America still to be reached. Much of the building program,. he believes, will be carried out in locations which previously had not supported theatres.

Mexican product, he observed, had made tremendous strides in quality of production during the past year. He believes the reason for this to be the increased salaries for both actors and directors. "It's a psychological thing," he explained, "if the director persuades the producer he's worth more then he has to make a better picture to persuade himself that he's worth more." Production costs have risen to between a million and a million and a half pesos for each feature, but the results merit the added expense, he believes.

Production was resuming at Mexican studios last week and was nearing pre-strike production levels, according to Mr. Mohme. He pointed out that the National Cinematographic union's decision to postpone its strike, as requested by the Federal Board of Conciliation and Arbitration, meant almost the same thing as a settlement of the strike. He looks for an early solution to the difficulties between the National union and the Motion Picture Production Union, which the players dominate.

Asked his opinion of the value of dubbing, Mr. Mohme replied with: "I don't believe it's worth anything. It's value as a sales factor is zero."

He said that Mexican audiences went to the theatre to see a certain star or a certain type of picture and disregarded dubbing.

Warners Add Two Men to Field Exploitation Staff

Mort Blumenstock, eastern director of advertising and publicity for Warner Brothers, has added two more men to the field exploitation staff, bringing the number to 22, highest in the history of the department. George L. Bannan, formerly a theatre manager and publicity man, has been engaged to work out of Denver. Edward L. Schoen, former Chicago newspaperman and advertising executive, is the other new addition, with his assignment not definitely set as yet. Both Mr. Bannan and Mr. Schoen are now in New York conferring with William Brumberg, who supervises the field staff.

Foreign Company Formed

Foreign Screen and Radio Service has been organized with headquarters in New York and plans production and distribution of commercial shorts, trailers and radio transcriptions abroad, according to Eliane Henne de Alban-Mestanza, who heads the new organization. With production facilities in New York and outlets in all Latin American countries, Foreign Screen and Radio Service will offer export advertisers a complete service, the company has announced.

Rivers Sells Theatre

The Plaza theatre, Waitsburg, Wash., has been sold to Mr. and Mrs. Earl Crossler by Edward Rivers, who has moved to Portland, Ore., to become resident manager of PRC Productions.

Buys Cincinnati Site

Charles Ackerman, operator of the suburban Glenway and Sunset theatres in Cincinnati, has acquired a suburban site on which he will build a new house as soon as conditions permit.

"Such cyclonic drama



may well start a cycle"

There is always a big market for something unusual on the screen, especially when the unusual material is so well produced.

Universal is quite proud of the picture "Uncle Harry" which is made from the play that shocked Broadway.

There hasn't been a picture like "Uncle Harry," but we have no doubt its success will encourage the making of similar ones. Pictures like "Uncle Harry" create cycles.



George Promises Tax Reduction After Jap Defeat

Senator Walter F. George of Georgia, chairman of the Senate Finance Committee, predicted this week tax reductions of from $18,000,000,000 to $27,000,000,000 in the first year after the defeat of Japan.

Stating that tax relief must first be granted to corporations, Senator George indicated that individuals would benefit under the first post-war tax legislation.

Indications in government circles are that excise taxes paid by the public directly, such as the theatre admissions levy, will be reduced in line with the expected lower national income.

Senator George revealed that studies were under way of the post-war tax situation. The Joint Committee on Internal Revenue Taxation will continue its studies through the Congressional recess. When Congress reconvenes, he said, both the Senate and House Tax Committees would hold hearings.

Federal internal revenue collections from all sources during the fiscal year ended June 30, 1945, were $43,793,339,387, or $3,674,519,579 more than the previous year, a preliminary statement of the Internal Revenue Bureau disclosed.

Says Government Ready For Griffith Trial

Denying reports that he had ever intended to seek a delay in the case to prepare for the New York Consent Decree case scheduled to go to trial October 8, Robert L. Wright, assistant attorney general, said Monday in Washington that the Government would be ready to proceed with the Griffith anti-trust case in Oklahoma City when it came before the court there September 10. Mr. Wright will attend a portion of the Oklahoma City trial, which will be handled for the Department of Justice by Posey Kime and Milt Kallis when he has to leave for other activity.

Hillside Anti-Trust Suit Settled Out of Court

The Hillside Amusement Corporation's anti-trust suit against eight film companies was settled out of court in New York July 26 when papers were signed which reportedly involved a six-figure settlement. The company originally had asked for $900,000. The action, originally filed in 1941, charged conspiracy to restrain trade in the distribution of film to the corporation's Mayfair theatre, Hillside, N. J.

Filmedia Has Documentary On "Greater Victory"

United Specialists, Inc., have prepared in cooperation with the National Conference of Christians and Jews a documentary film in narrative form concerning the evils in totalitarian doctrines. Designed for showing in theatres and by private groups, the picture will be released in 16mm and 35mm by Filmedia Corporation. No release date has as yet been set. Written by Oscar Ray, the story concerns the interdependency of a priest, a rabbi and a pastor. The film runs 22 minutes.

Joins Chicago Circuit

Carl Goodman has entered into partnership with the Harrison and Goodman Circuit, Chicago. The son of the late Julius Goodman, he was a civilian worker for the Navy until his father's death. The circuit operates five theatres on the West Side.

To Reopen Charlotte House

The Savoy theatre, a Negro house in Charlotte, N. C., which has been closed for several years, will reopen September 1. The Bijou Amusement Company, Nashville, Tenn., which operates the theatre, will remodel it.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 95—MacArthur leads Australian troops invading Balikpapan. . . . Churchill beaten; Britain goes left in labor landslide. . . . Names in the news. . . . Sports.

MOVIETONE NEWS—Vol. 27, No. 96—Bomber crashes into Empire State Building. . . . Saga of warships in fight against Jap Kamikazes. . . . America facing crisis in railroad transportation. . . . Keeping fit. . . . G.I.'s on French Riviera. . . . Newsette.

NEWS OF THE DAY—Vol. 16, No. 293—Exit Churchill. . . . Yanks in Germany execute Nazi civilian war criminals. . . . Home canning urged in U. S. food shortage. . . . Borneo aflame. . . . Balikpapan taken. . . . Veterans relax with art.

NEWS OF THE DAY—Vol. 16, No. 294—Plane crashes Empire State. . . . Jap suicide planes hit battleship and carrier. . . . G.I.'s head from Europe to Pacific. . . . Railroads need men to help speed victory. . . . Yanks find Riviera a paradise. . . . Canadian women keep figures.

PARAMOUNT NEWS—No. 96—Attlee Becomes Prime Minister. . . . More home canning needed. . . . Churchill—hail and farewell. . . . Battle for Balikpapen.

PARAMOUNT NEWS—No. 97—New stamp honors F.D.R. . . . Railroads need your help. . . . Skyscraper tragedy, bomber hits Empire State Building.

RKO PATHE NEWS—Vol. 16, No. 98—Invasion of Balikpapan. . . . Churchill defeated; Attlee and labor win. . . . Latest films on Big Three meeting in Berlin. . . . A Nazi war criminal meets death. . . . Secretary Anderson asks home canning.

RKO PATHE NEWS—Vol. 16, No. 99—Kamikazes hit *Nevada* and *Ticonderoga*. . . . Plane crashes into Empire State Building. . . . Millions of displaced persons migrate home. . . . France base feeds men to the Pacific. . . . Railroad men needed for war job.

UNIVERSAL NEWS—Vol. 18, No. 419—Churchill defeated by Attlee. . . . MacArthur invades Borneo. . . . Vinson, Secretary of Treasury. . . . Anderson urges canning. . . . John W. Snyder sworn in. . . . Executing a Nazi. . . . Floods in New Jersey.

UNIVERSAL NEWS—Vol. 18, No. 420—Bomber hits skyscraper in heavy fog. . . . GI Joe is millionaire for a day. . . . Help wanted on railroads. . . . U. S. ships fight off Jap planes. . . . Try this on your bike.

Majors File Suit On Percentages

Five major companies have filed suit in the U. S. District Court, Boston, against Irving Green and four corporations operating the Collidge theatre, Watertown; Melrose, Melrose; Park, Everett, and Fellsway, Medford, all in Massachusetts.

Each of the plaintiff companies—Warner Brothers, RKO Radio, 20th Century-Fox, Loew's and Paramount—charges the defendants made fraudulent box office reports on grosses received on percentage pictures exhibited at the defendants' theatres.

It is charged in each complaint that the defendants carried out "a plan and design" of furnishing "intentionally false and inaccurate statements" of gross receipts obtained on many percentage pictures and the companies further allege that the exhibitors "induced checkers to join with them in the falsification of percentage reports."

Among other charges the plaintiff companies make are these: the exhibitor allegedly misrepresented receipts on percentage pictures to obtain lower terms of payment on future deals; books and records submitted by the exhibitors to the companies allegedly did not contain a full and accurate statement of the number of admissions and the gross receipts.

Each distributor asks that the court restrain the defendants from disposing of or altering any of the theatre records pending audit and accounting and that the court order the exhibitors to permit an examination of the books and records.

Gloria Anti-Trust Action Is Ended by Settlement

The Gloria theatre, New York, anti-trust action against 20th Century-Fox, RKO, Universal, Paramount, Warner Brothers and the Randforce circuit, was terminated last week with a settlement. The action was filed in 1942 by the 395 Amusement Corporation, in Brooklyn, charging that the distributors had transferred first runs from the Gloria to the Clinton.

No Adverse State Legislation in 44 Sessions

There was no legislation adopted in 44 state legislatures which met this year that was of a discriminatory nature affecting the industry, it was reported this week from Washington. Only one other legislature is still in session.

During the sessions in the 44 states there were more than 50 bills introduced which dealt with admission taxes, divorcement, reel taxes and various other regulations, but in every instance the bills were blocked by representatives of the industry.

Probably the most definite victory was gained in Colorado, when an admission tax, which had been in force, was repealed.

The Missouri legislature, which is the last to remain in session, is concerned primarily with the revision of the state constitution. It has recessed until September.

Massachusetts was the last state in which action was pending of interest to the industry. This state proposes to grant a bonus of $100 to returning servicemen and hopes to finance the measure, in part, by taxing admissions. However, the legislature adjourned July 15 before the committee in charge of the bill was able to report.

Exploitation Contest for New International Film

To augment the sales and merchandising campaign of "Tomorrow Is Forever," William Goetz, president of International Pictures, has called for suggestions from exhibitors, buyers, bookers, advertising managers and circuit heads throughout the country. One hundred prizes have been set up, including a total of $2,500 in cash for the best ideas. A special section of the press book for the film, which stars Claudette Colbert and Orson Welles, will be reserved for showmen's ideas and special credit given those submitting acceptable suggestions.

Mr. Goetz said he hoped the contest would help stimulate a return to post-war showmanship which could be an important factor in maintaining present high box office levels during the coming post-war business adjustment.

The film, scheduled for late autumn release, was directed by Irving Pichel and adapted from Gwen Bristow's novel which ran in *The Ladies Home Journal*.

Finestone to Hollywood Paramount Publicity

Alfred L. Finestone, former motion picture business journal editor and writer, for the past three years in charge of Paramount trade journal publicity at the New York home office, has been assigned by Robert M. Gillham, director of advertising and publicity, to the staff of George Brown, studio publicity director. Scheduled to leave New York Friday, he reports in Hollywood for assignment August 13. Mr. Finestone joined Quigley Publications as correspondent in Kansas City in 1931, moving to the staff in New York in 1935. He resigned as managing editor of *Motion Picture Daily* in 1940 to join Paramount. He was assistant director of publicity for the industry campaign committee in the Seventh War Loan.

Launch U.S.S. Kennedy, Jr.

The U.S.S. Joseph P. Kennedy, Jr., was launched at Quincy, Mass., July 26. The 2,200-ton destroyer was named in honor of the eldest son of the former Ambassador to the Court of St. James's and one time film executive. Joseph Kennedy, Jr., was killed in action in the European theatre.

Plan Knoxville Theatre

The City Planning Commission, Knoxville, Tenn., has granted a zoning permit to Jack Comer and William Dunbar for the construction of a 1,000-seat theatre, to be built as soon as possible.

'Eddie" Premiere Held in Columbus

With the "Captain Eddie" premiere held in Co-nbus Wednesday, two other premieres are sched-ed for next week: Warners' "Christmas in Con-cticut" will have its Connecticut statewide open-g August 8, and Warners' "Pride of the arines" will open in Philadelphia on the same te.

The two leading American aces in the European eatre of World War I and II met in Columbus the "Captian Eddie" premiere, a 20th Century-x release. The fliers were Captain Eddie Rick-backer, World War I ace, whose life is drama-ed in the film, and Lt. Col. John C. Meyers, ose 37½ planes record in this war tops Captain ckenbacker's by 11½. Prior to the screening, bute was paid to Captain Rickenbacker for his ntributions to the nation and aviation, in a mes-ge from General Henry H. "Hap" Arnold, com-nding General of the Army Air Forces.

In a coast-to-coast radio address carried on "We, the People" show, broadcast over CBS, vernor Frank J. Lausche, of Ohio, Sunday night oclaimed Wednesday "Captain Eddie Day."

The degree of Doctor of Laws was granted July to Captain Rickenbacker by Capital University, lumbus, Ohio.

Appearing nationally on the nation's newsstands ugust 3, the *American Magazine* was to feature five-page story signed by Capt. Rickenbacker, led "I Live for Tomorrow."

Sunday, Governor Raymond Baldwin of Connec-ut is to appear as guest on the "We, the People" oadcast on the CBS network. The program will devoted to the yuletide party for redeployed diers to be staged in Norfolk, Conn., on August Barbara Stanwyck, star of the film, will speak the program from Hollywood.

The Northeast Chamber of Commerce, the nerican Legion and seven newspapers embracing e northeast section of Philadelphia and covering population of 1,000,000 have joined in the pro-am marking the world premiere of Warners' Pride of the Marines" at the Mastbaum theatre ugust 8. This is the section of the city where Schmid, hero of the film, was born and worked fore joining the Marines. In his honor, the sev-newspapers will carry special Al Schmid Day ctions, and will also distribute several thousand lf-sheets for window display.

KO and Mutual Arrange oint "Falcon" Promotion

A nationwide tieup has been made by RKO adio Pictures with officials of the American afety Razor Company and the Mutual Broad-sting System on behalf of the RKO "Falcon" ries and the radio program, "The Adventures the Falcon," to provide for mutual promotion theatres and radio stations. RKO now an-ounces an exhibitor contest with prizes to be warded for the best promotion campaigns to be ared by theatre managers and the publicity and erchandising departments of participating radio ations. The contest started with the premiere "The Falcon in San Francisco" at the Rialto eatre, New York, July 20 and will continue to ecember 31. War Bonds will be awarded as rizes.

ell Acquires Six Films

Bell Pictures Corporation has acquired for the uffalo and Albany territories the Selznick pic-ures, "Prisoner of Zenda," "Tom Sawyer," "Gar-en of Allah" and three Joe E. Brown pictures roduced by David E. Loew. Bell will open an xchange in Buffalo, but will serve the Albany erritory out of the New York exchange.

Closing Albany Theatre

The Capitol theatre, Albany, which during its 5 years has played films and offered other forms entertainment, will be converted into a public arage. W. W. Farley, owner of theatres in chenectady and Albany, has applied for the build-ng permit to make the change.

Butcher Resigns CBS Post; Katz Gets Research Job

The Columbia Broadcasting System announced last week a resignation and a promotion within the company. Captain Harry C. Butcher, USNR, vice-president of CBS, has resigned his post and Oscar Katz has been named associate director of research for the network.

Captain Butcher, who has been on leave serving as naval aide to General Dwight D. Eisenhower, has resigned to write a book on his experiences under the General, with whom he served from the invasion of North Africa through the final German surrender. He has been with CBS since 1930 as director of the network's Washington office. Under an interim arrangement, Captain Butcher will act as consultant to CBS on public relations and related matters.

Mr. Katz, formerly assistant director of research for the network, has been with CBS since 1930 except for a 10-month period with the Office of War Information and the Office of Facts and Figures. He has written extensively on television and the educational aspects of radio.

PRC Appoints Miller District Manager

Joseph J. Miller has resigned as Albany branch manager of Columbia to become district manager for PRC, supervising Albany, where an office is to be opened, Buffalo, Cleveland, Cincinnati. He assumed his new post Tuesday. Holbrook Bissell, Albany territory salesman for the past 18 months, succeeds Mr. Miller at Columbia. Mr. Bissell worked in the Albany zone once before. A second Columbia salesman, Edward Hochstim, is scheduled for promotion and transfer to St. Louis. For the time, Mr. Miller will have headquarters in Albany.

Universal Names Blake

William B. Blake has been appointed eastern story and talent head of Universal Pictures, it was announced last week. Mr. Blake was a reader with Universal from 1935 to 1936, then was associated with the Federal Theatre, radio station WFAS and with MGM as a reader.

Radio Moves to Reconvert Soon

Despite the continuance of heavy war orders, the radio industry is soon to enter its first phase of reconversion, according to the Radio Manufacturers Association. No great flow of radio receivers to consumers was expected, however, before late autumn or winter, the association said.

War Production Board rules, under which radio manufacturers who have experienced heavy cutbacks in military contracts may resume civilian production on a "spot" basis are not expected to qualify many manufacturers for two to three months. After that time the "spot" plan may be discarded in favor of revocation of the WPB limitation order barring civilian radio production, RMA reports.

Radio and electronic equipment war orders for the third quarter (begun July 1) are expected to run only about $12,000,000 a month under the 1945 requirements for a two-front war, according to information given RMA. However, the outlook for autumn and winter is still uncertain because of changing military requirements. There is general agreement that the radio industry will get into civilian production quickly once given the "green light," and enough components to fill war orders and make home sets as well.

Brown Back on Job

Edmund Brown, first member of the New York Strand's executive staff to enlist for military service, also is the first to return to the theatre following his discharge. He has been appointed assistant manager by Zeb Epstin, managing director of Warners' two Broadway theatres, the Strand and Hollywood.

Koegel's Daughter Marries

Ruth Ann Koegel, daughter of Otto E. Koegel, 20th Century-Fox counsel, was married July 26 to Lt. John B. MacCreery, AAF, at the Koegel home, Granite Springs, N. Y.



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COUNTER-ATTACK: Paul Muni, Marguerite Chapman —A good plot with good acting but the people here are tired of this kind of picture. Played Thursday, Friday, July 19, 20.—Garland C. Lamb, Rex Theatre, Minden, La.

COWBOY FROM LONESOME RIVER: Charles Starrett, Vi Athens—With Burnette to help, Starrett will soon be tops in cowboy stars. Good Western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

ROUNG, TOUGH AND READY: Chester Morris, Victor McLaglen—This was enjoyed by all who came. Almost everyone likes Victor and Chester and their names out front have good drawing power. Why don't they make a few more. Played Saturday, July 21.—Garland C. Lamb, Rex Theatre, Minden, La.

SHADOWS IN THE NIGHT: Warner Baxter, Nina Foch—Played one day only. The picture is O.K., but there is not enough action. Our patrons don't care much for detective stories such as Sherlock Holmes, Ellery Queen, Lone Wolf, etc. Too much conversation. Played Tuesday, July 17.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

MAIN STREET AFTER DARK: Edward Arnold, Selena Royle—Very good. Used on second half of double bill with surprisingly strong audience reaction. Played Friday, Saturday, July 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—The Lion certainly did not roar on this one. Leo had a bad attack of laryngitis. The only redeeming feature in this was the color. The cast is good but the story is very poor. I cannot recommend it above ordinary entertainment. More of the old time songs and less of the raving of family quarrels would make it a better picture. No one could tell how the Hallowe'en scenes were introduced. This was Judy Garland at her poorest. Lucille Bremner steals the picture. Mixed comments on this one. Played Saturday, July 14.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

MRS. PARKINGTON: Greer Garson, Walter Pidgeon—Not good for my town. I doubt if it would have held up on a Giveaway Night. The picture is definitely a class picture, which is poison here. Played Sunday-Monday, July 15, 16.—C. W. Ritenour, Milford Theatre, Milford, Ill.

MRS. PARKINGTON: Greer Garson, Walter Pidgeon —A splendid production. It has a good story and a good cast. I had many favorable comments on this production from my adult patrons. I can fully recommend this as an evening's good entertainment. I thought perhaps this would be too heavy for my rural patronage, but they seemed to enjoy it. I would recommend that you play this if you have not done so already. Played Saturday, July 7.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

NATIONAL VELVET: Mickey Rooney, Elizabeth Taylor—Plenty good. The only trouble I had was to get the crowd out so another group could get the seats. Played Sunday, Monday, July 8, 9.—C. W. Ritenour, Milford Theatre, Milford, Ill.

SON OF LASSIE: Peter Lawford, Donald Crisp—An excellent picture that pleased 100 per cent. This is the kind of picture that makes us happy. Played Thursday, Friday, July 5, 6.—Ira Smith, Breeze Theatre, Beaufort, S. C.

THIRTY SECONDS OVER TOKYO: Van Johnson, Spencer Tracy—Business fair, but not up to expectations. The picture was almost perfect in every respect except that many parents and wives with husbands overseas do not care to see such pictures. Played Sunday, Monday, July 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Paramount

BRING ON THE GIRLS: Veronica Lake, Sonny Tufts —Nice picture. It satisfied the patrons and business was O. K. Good for your best time. Played Sunday, Monday, July 1, 2.—C. W. Ritenour, Milford Theatre, Milford, Ill.

GREAT MOMENT, THE: Joel McCrea, Betty Field—In these days of raw stock shortage it seems a shame to waste so much of it. Incidentally, I hate to waste my playing time. Played Tuesday-Thursday, July 10-12. —C. W. Ritenour, Milford Theatre, Milford, Ill.

MINISTRY OF FEAR: Ray Milland, Marjorie Reynolds—Played it late, but shouldn't have played it at all. The few who came were disappointed. It is a program feature for which we had to give "A" playing time. Played Thursday, Friday, July 19, 20.—Ira Smith, Breeze Theatre, Beaufort, S. C.

ONE BODY TOO MANY: Jack Haley, Jean Parker—We have certainly had our share of this type of picture. Business below average. Played Tuesday-Thursday, July 17-19.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—This picture did not have much draw but seemed to please. Business just fair. Played Saturday-Monday, July 14-16.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—This sophisticated comedy had a few laughs, but business was poor. Played Wednesday, Thursday, July 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SIGN OF THE CROSS, THE: Fredric March, Claudette Colbert—A great picture, yes, but not for small towns. Too long and too much Bible story. Played Tuesday, July 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PRC

SHADOWS OF DEATH: Buster Crabbe, Al St. John—Good Western with plenty of action and comedy by Al (Fuzzy) St. John. Played Saturday, July 21.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

RKO Radio

GIRL RUSH: Frances Langford, Wally Brown—Doubled with "The Fighting Lady." Nothing outstanding about these features. Played Friday, Saturday, July 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic

ATLANTIC CITY: Constance Moore, Bradford Taylor —This was real good in spots. The picture as a whole was not too bad.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

BRAZIL: Virginia Bruce, Tito Guizar—Fair picture. Did below average business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FLAME OF BARBARY COAST: John Wayne, Ann Dvorak—Good action picture of San Francisco and the earthquake. Business was good. Played Sunday, Monday, July 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GRISSLY'S MILLIONS: Virginia Gray, Paul Kelly—Played this on Friday and Saturday to average business. Virginia Gray played her part well. The rest of the cast was good, also. Played July 13, 14.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

YELLOW ROSE OF TEXAS: Roy Rogers, Dale Evans —Best picture Rogers ever made.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

DIAMOND HORSESHOE: Betty Grable, Dick Haymes —A beautiful picture with a good story which pleased everyone. Had good crowds all four days. Played Sunday-Wednesday, July 15-18.—Garland C. Lamb, Rex Theatre, Minden, La.

FIGHTING LADY, THE: Naval documentary — The usual run of business for Saturday. Doubled with "Girl Rush." Played Friday, Saturday, July 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SUNDAY DINNER FOR A SOLDIER: Anne Baxter, John Hodiak—An enjoyable picture that satisfied a holiday audience. Not a big special but one that enables you to greet the customers as they are leaving the theatre. Played Tuesday-Thursday, July 3, 5.—C. W. Ritenour, Milford Theatre, Milford, Ill.

United Artists

FORTY THIEVES: William Boyd, Andy Clyde—These Westerns always please. Sorry they have been discontinued.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HAIRY APE, THE: William Bendix, Susan Hayward —My personal opinion of this picture is that it is poor.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SONG OF THE OPEN ROAD: Edgar Bergen, "Charlie," Bonita Granville—Fairly good. I played it on Sunday to below average business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

BEYOND THE PECOS: Rod Cameron, Eddie Drew—Universal never delivers a bad Western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

BOWERY TO BROADWAY: Contract Players—Too much singing, especially by La Foster. Why does Universal have to stick her in every one of their so-called better films? The rest of the cast was O.K., but Miss Foster walks them out with her screeching. And I do mean screeching. Played Tuesday, Wednesday, July 17-19.—C. W. Ritenour, Milford Theatre, Milford, Ill.

BOWERY TO BROADWAY: Contract Players—This show was well liked by our patrons. Donald O'Connor is always popular. The second night dropped off a little. Played Monday, Tuesday, July 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CLIMAX, THE: Susanna Foster, Boris Karloff—This picture failed to go over here.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FRISCO SAL: Turhan Bey, Susanna Foster—Used on midweek with fair success. Turhan Bey did not fit in with this type of picture. Played Wednesday, Thursday, July 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SAN DIEGO, I LOVE YOU: Louise Allbritton, Jon Hall—Very good little picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SHE GETS HER MAN: Joan Davis, Leon Errol—This is a typical Joan Davis slapstick comedy with plenty of laughs for our customers. Played Sunday, Monday, July 15, 16.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SHE GETS HER MAN: Joan Davis, Leon Errol—Used on top half of double bill with fair results. Much laughter from the audience. Played Friday, Saturday, July 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SINGING SHERIFF, THE: Bob Crosby, Fay McKenzie—Every once in a while a picture comes along that is a pleasant surprise and this was it. Good comedy and good singing numbers and just what the patrons want. Played Monday, Tuesday, July 20, 21.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SUSPECT, THE: Ella Raines, Charles Laughton—Universal can beat this, I hope.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

THE SUSPECT: Ella Raines, Charles Laughton—No draw. Lacking in box office appeal for our locality. Played Friday, Saturday, June 29-30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small town patronage.

Warner Bros.

LAST RIDE, THE: Richard Travis, Eleanor Parker—This is the kind of action picture our patrons like. There are plenty of thrills and a minimum of conversation. As mentioned in another report, our customers don't care much for those conversational type detective stories, but they like pictures like "The Last Ride." Played Thursday, Friday, July 19, 20.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

OBJECTIVE, BURMA: Errol Flynn, Henry Hull—A

(*Continued on following page*)

(*Continued from opposite page*)

ry good picture. It held the audience tense during most the picture. This is a good type of picture for Errol ynn. Played Wednesday, Thursday, July 18, 19.—Har-d Rankin, Plaza Theatre, Tilbury, Ont., Can.

TO HAVE AND HAVE NOT: Humphrey Bogart, uren Bacall—Guess we should have let Warners "have and we would "have it not." There was a time when mphrey Bogart meant good business with us, when made red hot gangster pictures, but since he is de-ed to war pictures and psychological studies of char-er acting, he has slipped badly. There is little action this picture. It may be O.K. for first run, but it was G. for us on Sunday and Monday. Played July 22, 23.—H. Kaufman, Fountain Theatre, Terre Haute, Ind.

hort Features

ffficial WAC Films

AN PIETRO: Good subject. Play it.—S. T. Jackson, kson Theatre, Flomaton, Ala.

TO THE SHORES OF IWO JIMA: Excellent. Don't to play this outstanding war short.—S. T. Jackson, kson Theatre, Flomaton, Ala.

aramount

BIRTHDAY PARTY: Little Lulu—Good entertaining toon in Technicolor.—E. M. Freiburger, Paramount eatre, Dewey, Okla.

TAN FARE: Sportlights—Good sport reel.—E. M. Frei-rger, Paramount Theatre, Dewey, Okla.

UNUSUAL OCCUPATIONS: No. 4—This is a good chnicolor reel, and a better than average subject.—M. Freiburger, Paramount Theatre, Dewey, Okla.

WHEN G.I. JOHNNY COMES HOME: Noveltoon—d as a cartoon. It comes nearer being a song reel h a bouncing ball. The song used is "When Johnny nes Marching Home Again."—E. M. Freiburger, Para-unt Theatre, Dewey, Okla.

wentieth Century-Fox

MIGHTY MOUSE AND THE KILKENNY CATS: rrytooons—A good carton in Technicolor which pleased —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPOTLIGHT ON CONGRESS: March of Time—This ue was very good.—S. T. Jackson, Jackson Theatre, maton, Ala.

THE TWO BARBERS: Terrytoons—This Mighty use cartoon was only fair.—S. T. Jackson, Jackson eatre, Flomaton, Ala.

nited Artists

NOW THE PEACE: World in Action—Good two-reel ject. All of these seem to be very good.—S. T. Jack-, Jackson Theatre, Flomaton, Ala.

Villiam Hedges Will Head BC Planning Department

The creation of a planning and development de-rtment of the National Broadcasting Company to eet changing conditions in radio broadcasting and e introduction of new services made possible by chnical developments has been announced by iles Trammell, NBC president. William S. edges has been transferred from his position as ce-president in charge of stations to the new sition of vice-president in charge of the planning d development department. Easton Woolley, sistant to the vice-president of the stations de-rtment, has been appointed director of that de-rtment.

oew's Theatres Announce tle Contest Winners

A total of 21,565 entries were received in the ew's New York theatres' "Movie Title Con-t." The contestants were asked to make a sen-ce out of any three or more picture titles listed a 24-page booklet issued by Loew's, which con-ned the titles and stars of the pictures shown ring July and August. The first prize, a $100 nd, was awarded to Irma Brown, 929 West End venue, New York.

ire Damages House

A projection booth fire in the Ione theatre, Ione, ash., July 28, destroyed 1,000 feet of film and rned George Mae, operator. The loss was esti-ated at $5,000. The theatre has been closed in-finitely.

Salary Stabilization Unit Relaxes Bonus Rules

The salary stabilization unit of the Internal Revenue Bureau last week issued a new ruling which may clarify the industry's paying of bonuses to key personnel.

Under previous regulations the payment of bonuses out of a fund based on a fixed percentage of profits or sales, where the amount to be distributed to the individual was at the discretion of the employer, was governed by the rules relating to bonuses paid on other than a fixed percentage basis.

Now, under the new ruling, if the employer, prior to October 3, 1942, customarily paid such a bonus, he may again do so provided no changes have been made in the percentage or other factors. The modified regulations, the Internal Revenue Bureau explained, would permit a company to distribute such bonuses for 1945, and succeeding years, and also might adjust bonuses paid with respect to 1944 in order that the distributions to the key employees for that year might accord with the provisions of the plan.

Legion of Decency Reviews Three New Productions

The Legion of Decency reviewed three new films this week, approving of two of them. In Class A-II, unobjectionable for adults, were "Over 21" and "Ziegfeld Follies." "Christmas in Connecticut" was placed in Class B, objectionable in part, because of "suggestive references and remarks; light treatment of marriage."

More Sponsor Cohn Dinner

More names have been added to the list of sponsors of the dinner in honor of Jack Cohn, executive vice-president of Columbia Pictures, at the Waldorf-Astoria Hotel, New York, September 27. The event will serve as a springboard of an Anti-Defamation League-American Jewish Committee fund-raising campaign. Among those added to the sponsors' roll are: N. J. Blumberg, Harry Brandt, Billy Rose, Charles Schwartz, Harry Thomas, S. H. Fabian and Harry Kalmine.

Memphis Censor Hits Advertising

Lloyd Binford, chairman of the Memphis Board of Motion Picture Censors, last week struck at "misrepresentation in motion picture advertising," and indicated he was going to ask the city for an ordinance to control the situation he says exists.

"Repeatedly," Mr. Binford said, "you see paid advertisements with art which implies that the art represents some scene from the picture. You go to see the picture and find there is no such scene. Often these pictures are suggestive and even salacious."

Mr. Binford's view on film advertising came out in a discussion of why he banned United Artists' "The Southerner."

"I banned 'The Southerner' because it represents southerners as illiterate mendicants and the picture is a reflection upon the south," he said.

After the film was banned, Gradwell Sears, distribution vice-president of UA, distributor of the David Loew production, declared in New York that despite the ban, UA would press to provide the production with the widest market available. Hitting the ban, Mr. Sears said that in his opinion the film paid tribute "to the dauntless man of the southern soil who tries to make something out of little."

Ohio Censor Warns Against Films Lacking Approval

In a letter addressed to theatre owners of Ohio, Kenneth C. Ray, chief censor of the state, reports that some of the film distributing companies "are not carefully checking their films to see that all of them have attached thereto the official leader of approval provided for in the Ohio motion picture censorship law, under which both the distributor and exhibitor are liable." The office urges that in the event that theatre owners receive any film violating the edict, it be advised immediately.



Trusteeship for Office Guild Is New Strike Move

Following several days of indecision over observing the picket lines in the Hollywood strike, members of the Screen Office Employees Guild found that their organization had been placed in trusteeship by L. P. Lindelof, American Federation of Labor international vice-president.

This, coupled with the decision of the Screen Story Analysts to respect the lines, was the major development in the strike situation last week.

SOEG's indecision reached its high point Thursday, July 26, when the organization's counsel appeared in Superior Court to argue against a producers' petition to make permanent a temporary injunction restraining SOEG members from leaving their jobs under instructions from Mr. Lindelof, who requested the members to observe the lines.

Superior Judge Emmett H. Wilson ruled that the restraining order should be left technically in effect "pending further consideration."

He said: "The court has no power to prevent the union from holding a membership meeting or voting and cannot prevent members from declining to pass picket lines." He indicated, however, that collective action of that sort could be construed as work stoppage and proceeded against.

This left the 3,000 SOEG members between two fires. The guild was empowered to discipline them if they returned to their jobs, and Judge Wilson had warned them that if they did not return they would be subject to contempt charges.

Following the court decision the SOEG met and by a vote of 891 to 666 rejected Mr. Lindelof's order to strike. However, on Friday, July 27, about 40 per cent of the SOEG membership failed to report for work. (The figure was estimated at 30 per cent by the producers.)

Then, over last weekend, Mr. Lindelof placed the SOEG in trusteeship with Glenn Pratt, business manager, in authority. Monday, the members were notified that their vote against respecting the lines was without standing and that violators were subject to union penalties. Monday SOEG reported 70 per cent of its members off the job.

At the same time the 110 members of the story analysts guild voted to strike. The Screen Publicists Guild membership voted Tuesday night to defy the Lindelof order. However, its executive committee declared the union officially complying and publicists of Paramount and Columbia then voted to comply.

Labor Board Reopens IA Photographers Negotiations

The 10th Regional War Labor Board, San Francisco, July 25 ordered reopening of negotiations between the producers and IATSE Photographers Local 659 on the ground that a proper contract does not exist. At the root of the trouble is the refusal of the local's officers to initial a so called "cover sheet" prepared in New York last year. By so doing, they claim, they would have relinquished control of the organization to IATSE's international officers. Local 659 is among the IATSE groups in the studios dedicated to a policy of local autonomy. The matter has no bearing on the current studio strike.

Earl Allvine Returning

Lt. Earl Allvine, who has received his honorable discharge from the Navy, will return to the industry after several weeks' vacation. Prior to entering the Navy he was one of the editors of Movietone News in London, Paris, Berlin, Washington and Chicago. For the past three years he has been editing battle film for the Navy.

Specials Not Included

In the HERALD'S summarization of Point No. 14 in the 19-point sales program last week announced by MGM it was not made clear that the flat rental offer to sub-subsequent runs was restricted to pictures sold in groups. Specials, or pictures released singly, will not be included in the offer.

Short Product in First Run Houses

NEW YORK—Week of July 30

ASTOR: Dog Watch ..... ***RKO***
Feature: Wonder Man ..... RKO

CAPITOL: Mouse in Manhattan ..... ***MGM***
Tee Tricks ..... ***RKO***
Feature: Anchors Aweigh ..... MGM

CRITERION: Chips and Putts ..... ***Columbia***
The Loose Nut ..... ***Universal***
The Fleet That Came to Stay ..... ***WAC***
Feature: A Thousand and One Nights ..... Columbia

GLOBE: Hare Trigger ..... ***Vitaphone***
Overseas Roundup ..... ***Vitaphone***
The Fleet That Came to Stay ..... ***WAC***
Feature: The Great John L. ..... UA

HOLLYWOOD: The Fleet That Came to Stay ***WAC***
Feature: Rhapsody in Blue ..... Warner Bros.

MUSIC HALL: The Fleet That Came to Stay ***WAC***
Feature: A Bell for Adano 20-Cent.-Fox

RIALTO: Gabriel Churchkitten ..... ***Paramount***
Clock Watcher ..... ***RKO***
The Fleet That Came to Stay ..... ***WAC***
Feature: The Frozen Ghost ..... Universal

RIVOLI: Gypsy Life ..... ***20th Cent.-Fox***
The Fleet That Came to Stay ..... ***WAC***
Feature: Junior Miss ..... 20 Cent-Fox

STRAND: Tale of Two Mice ..... ***Vitaphone***
Mexican Sea Sports ..... ***Vitaphone***
America the Beautiful ..... ***Vitaphone***
Feature: Christmas in Connecticut ..... Warner Bros

CHICAGO—Week of July 30

APOLLO: The Fleet That Came to Stay .... ***WAC***
Feature: God Is My Co-Pilot ..... Warner Bros.

GARRICK: Jasper's Close Shave .... ***Paramount***

ORIENTAL: The Fleet That Came to Stay ..... ***WAC***
The Fleet That Came to Stay ..... ***WAC***
Idiots DeLuxe ..... ***Columbia***
Rippling Romance ..... ***Columbia***
Feature: I'll Tell the World ..... Universal

ROOSEVELT: Tale of Two Mice ..... ***Vitaphone***
The Fleet That Came to Stay ..... ***WAC***
Feature: Conflict ..... Warner Bros.

STATE LAKE: Plastics Inventor ..... ***RKO***
The Fleet That Came to Stay ..... ***WAC***
Feature: The Corn Is Green ..... Warner Bros.

UNITED ARTISTS: The Fleet That Came to Stay ***WAC***
Feature: Thrill of a Romance ..... M-G-M

WOODS: Screen Snapshots No. 9 ..... ***Columbia***
The Fleet That Came to Stay ..... ***WAC***
Feature: Wonder Man ..... RKO

Loew's Grosses Drive On Paramount Films

Loew's Metropolitan theatres in Greater New York currently are engaged in a box office drive on a group of Paramount pictures. The drive, called a "Summer Box Office Bulge," is extending over a three-month period at 63 neighborhood theatres. With Paramount's cooperation, Loew's prepared a 24-page booklet on a title contest, 400,000 copies of which have been distributed to the public.

Prizes of $500 War Bonds and 100 guest tickets will be awarded patrons. Increased newspaper advertising, special radio time on seven local stations, special trailers, lobby material and other accessories, and publicity of all kinds were included for all theatres.

The drive was launched with "Here Come the Waves," and includes such films as "Frenchman's Creek," "And Now Tomorrow," "Our Hearts Were Young and Gay," "Practically Yours," "Till We Meet Again," "Ministry of Fear," "Rainbow Island," "The Affairs of Susan," "Salty O'Rourke," "A Medal for Benny," "Murder, He Says," "Bring on the Girls" and "Out of This World."

Chartered Extras Unit Seeking Recognition

The new Screen Extras Guild received its charter from the Four-A's in a ceremony in Hollywood Sunday night addressed by John B. Hughes and Robert Montgomery. The unit now plans to seek an open-shop policy from the Independent Motion Picture Producers Association, which has a closed-shop agreement with the Screen Players Union. Also, SEG will petition the National Labor Relations Board to vacate its certification of SPU as the bargaining agent for extras with respect to the major studios.

Fred Lewis Named Receiver For Two Spokane Houses

Fred Lewis, formerly acting attorney general for the state of Washington, has been named general receiver of the Nu-Rex and Empress theatres in Spokane by Superior Judge Ralph Foley. He succeeds Glen E. Cunningham, who had asked to be relieved as temporary receiver. The receivership for the theatres began in June at the request of James A. Pike, owner of three-fourths of the property, in a suit he started to dissolve a partnership with Edwin F. Bramel, who purchased a one-fourth interest in the business a year ago.

35mm Newsreels To Men Overseas

In reply to an Army request, the five newsreel companies have begun to ship 35mm prints of their semi-weekly issues to the European theatre of operations. Soldiers still overseas, their interest sharpened in the war with Japan, will receive 20 newsreel prints weekly, 10 each of the semi-weekly issues. The companies are supplying the reels on a rotation basis, Paramount News supplies the film one week, with News of the Day, Movietone, Pathe and Universal following in turn.

The Army previously had been showing 16mm clips from the newsreels. Now the Army, which is operating an estimated 125 theatres and other installations where 35mm films are shown, will exhibit full reels.

It is understood the prints will be flown to Army Overseas Motion Picture exchanges from New York so that the soldiers may see the films at approximately the same time as audiences here.

Companies will receive Army credits for the raw stock used.

Publicity Committee Set For SIMPP Membership

A publicity organization is being set up for the Society of Independent Motion Picture Producers, it was reported from Hollywood last week following meetings of the organization at which Donald Nelson, newly-elected president, presided. The organization is expected to parallel in a number of respects the Public Information Committee of the Association of Motion Picture Producers in Hollywood. It also will handle the job of placing returning servicemen. The publicity directors of SIMPP members will be members of the publicity organization, not yet named. Charles Daggett was appointed chairman of a temporary steering committee which is to report on the problems of the independent producer. David M. Noyes has been mentioned to head the veterans' unit.

Wolff Gets Promotion

Lothar Wolff, former chief film editor for March of Time, has been promoted to the rank of lieutenant in the Coast Guard. He is at present in charge of the U. S. Coast Guard Motion Picture Unit in New York.

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

The Censors Get Riled

In Memphis, the Motion Picture Board of Censors, last week declared open war on "misrepresentation in motion picture advertising".

Lloyd Binford, chairman of the board, intimating that he intended to seek special legislation to control the situation, said: "Repeatedly, you see paid advertisements with art which implies that the art represents some scene from the picture. You go to see the picture and find there is no such scene. Often these pictures are suggestive and even salacious".

Although the board's stand may be generally construed as an outcropping of the present controversy over the banning of "The Southerner" in that city, it is another indication that where theatremen have resorted to advertising which either distorts or misrepresents, opposition is sure to follow.

Where the situation is aggravated by antagonizing the authorities, however unintentional, the consequences are swift and harmful to all within that sphere of influence.

△ △ △

No Nothing

Theatre men are generally distinguished by their showmanship. At least one however deserves commendation for his sense of humor, evinced by the following letter:

"I read with much interest your report on 'Rules Can Be Broken', in the July 14th issue. My interest stems from the fact that we sell popcorn, also candy, also drinks, in the lobby; and we get complaints about it along with other things that displease patrons, and about which we could make up a rule.

"So, we made up some rules. To wit: No popcorn, no drinks, no candy, no double features, no babies, no passes in or out, no rest rooms, no refunds for any reason, no one could be looked for, no smoking, no talking, and so on until we had devised a rule which would keep out everybody except one person and since he didn't like that particular show, he wouldn't be there anyway.

"Seriously, we have one rule: 'Patrons must not be bothered'. It is our guide. We try to control anything that is disturbing and we are trying to run our house just as if we had equivalent opposition right next door. We want the largest number of people pleased. This is already too long. Yours very truly. W. Mowbray, Royal theatre, Blue Ridge, Ga."

Service—a la Carte

Service has come to be a misused word during these past war years in all business. In our business it has come to be accepted as a label for what formerly passed as courtesy in patron handling and efficient operation.

The patron through his contacts with theatre personnel evaluates the service efficiency as part of the program and frequently it is this standard by which he decides to attend one theatre or another.

There are still those managers and exhibitors who are convinced that as long as they have the shows, the people will attend their theatres.

Daily, however, we become more conscious of the friendliness and desire of individuals for the old standards of courtesy, passing up quality in restaurant fare for the limited culinary artistry of more congenial and sincere devotees to service.

△ △ △

On the Ball

Two more instances where fast thinking theatre managers averted what might have been serious panic are reported in this week's news reports.

In Philadelphia, Artie Cohen, manager of the Roosevelt theatre, plugged a microphone and announced that there was no trouble in the theatre when the house suddenly filled with smoke. About a thousand people were poised and ready for flight with exit doors already popping when Mr. Cohen's voice came through the amplifier.

In Staunton, Virginia, a small fire, originating in the basement of the Strand theatre, was quickly brought under control by the local fire department. The first to discover the flames was manager Edward Purcell, who immediately began vacating the theatre in an orderly manner. The *Staunton News Leader*, reporting the incident, quoted Mr. Purcell as follows: "Fireproof flooring prevented the flames from reaching the upper portion of the theatre. Concrete wall and floors make the theatre practically proof against any fire originating in the basement".

Which also serves to lend confidence and a feeling of security among parents of the community towards the theatre.

—CHESTER FRIEDMAN

BALLYHOO AND EXPLOITATION



Typical of the many cards placed on lamp-posts around Washington, D. C., by manager Sol Sorkin of the RKO Keith theatre, is the one shown above with Washington Monument in the background.



Bill Brown, manager of the Poli-Bijou in New Haven, used this novel street ballyhoo to promote his date on "Twice Blessed".



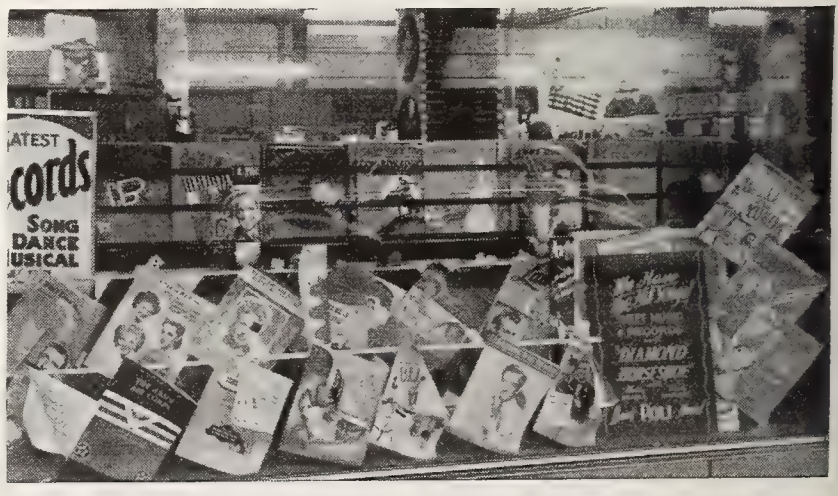
Lester Pollock, manager of Loew's theatre in Rochester, N. Y., went to town for his date on "Son Of Lassie". Pollock made numerous tieups similar to the one above and promoted circulars and co-op ads from dealers of Friskies Dogfood.

At right, Ed Kidwell used this novel Santa Claus ballyhoo to promote the engagement of "Murder He Says" at the Criterion theatre. Santa distributed Fleagle cards to passersby at important down town intersections and attracted unusual attention to the theatre.





Manager Joe Simon drew city-wide attention to his date on "Bedside Manner" at the Warner, Memphis, with a huge parade of Cadet Nurses who marched through the main streets headed by ushers carrying banners announcing the film.



Music tie-ups, counter and window displays were promoted by George Freeman publicizing the engagement of "Diamond Horseshoe" at the Poli, Springfield, Mass.

Magazine Helps Sell 'Romance'

Nate Wise, publicist for RKO Theatres in Cincinnati, working with Elwood Jones, manager, on "Thrill of a Romance" at the Palace heatre, effected an extensive tieup with ne *Saturday Evening Post* around the Van ohnson article appearing in that publication. The theatre prepared 22 by 28 photostat posters hich were used on the fleet of 12 SEP trucks, s well as in 18 different windows. These ere enhanced with stills and theatre and play-ate plug.

A tieup was also made with a local music tore, whereby the picture received several 100 ne ads tieing in with Lauritz Melchior record-ngs. The store also gave a few Van Johnson hotos with the Melchior albums. 5,000 duo-one Johnson photos were given away at the tore and theatre, 1,000 daily from opening hrough Saturday.

Royal Crown Cola was also used, featuring rge posters covering the entire backs of their eet of trucks. These also carried film, theatre nd date credits. Specially prepared 40 by 60 owup was used both in advance and current n all downtown RKO theatres. Special cross ailers were also used.

ets Tieup With Royal Cola or "It's a Pleasure"

An effective campaign was worked out with ne local Royal Crown Bottling Company, mer-nants, stations WRDW and WGAC as part P. E. McCoy's campaign on "It's a Pleasure" the Miller theatre, Augusta, Ga.

The bottling company distributed 1,200 col-red lithographed Sonja Henie cards approxi-ately 26 by 40, carrying the title, theatre and aydates. 500 four-foot standees were promi-ently placed in various stores, billiard parlors, kating rinks, bowling alleys, etc., and an atrac-ve window display set in 20 drugstore win-ows.

Royal Crown gave its radio time, which as 10 spots per day, over WRDW and WGAC, the announcements to the effect that the beverage was endorsed by Miss Henie; in addition they ran two ads in both local papers.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

WALTER AHRENS
Orpheum, Des Moines, Ia.

TED BARKER
Loew's State, St. Louis

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Enright, Pittsburgh, Pa.

WILLIAM BROWN
Poli-Bijou, New Haven

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

LOU COHEN
Poli, Hartford, Conn.

ARTHUR COHN
Roosevelt, Philadelphia

LARRY COWEN
Proctor's, Troy, N. Y.

J. J. DEMPSEY
Paramount, Lynn, Mass.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

ARNOLD GATES
Stillman, Cleveland

ALICE GORHAM
United Detroit, Detroit

EDGAR GOTH
Colonial, Richmond, Va.

JOHN HELFLINGER
Park, Pasadena, Cal.

SID HOLLAND
Palace, Akron, Ohio

A. J. KALBERER
Indiana, Washington, Ind.

MELVIN KATZ
Hippodrome, Pottstown, Pa.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

JAMES KING
RKO, Boston, Mass.

GEORGE KRASKA
Loew's, Boston, Mass.

LARRY LEVY
Loew's, Reading, Pa.

P E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Mayfair, Portland, Ore.

CYRIL MEE
Opera House, Frederick, Md.

HAROLD S. MORTIN
Loew's State, Syracuse

HARRY MURRAY
Odeon, Yorkshire, England

JOHN G. NEWKIRK
Beachcliff, Rocky River, Ohio

A. G. PAINTER
Carolina, High Point, N. C.

EDWIN PETTETT
Paris, Greenville, S. C.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Strand, Staunton, Va.

HARRY ROSE
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Loew's, Providence, R. I.

MATT SAUNDERS
Poli, Bridgeport, Conn.

ALEX SAYLES
Palace, Albany, N. Y.

GLENN SCHRADER
Columbia, Paducah, Ky.

GEORGE SEED
Cohoes, Cohoes, N. Y.

CHUCK SHANNON
Columbia, Sharon, Pa.

SOL SORKIN
Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

DALE THORNHILL
Fox Midwest, Kansas City, Mo.

HELEN WABBE
Golden Gate, San Francisco, Cal.

NATE WISE
RKO, Cincinnati, Ohio

BROCK WHITLOCK
Loew's, Richmond, Va.



ormer Postmaster General James A. Farley helps decorate the first tree in preparation for he "Christmas in Connecticut" celebration to be staged next week in Norwalk, Conn. Promotion as arranged by Manager M. B. Howard in connection with the picture's premiere at the Palace heatre. The huge sign is located against the City Hall building.

Marine Recruiting Drive Gets Help from McCoy

Several weeks in advance of the actual Marine Recruiting Week, Lt. Hatcher, of the Women Marine Recruiting Corps, came down from Atlanta and asked the assistance of the Miller theatre in Augusta to aid in her local recruiting drive. Therefore, P. E. McCoy agreed to help by running a special trailer a week in advance and currently during the campaign, to erect a booth in the lobby and to aid in various publicity ideas, etc.

The trailer was prepared showing the various activities of the Women Marines, the lobby booth was draped in the Marine colors, with appropriate copy and a woman Marine manned the booth for a full week.

Each night for the week, Lt. Hatcher spoke from the stage stressing the opportunities offered by the Corps, and newspapers plugged the campaign with daily features.



Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

A THOUSAND AND ONE NIGHTS

Placing strong emphasis on ideas suggested in the press book on "A Thousand and One Nights" manager Charlie Moss of Loew's Criterion theatre, and publicity manager Jerry Sager succeeded in putting over no less than twenty-six separate promotions in connection with the picture's Chicago opening.

High point of the campaign was the "A Thousand and One Nights" G.I. party held in the lounge of the theatre opening night. Twenty-five returning servicemen, each from a different state in the union, were treated to a party which gave them the things they missed most from their native states. Gifts for the men were selected by residents of the states, and to make sure each would have a good time, twenty-five Powers models, pinch-hitting for the "girl back home" acted as "dates" for the men. The festivities were broadcast over WHN, and newspaper attention was generous.

Radio played an important part in the Criterion campaign. Mutual's "Queen for a Day" show, broadcast over the entire 260-station network, was devoted to "A Thousand and One Nights" on opening day. The winner was given a number of presents tied-in with the film, and made an appearance at the servicemen's party in the evening. In addition, the "Man in the Street" broadcast over WHOM was devoted to the picture during the run. The master of ceremonies interviewed the two street ballys used by Sager, and plugs for the film were fast and furious.

Window displays on the film were manifold. Most impressive of the displays were the Bonwit-Teller windows—eight of them on the Fifth Avenue front—which were installed opening day and continued for the run of the picture. There were forty-three other window displays arranged, ranging from Woolworth's on Broadway to the exclusive F. A. O. Schwartz on Fifth Avenue. Tied in with the film in the window displays were such popular products as Trigere negligees and 1,001 perfumes. In addition, 150 Nedick stands in the city displayed cards calling attention to the film and giving opening date.

Sager made good use of the street ballyhoo, taking an enormously tall man, dressing him as an Arabian giant and having him lead a pretty girl, dressed as a slave girl, through the crowded Times Square area. Both carried credits for the film, and the amount of attention they attracted in the busy city was outstanding.

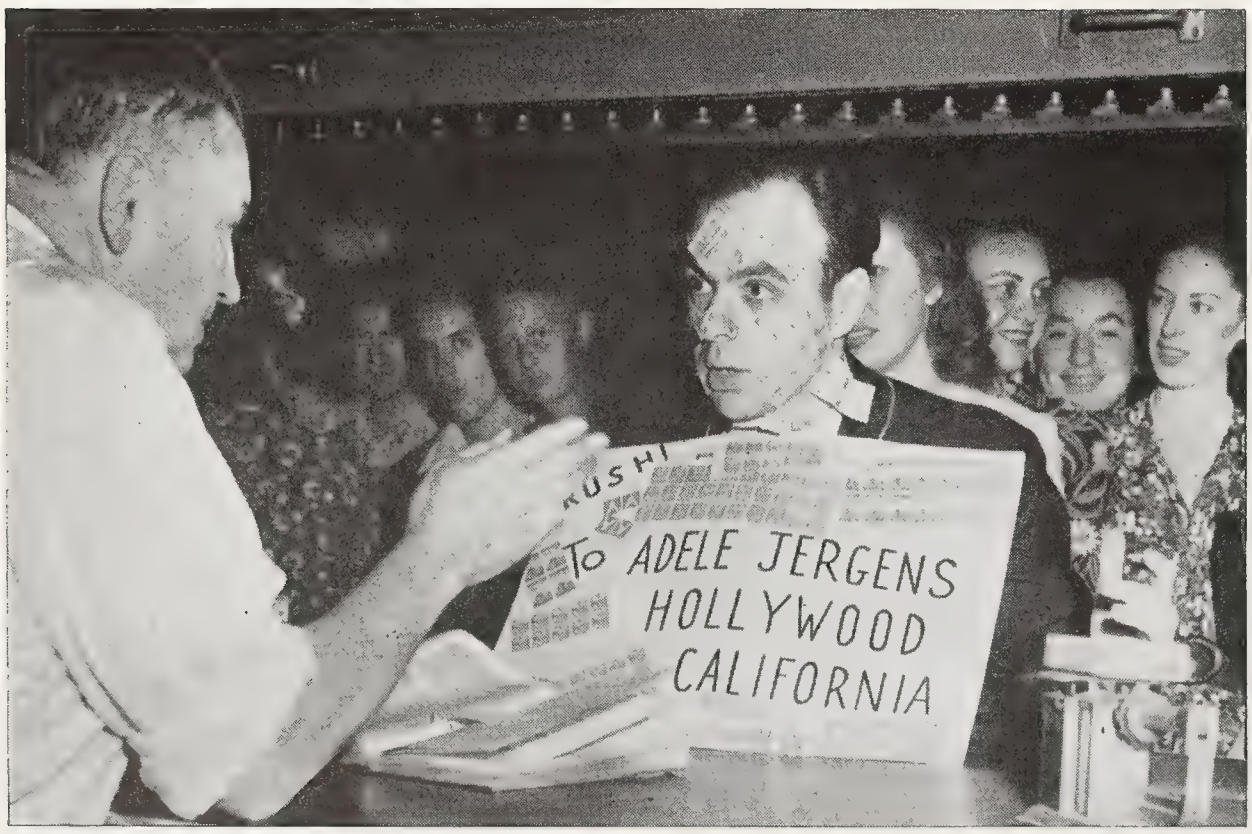
Public Libraries Cooperate

The more studious of the city had their attention drawn to "A Thousand and One Nights" at the Tompkins Square Branch of the Public Library, where not only was there an eye-catching display arranged in the entrance, but the children's librarian devoted her weekly reading session to the Arabian Nights, using the lamp from the film as part of her display, and generally creating interest among the children.

Probably one of the most unusual stunts worked by Moss and Sager, but one that can be easily duplicated, was used in the main Post Office. A young man put in an appearance, liberally covered with the necessary postage to mail a package his weight, and asked that he be mailed to Adele Jergens, Hollywood, who plays the Princess in the film. Much argument with the postmaster ensued, and in the end the postmaster won, but both newspapers and the wire services went for the gag and gave it liberal space.



This street ballyhoo attracted widespread attention in New York and served to publicize the opening of "A Thousand and One Nights" at the Criterion theatre.



Here's a stunt that landed in the New York dailies. This young man, bearing sufficient postage to insure his delivery in California, presented himself at the New York Post Office and asked to be shipped to Adele Jergens, star of "A Thousand and One Nights". Device helped picture's opening at the Criterion.

Radio, Newspapers, Aid in Dayton

Bill Clark, manager of Keith's in Dayton, concentrated heavily on cooperative radio and newspaper advertising for a bang-up campaign on the picture.

Working with Bud Baldwin, master of ceremonies of station WHIO, Clark set a contest to run for two days before the playdate. Idea behind the contest was for the various contestants to write in a short sentence what they most wanted if any wish could be granted, as it was to Aladdin in the film. The winners had their ideas read over the radio and in addition received free passes to the theatre.

Capitalizing on the number of dairy farms in the area, Clark arranged with the local dairy council to run an ad, paid for by them, showing Adele Jergens drinking milk. Copy ran along the lines that milk is the most healthful of all beverages and is the favorite drink of movie stars.

In addition, he promoted cooperative ads with Royal Crown Cola and Wesley-Simpson Store. Royal Crown also used their trucks for some very eye-catching display matter. Wesley-Simpson, one of the city's leading stylists and department stores, set up numerous window and counter displays.

The Helene Curtis tie-up was used by Rike-Kulmer, department store, who also used cooperative advertising and an unusual number of counter and window displays. Jewelry, costume and department stores in the city, many of whom have steadfastly refused to tie in with

(*Continued on following page*)

SCORE WITH "THOUSAND AND ONE NIGHTS"

(Continued from preceding page)

theatre on exploitation, were prevailed upon o feature the players from the picture in their tore and window displays and in their adver-ising.

Erwin Bock, manager, and Nate Wise, pub-icity manager of the RKO Palace, Cincinnati, pened their exploitation barrage on the film roduction with a radio program and a re-roadcast that supplied the picture with more lugs than are usually found in a fifteen minute how.

The program, a man-about-town show fea-uring Paul Hodges, popular radio figure in he city, was devoted entirely to the film, Hodges telling stories of the production and necdotes concerning the stars. Originally on he air at 4:45 on opening day, the program vas re-broadcast at 6:45 to catch those return-ng from work.

For two weeks before the opening of the lm, all trolley cars in the city carried cards eralding the playdate on the front end of the ar.

Window and Co-op Ads Landed

Co-operative ads were obtained from Lux nd McAlpin's Tea Shop, running simultane-usly with the playdate. In addition to the d, McAlpin's arranged an eye-arresting dis-lay in the shop itself, giving full credits to the heatre.

Murray's Beauty Salon used a number of 30 x 40's on the Helene Curtis tie-up featuring Evelyn Keyes. Windows were numerous, run-ning from Pogues Department Store, which ied in with Perfect Negligees, to the florist hop in the same building of the theatre, where he unusual floral display on the film was the alk of Cincinnati for the run of the film.

A Public Library display was placed on the nain counter at the entrance, and featured most f the famous Arabian Nights tales, with thea-re credits.

Royal Crown cooperated, using all of its rucks in the area for cards showing Adele ergens drinking the beverage. In addition, ooperative ads ran in local newspapers both efore and during the playdate.

Radio Contest Featured in Boston

A radio contest and the distribution of 100,-00 heralds, blanketing the most densely popu-ated sections of the city, featured the cam-paign put on by Joe DiPisa and George Kraska, State and Orpheum theatres, for the opening f the picture in Boston.

The two theatre men worked out the con-est with station WORL, and set it to run for our days preceding the picture's opening. In-spired by the magic of Aladdin's lamp as de-icted in the film, the contestants wrote in a hort paragraph on their greatest wish. Win-ners' letters were read over the air, and passes o the theatre were awarded as prizes.

DiPisa and Kraska had 100,000 heralds, im-printed with the theatre's name and playdate, distributed in all department stores, at the race racks, beaches, dog tracks, ball parks, etc.

Window displays as well as cooperative ad-vertising were plentiful Ads ran in leading Boston papers for several days before the open-ng of the film, and continued well into the run.

Sparked by the "Queen for a Day" radio program, broadcast opening day over the 260-Mutual network, which was devoted to picture, manager Harold Maloney put on another smart campaign when the film opened at the Poli theatre in Worcester, Mass.

Maloney made good use of the 3,500 heralds he had prepared, getting more than the usual attention from them due to the manner of distribution. In addition to the usual hand delivery at stations, stores, etc., he had the majority of them slip-sheeted into the *Telegram-Gazette*, thus getting wider coverage than usual.

Bus stations and hotel lobbies were plastered with announcements of the playdate, and the city bus system was supplied with cards advertising the film, all of which were used. In addition, 100 window cards were placed in the city's most popular stores.

Maloney worked closely with the local library and had an impressive display set in its main reading room, featuring the mystery and intrigue of the Arabian Nights tale, and tying it in with the film very effectively. Window displays were plentiful.

WONDER MAN

An extensive citywide campaign utilizing cross trailers and lobby displays in twenty associated theatres highlighted the opening of "Wonder Man" at the Woods theatre, Chicago. Norman Kassel, publicity director for the Essaness circuit, devised and executed the campaign which included extensive outdoor posting and coverage on all elevated trains throughout Chicago.

Radio also played an important part in publicizing the attraction with radio spots used over five local stations and a fifteen-minute broadcast over WGN on the night before opening. A transcription with audience record of applause and laughter was used to create an impression that the program was being broadcast from the theatre.

Attractive transparencies of the stars in full colors brightened up the lobby and theatre front during the current engagement. An undersling was used underneath the marquee depicting a ten foot figure of Kaye in an informal pose, with smart copy.

The Chicago *Tribune* broke a full page color photo of the two stars of the film production a week in advance, with theatre mention.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

OVER 21 (Columbia Pictures): Here is a popular cast, some excellent ad material with fine accessories with which to help your campaign along.

On the exploitation side do not overlook the many opportunities to tie up with your Fashions editors of local newspapers, also the tie-up possible with better stores featuring women's wear, jewelry, etc.

You might invite all people in your town whose twenty-first birthday coincides with the opening of the picture to be your guests. This might be used as a newspaper feature with a reporter querying the guests after seeing the picture. "How does it feel be over twenty-one?" Try for some cooperative advertising from merchants in your town who have been established over twenty-one years.

An over twenty-one beauty contest would be appropriate with perhaps a committee of twenty-one or more service men invited to act as judges. You might promote a prize for the largest family in your town. Entrants would be confined to families of over twenty-one members.

An interesting round table discussion might be arranged over your radio outlet on the topic "Is over twenty-one the proper voting age?" This will have timely significance because of efforts to permit service men eighteen and over the right of suffrage. Another appropriate radio tie-up would be a name guessing contest for musical hits which have been popular over twenty-one years.

A BELL FOR ADANO (Twentieth Century-Fox): The dramatic Pulitzer Prize winning novel, now brought to the screen, offers a perfect promotion with book shops, department stores and libraries. Go after the newspaper cooperative ads.

For your lobby, use a large cut-out bell as a background for a special display, featuring stills which highlight the picture, with catchlines: "Glorious Romance", "Superb Drama", "Matchless Emotion", "Unforgettable Spectacle".

If there is a large bell obtainable, this might be rigged over the theatre marquee or beneath it and tolled on the hour or half hour. You might perhaps locate a large bell that has some historical significance in your locality for this purpose which might lead to special newspaper publicity.

A special screening of the picture for book reviewers, editorial and feature writers, radio commentators, the clergy and heads of literary societies could be arranged, after which you might be able to promote a radio round table discussion, with each guest submitting his special comment relevant to the picture.

Cohen Ties "Teen Age Girls" To Department Store

Manager Lou Cohen, Loew's Poli, Hartford, Conn., and his assistants, Sam Horwitz and Angella Corrado, used some new angles to plug their current March of Time short, "Teen Age Girls." Representatives of the Teen Age Department of Sage-Allen's, a leading department store on the main stem, plus press and radio representatives were invited to a special screening of the film. Then arrangements were set for full counter and window displays at Sage-Allen's, plugging the film in tie-ins with their teen age fashions.

The store also boosted the film considerably on their special Teen Age radio show on Saturday morning over WTHT, Hartford, and then both the *Hartford Times* and *Hartford Courant* cooperated fully with special write-ups on the film. In addition, manager Cohen used a 40 x 60 tie-in with the articles used in a recent issue of *Life Magazine* on Teen Age Girls for an attention-getter in the lobby."

Eagen Stresses Circus Angle on "Sign of Cross"

For his reissue of "Sign of the Cross," William Eagen at the Princess theatre, Sioux City, Ia., used larger than usual ads in the dailies, slanting all of them to the circus angle of the picture. Spots were used on Stations KSCJ and KTRI three days prior to the opening and the week of the run. Outside posting included cards on 50 trash cans planted in the busiest downtown sections.

The special front constructed for the run did a complete covering job of the street area in addition to all cases being covered as well as box office and overhead. The box office carried a picture of Colbert in her milk bath plus a portion of the arena panorama from the 24-sheet and a number of colored stills. Extra art work included a flittered piece about 14 feet long which carried a cutout, title and cast.

Juvenile Bathing Beauty Contest Held by Sayles

For the third consecutive year, Alex Sayles, managing director of Fabian's Palace, Albany, presented his juvenile Bathing Beauty Contest which was held July 28th at Lincoln Park Pool, a city project. The contestants were from four to eight years old. Sayles had a tieup with the newspaper, which gave it a very large display. Each year he uses this stunt to sell an appropriate picture. This season he featured Esther Williams' "Thrill of a Romance". There were over $200 in prizes to be presented, and there were 500 contestants. Judges were the local WACS, WAVES, SPARS and Lady Marines.

Press Book Device Helpful On "Where Do We Go?"

When "Where Do We Go From Here?" made its bow in Bridgeport, Conn., theatre manager Matt Saunders hooked on to the "Wish" stunt suggested in the pressbook, to help boost box office receipts at Loew's Poli.

Saunders and Ralph Stitt, field representative of the New York exploitation department of 20th-Fox, enlisted the sponsorship of the *Bridgeport Post* to put over the contest which awarded War Bonds to wishful Bridgeporters for the best expositions of post-war dreams.

Double-column stories appeared in the *Post* for several days preceding the opening.

Purcell Holds Annual July 4th Parade

Children from six months to 66 years were again guests of Ed Purcell as part of his annual Fourth of July activities at the Strand theatre in Staunton, Va. An outstanding program was arranged, which included two cartoons, two comedies and a feature picture.

All children were requested to line up at the Fire Department parking lot for a street parade to the theatre at 9:30 in the morning. The highlight of the show was the appearance on stage of Lt. Gen. Alexander M. Patch, a native.

SHOWMEN PERSONALS

In New Posts: Martha B. Warner has been named manager of the Star theatre, Camden, N. J. Frank Pace, Drve-In theatre, Kansas City, Mo. Ralph Y. Hopkins, has purchased the Clarence theatre, Clarence, Mo. Mickey Gross, discharged from the Marines, is back as manager of the Orpheum, Denver, succeeding Mark Allig, who returns to San Francisco to manage an RKO house.

Glen B. Wittstruck has purchased the Rio, Meeker, Colo., from H. S. Coulter, Steinway theatre, Astoria, L. I.. Ken Rockwell, New Babcock theatre, Wellsville, N. Y. Lockwood Jennings, Barry theatre, Pittsburgh, replaces Maury Baker, who joins the Bert Stearn's Co-Operative Theatre Service.

Harold S. Knudsen, city manager for Alliance Theatres in Roseland, Ill. Ralph Y. Hopkins has purchased the Clarence, Clarence, Mo., from E. C. Best. Charles Pilcher, Park, Highland Park; Fred Buckhout, Iris; Rudy Schroeder, Irving theatre, all in Detroit. Max Schrieber, Rouge, River Rouge, Mich.

Happy Birthday: Robert Sprowl, Herman H. Addison, A. H. Cohn, Benjamin W. Feldman, J. G. Haney, James Snyder, C. Hays Foster, David Schaefer, Lee Pugsley, Albert A. Sack, William G. Serrao, Gustav Schumann, Barney Wiselman, William Sassul, Jack Foster, Carl B. Sherred.

Ralph Armstrong, E. R. Logan, Edward E. O'Donnell, Foreman Rogers, Arthur Charles Stock, James B. Mason, Ralph C. Yale, E. D. Dorrel, Albert T. Johnson, Paul Barker, W. E. Adams, James Gamble, Ben Jacobson, Frank J. Orlando, Howard Sweet, John T. Floore.

D. M. Dillenbeck, Nathan Wise, Morton Cole, Steve Cokins, Anna J. McKelvey, Steven M. Farrar, Jean LaRoe, Charles R. Burch, Herman Weinberg, Francis Schlax, Arthur D. Rabe, George V. Sweeney, Harry W. Blackstone, Leonard A. Klafta, Frank McMullen.

Showmen's Calendar: September 1: 1st Air Express Service under auspices of American Express Co. 1927. 2nd: U. S. Treasury Dept. Established 1789. 4th: Hendrick Hudson sailed up Hudson 1609. 9th: California Admitted to Union 1850; Colorado Admitted to Union 1850.

10th: Perry's Victory on Lake Erie 1813. 13th: Star Spangled Banner written 1814. 117th: Constitution Day (Constitution of U. S. Adopted 1787). 21st: First Day of Autumn. 22nd: Nathan Hale Executed 1776; Emancipation Proclamation 1862. 26th: Pacific Ocean Discovered by Balboa 1513.

R. Moore Returns to Showbusiness When Husband Enters the Army

Ruth Moore, who was born in Auburn, Cal., February 2, 1910, is manager of the Rio theatre, Alameda, Cal., a Robert L. Lippert house. Ruth started in the business in 1929, working as secretary to Mert Huslter at the Capitol theatre, Sacramento, which post she remained at until 1932 when she married Francis Moore, and retired from the picture business. In 1943, when her husband "was summoned by Uncle Sam," Ruth started working for Bob Lippert and later became assistant manager of the Liberty in Sacramento, manager of the Pablo, San Pablo, and thence to her present post. Miss Moore says she has always read the HERALD.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees



RKO Palace in New York attracts patronage with its "Wonder Sign" which gives a three-minute show of animated scenes in color. Shown above is display now current in connection with showing of "Along Came Jones". The "Wonder Sign" has great adaptability and can be changed completely in a matter of 20 minutes.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

NOB HILL (20th Century-Fox)

Final Report:

Total Gross Tabulated	$971,500
Comparative Average Gross	829,900
Over-all Performance	117.0%

BALTIMORE—New, 1st week 117.6%
BALTIMORE—New, 2nd week 88.2%
BALTIMORE—New, 3rd week 83.3%
BOSTON—Metropolitan 96.6%
(DB) Mr. Mugs Rides Again (Mon.)
CHICAGO—Roosevelt, 1st week 112.1%
CHICAGO—Roosevelt, 2nd week 93.8%
CHICAGO—Roosevelt, 3rd week 84.1%
CINCINNATI—RKO Albee 145.0%
CLEVELAND—Warner's Hippodrome 110.8%
CLEVELAND—Allen, MO 1st week 119.0%
CLEVELAND—Warner's Lake, MO 1st week . . 133.3%
DENVER—Denver 125.0%
(DB) Crime, Inc. (PRC)
DENVER—Esquire 131.7%
(DB) Crime, Inc. (PRC)
DENVER—Aladdin, MO 1st week 106.3%
(DB) Crime, Inc. (PRC)
INDIANAPOLIS—Indiana 113.8%
(DB) Within These Walls (20th-Fox)
KANSAS CITY—Esquire 108.4%
KANSAS CITY—Uptown 108.0%
LOS ANGELES—Chinese, 1st week 108.5%
(DB) Caribbean Mystery (20th-Fox)
LOS ANGELES—Chinese, 2nd week 65.7%
(DB) Caribbean Mystery (20th-Fox)
LOS ANGELES—Loew's State 120.1%
(DB) Caribbean Mystery (20th-Fox)
LOS ANGELES—Loew's State, 2nd week . . . 101.5%
(DB) Caribbean Mystery (20th-Fox)
LOS ANGELES—Uptown, 1st week 95.3%
(DB) Caribbean Mystery (20th-Fox)
LOS ANGELES—Uptown, 2nd week 74.3%
(DB) Caribbean Mystery (20th-Fox)
MILWAUKEE—Wisconsin 97.9%
(DB) Within These Walls (20th-Fox)
MINNEAPOLIS—Radio City 100.0%
MINNEAPOLIS—Century, MO 1st week 103.4%
MINNEAPOLIS—Lyric, MO, 2nd week 90.0%
NEW YORK—Roxy, 1st week 150.4%
(SA) Abbott & Costello
NEW YORK—Roxy, 2nd week 154.2%
(SA) Abbott & Costello
NEW YORK—Roxy, 3rd week 110.6%
(SA) Abbott & Costello
OMAHA—Orpheum 70.8%
OMAHA—Omaha, MO 1st week 94.1%
PHILADELPHIA—Fox, 1st week 125.0%
PHILADELPHIA—Fox, 2nd week 98.6%
PHILADELPHIA—Fox, 3rd week 75.0%
PITTSBURGH—Harris, 1st week 133.9%
PITTSBURGH—Harris, 2nd week 133.9%
PITTSBURGH—Senator, MO 1st week 142.8%
PITTSBURGH—Senator, MO 2nd week 100.0%
PROVIDENCE—Majestic 105.8%
SAN FRANCISCO—Fox 104.7%
(DB) Caribbean Mystery (20th-Fox)
SAN FRANCISCO—St. Francis, MO 1st week . 136.6%
(DB) Caribbean Mystery (20th-Fox)
SAN FRANCISCO—St. Francis, MO 2nd week . 107.9%
(DB) Caribbean Mystery (20th-Fox)
SAN FRANCISCO—St. Francis, MO 3rd week . 93.5%
(DB) Caribbean Mystery (20th-Fox)
ST. LOUIS—Missouri 125.0%
(DB) Those Endearing Young Charms (RKO)

CONFLICT (WB)

Final Report:

Total Gross Tabulated	$1,024,900
Comparative Average Gross	881,100
Over-all Performance	116.3%

BALTIMORE—Stanley 118.3%
BOSTON—Metropolitan 96.6%
(DB) Swingin' on a Rainbow (Rep.)
BOSTON—Fenway, MO 1st week 78.6%
(DB) Swingin' on a Rainbow (Rep.)
BUFFALO—Great Lakes 105.6%
CHICAGO—Roosevelt 116.8%
CINCINNATI—RKO Albee 122.1%
CINCINNATI—RKO Grand, MO 1st week . . . 73.1%
CINCINNATI—RKO Lyric, MO 2nd week . . . 86.5%
CLEVELAND—Warner's Hippodrome 136.3%
CLEVELAND—Allen, MO 1st week 119.0%
CLEVELAND—Warner's Lake, MO 2nd week . . 106.6%
DENVER—Denver 68.1%
(DB) Hitchhike to Happiness (Rep.)
DENVER—Esquire 55.5%
(DB) Hitchhike to Happiness (Rep.)
DENVER—Aladdin, MO 1st week 106.3%
(DB) Hitchhike to Happiness (Rep.)
DENVER—Rialto, MO 2nd week 101.7%
(DB) Hitchhike to Happiness (Rep.)
INDIANAPOLIS—Indiana 113.8%
(DB) Tahiti Nights (Col.)
INDIANAPOLIS—Lyric, MO 1st week 94.8%
(DB) Tahiti Nights (Col.)
KANSAS CITY—Newman 89.7%
LOS ANGELES—Warner's Downtown, 1st week . 145.3%
LOS ANGELES—Warner's Downtown, 2nd week . 109.2%
LOS ANGELES—Warner's Downtown, 3rd week 87.4%
LOS ANGELES—Warner's Hollywood, 1st week . 133.7%
LOS ANGELES—Warner's Hollywood, 2nd week 82.8%
LOS ANGELES—Warner's Hollywood, 3rd week 57.3%
LOS ANGELES—Warner's Wiltern, 1st week . . 123.1%
LOS ANGELES—Warner's Wiltern, 2nd week . . 86.9%
LOS ANGELES—Warner's Wiltern, 3rd week . . 62.8%
MILWAUKEE—Warner, 1st week 101.4%
(DB) Blonde Ransom (Univ.)
MILWAUKEE—Warner, 2nd week 101.4%
(DB) Blonde Ransom (Univ.)
MINNEAPOLIS—State, 1st week 100.9%
MINNEAPOLIS—State, 2nd week 50.0%
NEW YORK—Strand, 1st week 180.2%
(SA) Louis Prima's Band, Dana Clark
NEW YORK—Strand, 2nd week 167.0%
(SA) Louis Prima's Band, Dana Clark
NEW YORK—Strand, 3rd week 160.0%
(SA) Louis Prima's Band, Dana Clark
NEW YORK—Strand, 4th week 153.8%
(SA) Louis Prima's Band, Dana Clark
NEW YORK—Strand, 5th week 142.8%
(SA) Louis Prima's Band, Dana Clark
PHILADELPHIA—Mastbaum, 1st week 113.2%
PHILADELPHIA—Mastbaum, 2nd week 89.8%
PHILADELPHIA—Mastbaum, 3rd week 70.0%
PITTSBURGH—Penn, 1st week 119.0%
PITTSBURGH—Penn, 2nd week 66.6%
PITTSBURGH—Ritz, MO 1st week 109.0%
PROVIDENCE—Majestic 97.2%
(DB) Swingin' on a Rainbow (Rep.)
PROVIDENCE—Carlton, MO 1st week 70.0%
(DB) Swingin' on a Rainbow (Rep.)
SAN FRANCISCO—Fox 101.3%
SAN FRANCISCO—State, MO 1st week . . . 120.6%
(DB) Scared Stiff (Para.)
SAN FRANCISCO—State, MO 2nd week 96.5%
(DB) Scared Stiff (Para.)
ST. LOUIS—Fox 89.9%
WASHINGTON—Metropolitan, 1st week 259.7%
WASHINGTON—Metropolitan, 2nd week 181.1%
WASHINGTON—Metropolitan, 3rd week 123.1%

BACK TO BATAAN (RKO)

First Report:

Total Gross Tabulated	$215,900
Comparative Average Gross	192,700
Over-all Performance	112.6%

BOSTON—Keith Memorial 120.3%
BUFFALO—20th Century 100.7%
(DB) Zombies on Broadway (RKO)
CINCINNATI—RKO Palace 74.7%
CINCINNATI—RKO Shurbert, MO 1st week . . 85.1%
CINCINNATI—RKO Lyric, MO 2nd week . . . 96.1%
CLEVELAND—Warner's Hippodrome 122.1%
INDIANAPOLIS—Circle 102.5%
(DB) Zombies on Broadway (RKO)
LOS ANGELES—Guild 88.2%
LOS ANGELES—United Artists 128.0%
PROVIDENCE—Albee 133.3%
(DB) Honeymoon Ahead (Univ.)
SAN FRANCISCO—Golden Gate 119.1%
(SA) Vaudeville
SAN FRANCISCO—Fox-Wilshire 127.3%
(SA) Vaudeville

RCA Expanding Theatre Service

Plans for improving and expanding its service in the motion picture field was one of the principal topics of discussion at the recently completed 10-day conference of RCA Service Company officials and district managers.

E. C. Cahill, president, and W. L. Jones, general manager, told the conference that a major portion of the post-war planning of their organization had been directed toward service operations in the film industry. Field engineers, they said, would be equipped with new test units which would mean more accurate and thorough checking of sound systems. Orders for this new equipment already have been placed and will become available as soon as manufacturing conditions permit.

Additional personnel is being added to provide more complete service coverage to customers and increased field supervision is being set up.



A shipment is guided to its right destination, or the wrong one, by the address. Experience has proved the value of these suggestions for marking shipments:

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Hold Services for Winfield Sheehan

A high solemn mass was held Saturday at the Church of the Blessed Sacrament, Hollywood, for Winfield R. Sheehan, industry pioneer, who died Wednesday of last week at Hollywood Hospital. Interment was in Holy Cross Cemetery.

Among the pallbearers were: David Butler, Jack Gardner, Don McElwaine, Arthur Ungar, George Bagnall and Ted Butcher. Among the honorary pallbearers were Joseph M. Schenck, Louis B. Mayer, Watterson R. Rothacker, David O. Selznick, Sol Wurtzel, Frank Borzage, Joseph Scott, Henry King, B. G. DeSylva, Charles P. Skouras and Loyd Wright. The mass was celebrated by the Reverend Edward Whelan, S.J., president of Loyola University.

Commenting on Mr. Sheehan's death, Samuel Goldwyn said: "Winfield Sheehan was one of the industry's most colorful figures, a man of great courage, a very great friend and one who has left the deep impress of his rich personality on the history of motion pictures."

Joseph M. Schenck, 20th-Fox executive production head, said, "His was a career rich in accomplishment and in contribution to progress."

Darryl F. Zanuck, 20th-Fox vice-president, said, ". . . He founded studios and policies and he left an impress on the screens of the world's theatres as well as on Hollywood. . . ."

Mme. Maria Jeritza, Mr. Sheehan's widow, is sole beneficiary under terms of the will.

Charles G. Norris Dies; Novels Were Filmed

Charles G. Norris, 64, author of many financially successful novels, a number of which were filmed, died July 25 in Palo Alto, Cal., of a heart ailment. One of the three literary Norrises, he was the husband of Kathleen Norris, one of the best known names in the fiction field today. His brother was Frank Norris, a novelist of the 1890's. Charles Norris customarily wrote books which dealt with current controversial subjects, some of which offered striking film material. His first novel, "The Amateur," appeared in 1915. He had written 10 other novels before his death. His best known works are "Brass," "Bread" and "Seed," which sold 70,000 copies in the original edition. Besides his widow, Mr. Norris leaves a son, Dr. Frank Norris of California.

John Pollock

John Pollock, 64, general manager for John Golden, theatrical producer, died in New York July 29. For 25 years Mr. Pollock was with the B. F. Keith circuit, heading its photograph and press bureau in the Palace theatre building, New York. He joined Mr. Golden shortly after the Keith-Orpheum circuit became RKO.

Harry Silverstadt

Harry Silverstadt, 47, for 18 years musical director of Loew's Metropolitan theatre in Brooklyn and associated with the WHN Artists Bureau for the past five years, died July 25 at Saranac, N. Y., after a short illness.

Alfons Wile

Alfons Wile, 73, father of Bob Wile of Universal's home office publicity department, died in New York Monday. He was technical representative of Schenley Company. Funeral services were held Tuesday at the Lexington Avenue Chapel.

RFC Makes Few Sales Of Surplus Equipment

The Reconstruction Finance Corporation has made only a few sales out of its $90,000 stock of cameras and parts, other than lenses, it was reported from Washington this week. However, the RFC has sold $12,937 worth of developing, printing and dark room apparatus and accessories, of which $9,335 worth has been sold for $6,000. Approximately $1,000,000 worth of radio broadcasting transmitting apparatus is available for purchase as surplus, it was reported.

Eastman Overassessed

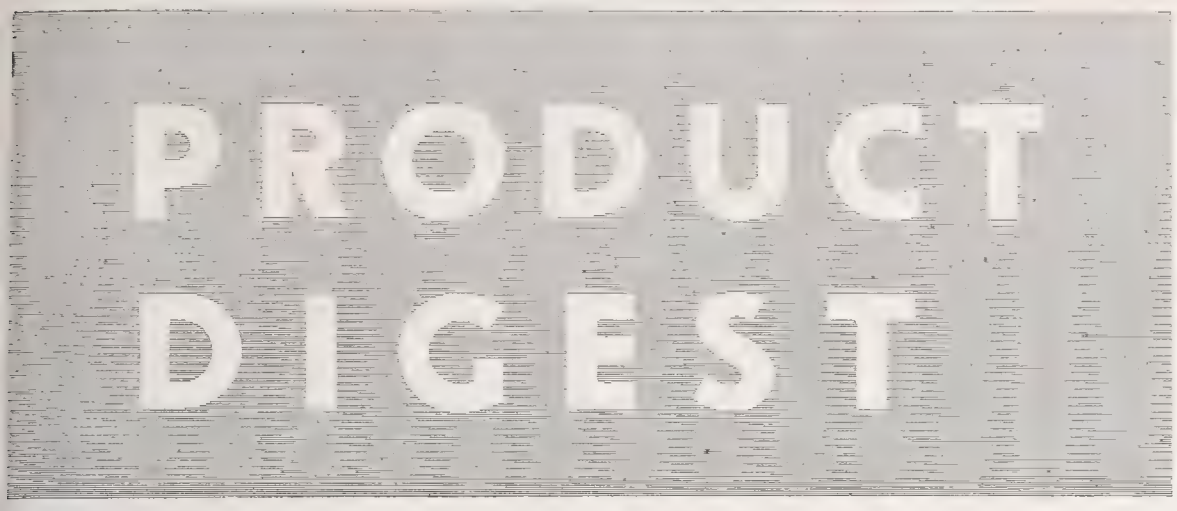
A $4,029,132 overassessment of income, excess-profits and defense taxes in favor of Eastman Kodak and Pan-American Subsidiaries, Rochester, was determined by the Treasury Department, it was announced last week.

Crosby Heads Kenny Fund

Bing Crosby last week accepted the chairmanship of the 1945 Elizabeth Kenny Institute campaign. The institute is in Minneapolis. The campaign probably will be conducted in October.

Chicago Papers Refuse Ad-Grouping Plan

Chicago newspapers have turned down an ad-grouping plan formulated by the Allied Theatres of Illinois, Jack Kirsch, president, disclosed last week. The plan proposed was to run the daily ads of approximately 150 Allied theatre members under one head. The idea is used in Pittsburgh newspapers by members of Allied of Western Pennsylvania. The papers are reluctant to accept such ads due to the space situation.



SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Man from Oklahoma

***Republic*—1945 Western**

There's a wealth of spirit and more than the standard amount of story in this Roy Rogers number, a tale of today tricked out, and plausibly, with staple Western trimmings which include a rip-roaring wagon race that could have been made the big sequence in a super-special. This is a picture made to order for the Rogers fans, and solid stuff for anyone else who goes in for prairie entertainment.

The screenplay, an original by John K. Butler, opens with Rogers and his orchestra in New York, trying out for radio. They are summoned back to Cherokee City, Okla., when a feud to which they are party threatens to break into gunfire, and matters work around to where the fortunes of everybody in the picture are wrapped up in the outcome of a wagon race commemorating the land rush of 1898. It's a hair-raiser.

Songs are sprinkled through the proceedings, likewise production numbers. Rogers, Dale Evans, Bob Nolan and the Sons of the Pioneers share the singing assignments, all to advantage.

Associate producer Louis Gray and director Frank McDonald rate special credit for blending east and west, today and yesterday, song and melodrama with stimulating consequence.

Previewed in a Hollywood projection room. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, August 1, 1945. Running time, 69 min. PCA No. 10856. General audience classification.
Roy Rogers .....Himself
Gabby Whittaker .....Gabby Hayes
Dale Evans, Roger Pryor, Arthur Loft, Maude Eburne, Sam Flint, Si Jenks, June Bryde, Elaine Lange, Charles Soldani, Edmund Cobb, George Sherwood, Eddie Kane.

Johnny Angel

***RKO Radio*—Melodrama**

This film exerts a curious spell, due in part to the relatively unfamiliar setting, and in part to the fact that its producer, William L. Pereira, and its director, Edwin L. Marin, are aware of the fact that the camera can put over a point in silence. There is none of the reliance on dialogue which makes so many melodramas resemble a high school debate. Instead, its makers have achieved mood and suspense through carefully accented moments of action, photographed in low key, against a background of seascape, fog, and Spanish moss.

George Raft and Signe Hasso are the central characters in a screenplay reminiscent of "Casablanca" and "To Have and Have Not." Indeed, if Miss Hasso were a blonde, and Raft's features less symmetrical, the pair might pass for Humphrey Bogart and Lauren Bacall. As it is, they make an interesting change. Hoagy Carmichael's role, also, is similar to his part in "To Have and Have Not." He's a taxi-driver this time, but he manages to get near a piano a couple of times, and when he's not playing, he's singing.

Steve Fisher, who's an expert at adventure stories, wrote the screenplay, basing it on the Charles Gordon Booth serial, "Mr. Angel Comes Aboard." Frank Gruber did the adaptation. The story's opening suggests that famous mystery of the sea, the case of the "Marie Celeste." Raft boards a freighter drifting in the Gulf of Mexico, and finds the cargo safe, the ship intact, but apparently deserted. Bloodstains and a woman's shoe give mute testimony to some form of foul play.

Raft, whose professional interested is heightened by the fact that the schooner's missing captain was his father, picks up the shoe and sets out to find the girl it fits. His search takes him through the French Quarter of New Orleans, in and out of bars and business offices, and leads at last to a deserted house on an island in the bay. There he learns what really happened aboard the freighter, why it happened, and who killed his father.

Claire Trevor's portrayal of the wife of a steamship magnate is convincing, and in pleasing contrast to Signe Hasso's role of a wistful French girl. Lowell Gilmore is a suave villain, and Margaret Wycherly contributes a brief but notable bit as the elderly secretary-nurse.

Leigh Harline and C. Bakaleinikoff deserve praise for the musical score, and mention must be made of the photography by Harry J. Wild and the special effects by Vernon L. Walker.

Previewed at the Pantages Theatre, Hollywood, where the audience gave audible approval. Reviewer's Rating: Good.—THALIA BELL.

Release date, Block 1, 1945-46. Running time, 79 min. PCA No. 10627. General audience classification.
Johnny Angel .....George Raft
Lilah .....Claire Trevor
Paulette .....Signe Hasso
Lowell Gilmore, Hoagy Carmichael, Marvin Miller, Margaret Wycherly, J. Farrell MacDonald, Mack Gray.

Johnny Frenchman

***Ealing - Eagle-Lion*— French Feuds**

Lanec Florrie—redoubtable, voluble, Breton fisherwoman—had pursued for years a violent vendetta with her cross-Channel friend, Cornish harbour master Nat Pomeroy. It's a sort of humble Montagu-Capulet feud traditionalized by generations of dispute. The rival factions fish the same waters, but a miraculous draught of fishes is as nothing to either side if one can disconcert the other. With war's impact, however, the disputants unite in discomforting the hated Hun, which union has a symbolic consummation in wedding bells for Florrie's son and the daughter of sturdy Nat.

Thus the pattern of this latest Michael Balcon proffering, first to be offered to the customers under the new setup with Rank's Eagle-Lion. It's a pattern enlivened by some exquisite camera work and by one magnificent acting contribution from Mme. Francoise Rosay. Towering as the Matterhorn above the rest of the cast, La Rosay makes of French Florrie a virago of majesty. She is immense, unshakable; reading a lesson in dramatic accomplishment to all the lesser ones.

It's a pity that Balcon—with that inveterate determination of his to linger o'er the obvious and his feeling that any picture, no matter how light, must be treated with the solemnity of a so-very-British documentary—allows the film to run for 112 minutes. But that's a defect, it may be surmised, which will be removed with the inevitable pruning which is coming to it.

That pruning accomplished, "Johnny Frenchman" will have a comfortable passage in any neighborhood theatre; may be commended moreover to a trans-Atlantic crossing.

Pleasant cameos, it should be added, are presented by veteran Tom Walls, as the Cornish protagonist, and by Miss Patricia Roc, as his daughter.

Seen at the Leicester Square theatre, London, trade show. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 112 mins. General audience classification.
Lanec Florrie .....Francoise Rosay
Nat Pomeroy .....Tom Walls
Sue Pomeroy .....Patricia Roc
Bob Tremayne .....Ralph Michael
Yan Kervarec .....Paul Dupuis
Frederick Piper, Bill Blewett, Stanley Paskin, Arthur Hambling, James Harcourt, James Knight, Richard George, Richard Harrison, Leslie Harcourt.

Trail of Kit Carson

***Republic*—Western**

Associate producer Stephen Auer's latest contribution to the field of Western drama is a neat package of thrills, chills and killings. It moves fast from start to finish, a quality for which Lesley Selander, director, deserves the credit.

Alan Lane, the star, is called upon to use not only his fists and his six-shooter, but his brains as well. He excels at deductive reasoning just as he does at pistol-play, and by piecing together a number of seemingly unrelated facts, he comes up with the right answer and pins the crime on the right man.

The crime in the screenplay by Jack Natteford and Albert Demond, based on a story by the former, is the murder of a miner, Lane's partner. To all appearances the miner's death was accidental, but the cowboy isn't satisfied with the obvious. His subsequent investigations bring him perilously close to death, and only his quick wits and quicker trigger-finger save him from an early grave. The villain, however, is eventually exposed, and hanged by his neck until he is dead.

Previewed at the Hitching Post theatre, Hollywood. Reviewer's Rating: Good.—T. B.

Release date, not set. Running time, 55 min. PCA No. 10840. General audience classification.
Bill Harmon .....Alan Lane
Betty .....Helen Talbot
Tom London, Twinkle Watts, Roy Barcroft, Kenne Duncan, Jack Kirk, Bud Geary, Tom Dugan, George Chesebro, Bob Wilke.

Captain Kidd

***UA-Bogeaus*—Laughton Plays Cutthroat**

Benedict Bogeaus has built his latest production around the most colorful figure in the annals of piracy, the fabulous Captain Kidd, blending fact and fable in the familiar manner of high-seas adventure. The captain is played with obvious relish and lusty exaggeration by Charles Laughton, a portrayal more comic than bloodthirsty and perhaps more entertaining than authentic. He has whole-hearted support from John Carradine and Gilbert Roland, playing fellow cutthroats, and Reginald Owen as a gentleman's gentleman.

The screenplay by Norman Reilly Raine, based on an original story by Robert N. Lee, uses the expected atmosphere of darkened caves, moonlit galleons, swordplay and gunpowder largely as a

background for the live character study of Kidd. There is a plot in which the son of a King's ambassador turns pirate to clear his father's name. There are escapes by night, buried treasure, duels in the ship's hold and a beautiful noblewoman captured by the brigands. But interest is centered in the notorious outlaw, taken into His Majesty's service for his ruthlessness and living up to his reputation for double-dealing.

It's his last adventure, however, and from the gallows he warns of the wages of sin and the evil of greed. He hints also at caches of treasure, variously reported but never discovered, along the shores of the Seven Seas.

Exhibitors can and will exploit the film to advantage for the theme is perennially attractive and the cast, including Randolph Scott and Barbara Britton, is strong support for the star.

Production values are notable for some artistic camera shots, effective sets and rich costumes. Rowland V. Lee directed, giving Laughton his head, but keeping tighter rein on the rest of the cast.

Seen in the home office projection room. Reviewer's Rating: Average.—E. A. CUNNINGHAM.

Release date, August 24, 1945. Running time, 89 min. PCA No. 10830. General audience classification.
Captain Kidd .....Charles Laughton
Adam Mercy .....Randolph Scott
Lady Anne Falconer .....Barbara Britton
Reginald Owen, John Carradine, Gilbert Roland, John Qualen, Sheldon Leonard, Abner Biberman, Ian Keith, William Farnum, Miles Mander, Ray Teale.

George White's Scandals

RKO Radio—Musical

With George White's reputation what it is for picking pretty girls, and Gene Krupa's and Ethel Smith's musical specialties known by all, this picture should sell easily, particularly since the exhibitor has a chance to put up on the marquee the names of Joan Davis and Jack Haley.

True, the two love stories that the film carries, that of the Davis-Haley team and the younger, more conventional pair, Phillip Terry and Martha Holliday, do keep this musical from offering any musical numbers for long stretches of film, but by the time the picture runs its 95-minute length you've run the gamut from classical ballet to boogie.

Springboard for the story concerns a group of ex-Scandals girls who meet yearly to reminisce. This particular year they get a glimpse of the daughter of one of their members who married into the British nobility. This daughter, played by Miss Holliday, works her way into the current Scandals, has a big production built about her and then, for the sake of a little interest in the story, vanishes on the night of the opening.

That's the usual love story. The unusual story gets a workout when Haley and Miss Davis jump on it and give it a good kicking around—parts of the rough treatment being quite funny, particularly when Miss Davis apes the mannerisms of some of the more grand-style actresses.

If the picture does not quite hold together, it is because there is too much of the usual in the story. Ethel Smith at the electric organ and Gene Krupa at half a dozen kettle drums provide much the best of the music.

The film was produced by George White and directed by Felix E. Feist from an original screenplay by Hugh Wedlock, Howard Snyder, Parke Levy and Howard Green. Dance numbers were created and staged by Ernst Matray.

Previewed at the home office. Reviewer's Rating: Average.—RAY LANNING.

Release date, Block 1, 1945-46. Running time, 95 min. PCA No. 10722. General audience classification.
Joan Mason .....Joan Davis
Jack Williams .....Jack Haley
Tom McGrath .....Phillip Terry
Jill Martin .....Martha Holliday
Ethel Smith, Margaret Hamilton, Glenn Tryon, Bettejane Greer, Audrey Young, Rose Murphy, Fritz Feld, Beverly Wills, Gene Krupa and his band.

Mamma Loves Papa

RKO Radio—Leon Errol Solo

Showmen whose customers line up for Leon Errol can inform them with accuracy that this hour-long comedy gives them 60 minutes of him. Showmen whose customers react oppositely to him doubtless should, in all candor, be told the same thing. The picture is all Errol and nothing more.

The principal scene is a country estate where the star, invited as weekend guest, becomes intoxicated and entertains, for something like half the film's running time, with the alcoholic antics for which he's become almost legendary. The rest of the cast, in this sequence and in the others, feed him dialogue and lines and stand about watching him. There's a thin thread of story about a millionaire whose plot to sell faulty playground apparatus is thwarted.

The script is by Charles Roberts and Monte Brice, and Ben Stoloff produced for executive producer Sid Rogell, with Frank Strayer directing.

Previewed at the Filmarte theatre, Hollywood. Reviewer's Rating: Fair.—W. R. W.

Release date, Block 1, 1945-46. Running time, 60 min. PCA No. 10740. General audience classification.
Wilbur Todd .....Leon Errol
Elizabeth Risdon, Edwin Maxwell, Emory Parnell, Paul Harvey, Charlotte Wynters, Ruth Lee, Lawrence Tierney.

Dangerous Partners

MGM—Mystery Melodrama

The solution to this tangled mystery may be a little outdated but there are murders and intrigue enough for sustained interest, and an attractive cast of performers for exploitation. James Craig, Signe Hasso and Edmund Gwenn share billing honors in an assortment of roles ranging from the slightly unethical to the dastardly. The story, however, turns out to be another Nazi plot.

The screenplay by Marion Parsonnet, from Edmund L. Hartmann's adaptation of an original story by Oliver Weld Bayer, follows the trail of four wills stolen after a plane crash from the unconscious but hardly legitimate beneficiary. A charming but penniless couple, living by their wits, are the thieves. Each of the wills leaves $1,000,000 to the injured man for no apparent reason.

Two murders start the chase off in earnest. One victim is the adventurer whose wife takes on another partner while the body is still warm. With her new accomplice, a lawyer of more curiosity than scruples, she traces the wills to their source, closely followed by the now-recovered plane crash victim. A blaze of heavy melodrama, with sudden bursts of patriotism and self-sacrifice, lights up the finale.

Arthur L. Field mounted the production in a style well above the program bracket. Edward L. Cahn directed.

Seen in a New York projection room. Reviewer's Rating: Average.—E. A. C.

Release date, not set. Running time, 74 min. PCA No. 10854. General audience classification.
Jeff Caighn.....James Craig
Carola Ballister .....Signe Hasso
Albert Richard Kingby .....Edmund Gwenn
Audrey Totter, Mabel Paige, John Warburton, Henry O'Neill, Grant Withers.

Radio Stars on Parade

RKO Radio—Minor Musical

Song numbers and slapstick comedy are the chief ingredients of Ben Stoloff's latest production. Frances Langford and Skinnay Ennis do most of the singing; Wally Brown and Alan Carney contribute most of the comedy, with Rufe Davis adding his share in a minor role. Designed as a lightweight offering, the picture should balance its side of a double-bill scale.

The screenplay is by Robert E. Kent and Monte Brice, based on an original by the former. It presents Miss Langford as a nightclub singer aspiring to radio work, and Brown and Carney as the managers *pro tem* of a Hollywood talent agency. This combination of circumstances facilitates the introduction of nine song numbers, and of Ralph Edwards and his "Truth or Consequences" radio show. Leslie Goodwins directed the melange.

The most notable songs are "I Couldn't Sleep a Wink Last Night," and "That Old Black Magic." The most hilarious comedy sequence is one in which Brown and Carney don women's garb. It's an old routine, but still a funny one.

Previewed at the Pantages theatre, Hollywood, where the audience laughed frequently. Reviewer's Rating: Average—T. B.

Release date, Block 1, 1945-46. Running time, 69 min. PCA No. 10870. General audience classification.
Jerry Miles .....Wally Brown
Mike Strager .....Alan Carney
Sally Baker .....Frances Langford
"Truth or Consequences," with Ralph Edwards & Co., Skinnay Ennis and His Band, Don Wilson, Tony Romano, Town Criers, Cappy Barra Boys.

Dangerous Intruders

PRC—Melodrama

This film is of the murder mystery type. Drama and suspense center about a homicidal maniac. A competent cast, strange situations and eerie and startling music set the scene for this mildly exciting picture. The cast is headed by Charles Arnt, Veda Ann Borg and Richard Powers.

Miss Borg, portraying an unemployed actress, is struck by a car driven by Maxwell Ducane, played by Charles Arnt, and is taken to his home to recover. The Ducane household has an atmosphere of strangeness about it which worries the attractive actress. Mr. Ducane is a fanatic about ancient ceramics and employs a man to guard his treasures. Mrs. Ducane's brother and young daughter complete the family. A slight romance is supplied by Mrs. Ducane's brother and Miss Borg. The actress discovers that Mr. Ducane is responsible for the death of his wife and her wealthy aunt. The madman is killed in an automobile smashup following an attempt to kill Miss Borg. The motive for the killings is explained by Mr. Ducane's desire for money to increase his museum collection.

Martin Mooney is the associate producer, and Vernon Keays directed. The screenplay is by Martin M. Goldsmith, based on an original story by Philip MacDonald and F. Ruth Howard. The story in parts is hardly plausible but there is sufficient excitement and enough swift action to hold the attention of devotees of this type of film.

Seen in a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, September 21, 1945. Running time, 61 min. PCA No. 10894. General audience classification.
Max Ducane .....Charles Arnt
Jenny .....Veda Ann Borg
Richard Powers, Fay Helm, John Rogers, Jo Anne Marlowe, Helena P. Evans, Roberta Smith.

POPULAR SCIENCE, NO. 6 (Para.)

J4-6

The first subject is the civilian jeep, a reputable machine suitable for tractor farming or riding the range. Other attractions for the post-war family are a guest room that pops up when you press a button with books, lights and slumber music. The last sequence concerns that new insecticide, "DDT," which has been cleaning out the Pacific swamps and jungles, and is now in home use for Japanese beetles.

Release date, August 10, 1945 10 *minutes*

JASPER'S CLOSE SHAVE (Para.)

Puppetoons (U4-8)

The great moment in Jasper's life comes with his discovery of whiskers. Off he goes with 15 cents for a shave, but in some fashion the Scarecrow lures him into a clip joint where, to the tunes from "Barber of Seville," he gets just what he doesn't want. Scarecrow plays Figaro with additional appropriate lyrics and with great flourishes shaves the hair off Jasper's head.

Release date, September 28, 1945 8 *minutes*

THE NEW U. S. FRONTIER (20th-Fox)

March of Time

The current issue of the March of Time deals adequately with an important and vital post-war problem, the problem of the Pacific islands. "The New U. S. Frontier" is presented in excellent pictures with a terse and convincing commentary. The film clearly shows that by the war's end the frontier of the United States will have crossed the full breadth of the Pacific. The film expresses the idea that the defeat of Japan will find the United States with new commitments as a Pacific power and with additional responsibilities.

The editors of the March of Time have selected Guam as an example of a fortified island. The accomplishments of military and naval engineers are shown by roads, harbors and airfields. The modern methods our troops have brought to the island are shown in contrast to colorful island life.

"The New U. S. Frontier" is a better than average March of Time. It is an important subject that is well prepared and because of its timeliness it will have wide appeal.—M. R. Y.

Release date, August 10, 1945 17 *minutes*

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2568-2569.

Running times are those furnished by the distributor.

DO YOU REMEMBER? (20th-Fox)
Dribble Puss Parade (5902)

Lew Lehr passes up the peculiarities of the animal kingdom for some clips of very old motion pictures. His shots include the ladies at the beach, circa 1910, the opening of the New York subway and a spectacle depicting life in the Colonies. The comments are in the usual Lehr style.
Release date, June 2, 1945 — 9 *minutes*

HI HO RODEO (Col.)
World of Sports (6808)

One of the year's exciting outdoor events is the Pendleton, Ore., Roundup, a fine melee of Indians and cowboys, bucking broncs and wild steers. The participants arrive in the manner of the old wild west show and put on a thrilling act for thousands of cheering spectators, and the camera audience.
Release date, July 6, 1945 — 10 *minutes*

THE EMPIRE STATE (20th-Fox)
Movietone Adventures (5261)

There's a good deal of the world's largest city in this tour of New York State—the Statue of Liberty, the rivers and bridges, skyscrapers and tenements, Fifth Avenue and Coney Island—but there are other places of interest as well. Going up the Hudson you see West Point, the apple orchards and grape vineyards. In the western portion of the state the highlight is Niagara Falls.
Release date, July 27, 1945 — 8 *minutes*

AMERICA THE BEAUTIFUL (WB)
Technicolor Special (1005)

Here is a colorful tour of the United States from the Atlantic to Pacific, from the Canadian to the Mexican borders. Besides the main geographical features—the mountains, lakes and rivers—there are views of agriculture and industry, of the national parks and the natural beauties. The two-reel subject closes with a chorus of "America."
Release date, August 4, 1945 — 20 *minutes*

ARTISTRY IN RHYTHM (Univ.)
Name Band Musical (9128)

Swing is king in these musical numbers, although the tempo varies to include the Latin "Siboney," and a waltz, "Whispering." Other numbers are "Artistry in Rhythm," "Eager Beaver," "Tabby the Cat," "Tabu," "She's Funny that Way," "Mad for a Pad" and "Memphis Lament." The featured band is Stan Kenton's and the soloists Anita O'Day, Gene Howard and The Tailor Maids.
Release date, July 18, 1945 — 15 *minutes*

CROW CRAZY (Univ.)
Walter Lantz Cartunes (9239)

Andy the panda is guarding the corn field from crows. His helper is a willing dog who, unfortunately, can do little with his instructions because he has no idea what a crow is. First he tries a goat and then a bull, finally winding up in a puddle when the crow does appear. Andy's there with him, while the crow has a season's supply of corn.
Release date, July 9, 1945 — 7 *minutes*

KUKUNUTS (Col.)
Fox and Crow Cartoon

Cast away on a desert island for 20 years, the Fox is pretty sick of eating nothing but coconuts. When the Crow makes his appearance, friend Fox decides he is in for a meat dinner—and no points required. However, he reckons without the ingenuity of the Crow who not only saves his skin, but causes the Fox great discomfort in a series of mix-ups.
Release date, July 26, 1945 — 6½ *minutes*

THE JURY GOES 'ROUND 'N' 'ROUND (Col.)
All Star Comedy (6423)

And well it might with Vera Vague as one of the twelve good men and true. The case is that of Willie Dye, a double-dyed gangster, up for murder. The jury has heard the evidence and stands eleven to one for a verdict of "guilty." The twelfth is Vera, who can't forget his soulful look. In typical Vague fashion she brings them round one by one to the same illogical opinion and wins an acquittal.
Release date, June 15, 1945 — 18 *minutes*

BROADWAY FARMER (Univ.)
Person-Oddity (9376)

Chic Johnson of Olsen and Johnson fame runs a farm in Carmel, N. Y., named after the Winter Garden theatre on Broadway, where he books his shows. A shoe salesman in Philadelphia has made a collection of misfits for the foot. An Eldred, Fla., woman is shown making novelties from sea shells. The last of Buffalo Bill's scouts keeps a tavern in Denver, decorated by animal heads mounted on the walls and old firearms. The last sequence shows a Houston, Texas, girl who draws pin-up pictures on order for servicemen.
Release date, May 28, 1945 — 9 *minutes*

DOWN THE FAIRWAYS (20th-Fox)
Sports Reviews (5354)

This is a golf subject with a varied appeal. Featured are Joe Kirkwood, the expert on trick shots; Dorothy Germaine, the comely woman champion; Craig Wood, a veteran professional, and some exciting shots of the Tam O'Shanter tourney in Chicago. Ed Thorgenson is the commentator.
Release date, June 1, 1945 — 9 *minutes*

CANINE-FELINE CAPERS (Para.)
Sportlights (R4-9)

There are dogs and cats aplenty in this reel but they are kept well separated and in good order. The first feature is a great Dane with fourteen pups. Then follow some Dalmatian puppies, a Mexican Chihuahua that plays the piano, and a glimpse of the family life of Daisy, the Hollywood star. In the feline division there's a cat show and a boxing match where the fur really flies.
Release date, July 27, 1945 — 9 *minutes*

WHAT IT TAKES TO MAKE A STAR (20th-Fox)
Movietone Adventures (5201)

The stars in this case are star models who may well be stars of Hollywood and Broadway. The picture shows that it's not all fun and glamour. Some of it is tiring, much of it is tedious and quite a bit of it luck. A model needs regular physical exercise, the ability to pose under lights for hours at a time, and a lot of publicity in addition to her good looks to make the grade.
Release date, July 6, 1945 — 11 *minutes*

LEARN AND LIVE (WB)
Featurette (1112)

One of the outstanding contributions of the motion picture to the war is presented here in a 20-minute subject which combines battle scenes with battle education. The army training films, which have given servicemen graphic demonstrations of the emergencies they may meet and the way to cope with them, are presented here, along with glimpses of the battlefield application of the lesson learned through pictures.
Release date, July 7, 1945 — 20 *minutes*

IN A MUSICAL WAY (Para.)
Speaking of Animals (Y4-5)

Taking his cue from "Swinging on a Star," Jerry Fairbanks has gathered a group of mules, pigs, fishes, monkeys and star trapezes. There's some fun with sheep, bears, tigers, rhinos and love birds in case you'd rather be them, and the whole is enacted against a background of swing music with a boogie beat.
Release date, July 20, 1945 — 9 *minutes*

MEXICAN PLAYLAND (RKO)
Sportscope (54,312)

The scene is Acapulco, a coastal city southwest of Mexico, which has become a popular resort for the vacationist who likes fishing, bathing and water sports. Sailfish and tuna are the prize catches, and diving for coins tossed by tourists the favorite native sport. There are glimpses of the quaint city, the inland lagoons and the local marine life.
Release date, July 13, 1945 — 8 *minutes*

IDIOTS DE LUXE (Col.)
Three Stooges (6405)

Moe's having a nervous breakdown, he thinks, and the boys decide to humor him. Hearing of the healthful qualities of a hunting expedition, they set out on the trail. The first unwanted excitement is a bear with one eye on the supplies and the other on Moe. When the bear is finally trapped it turns out to be a case of mistaken identity. Moe decides on another treatment for overwrought nerves.
Release date, July 20, 1945 — 17½ *minutes*

GYPSY LIFE (20th-Fox)
Terrytoon (6501)

Mice have their vagabonds, too, as is shown in a peaceful scene of gypsy life by the campfire with fiddles and dancing. The only disburbing factor is the cat-bat which calls out its family and friends for a quick ambush and killing. Just in time, Mighty Mouse hears tell of the danger and rushes to the scene to beat them off.
Release date, August 3, 1945 — 6 *minutes*

MOTHER GOOSE NIGHTMARE (20th-Fox)
Terrytoon (5516)

Gandy Goose and the Sergeant are having sleeping trouble again. This time their dreams are a hodge-podge from the stories and nursery rhymes, peopled by the Three Little Pigs, the Big Spider and Miss Muffet, the Cow That Jumped Over the Moon and finally Jack in the Beanstalk to chase them all away.
Release date, May 11, 1945 — 6 *minutes*

BOOBY SOCKS (Col.)
Phantasies (6704)

There's a tom with a bow tie, a lean and hungry look and a sweet voice, who has all the lady cats agog. The younger brigade of felines follows in his train, all but a pert miss at the window, who doesn't give him a tumble. He braves the growls of the bulldog and makes his way to her apartment, only to find that she's a papier-mache reproduction.
Release date, July 12, 1945 — 7½ *minutes*

COMMUNITY SING, NO. 11 (Col.)
6661

Led by the popular "Candy," this group of songs includes "A Little on the Lonely Side," "Sweet Dreams, Sweetheart," "I'm Beginning to See the Light" and "Chi, Chi, Hatcha, Watchoo." Dick Leibert plays the organ and the Song Spinners carry the burden of the vocal choruses.
Release date, July 26, 1945 — 10 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2582. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	Title	Release Date
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
6038	Dancing in Manhattan	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6025	Tahiti Nights	Dec. 28,'44
6039	Let's Go Steady	Jan. 4,'45
6041	Youth On Trial	Jan. 11,'45
6014	Eadie Was a Lady	Jan. 23,'45
6024	I Love a Mystery	Jan. 25,'45
6204	Sagebrush Heroes	Feb. 1,'45
6221	Sing Me a Song of Texas	Feb. 8,'45
6002	Tonight and Every Night	Feb. 22,'45
6019	Leave It to Blondie	Feb. 22,'45
6017	The Crime Doctor's Courage	Feb. 27,'45
6034	A Guy, A Gal, A Pal	Mar. 8,'45
6205	Rough Ridin' Justice	Mar. 15,'45
6018	Rough, Tough and Ready	Mar. 22,'45
6037	Escape in the Fog	Apr. 5,'45
6026	Eve Knew Her Apples	Apr. 12,'45
6222	Rockin' in the Rockies	Apr. 17,'45
6023	Power of the Whistler	Apr. 19,'45
6206	Return of the Durango Kid	Apr. 19,'45
6006	Counter-Attack	Apr. 26,'45
6031	Boston Blackie Booked on Suspicion	May. 10,'45
6207	Both Barrels Blazing	May 17,'45
6010	The Fighting Guardsman	May 24,'45
6029	Ten Cents a Dance	June 7,'45
6223	Rhythm Roundup	June 7,'45
6036	Blonde from Brooklyn	June 21,'45
....	Boston Blackie's Rendezvous	July 5,'45
....	You Can't Do Without Love	July 26,'45
....	A Thousand and One Nights	July 26,'45
....	Gay Senorita	Aug. 9,'45
6208	Rustlers of the Badlands	Aug. 16,'45
....	Over 21	Aug. 23,'45
....	Adventures of Rusty	Sep. 6,'45
....	I Love a Bandleader	Sep. 13,'45
....	Song of the Prairie	Sep. 27,'45
	SPECIAL	
....	A Song to Remember	Mar. 1,'45
	1945-46	
....	Blazing the Western Trail	Sep. 20,'45
	SPECIAL	
....	Kiss and Tell	Sep.,'45
....	Prairie Raiders	Not Set
....	Lawless Empire	Not Set
....	Bandit of Sherwood Forest	Not Set
....	Outlaws of the Rockies	Not Set
....	Texas Panhandle	Not Set
....	Pardon My Past	Not Set
....	She Wouldn't Say Yes	Not Set
....	Roaring Rangers	Not Set
....	Renegades	Not Set
....	Snafu	Not Set
....	Gunning for Vengeance	Not Set
....	Girl of the Limberlost	Not Set
....	Crime Doctor's Warning	Not Set
....	Galloping Thunder	Not Set
....	Woman in Red	Not Set
....	Tars and Spars	Not Set
....	Voice of the Whistler	Not Set

MGM

Block 9

501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost In a Harem	Dec.,'44
	SPECIAL	
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me In St. Louis	Jan.,'45
521	National Velvet	Apr.,'45
527	Valley of Decision	June,'45
531	Anchors Aweigh	Aug.,'45
	Block 10	
513	The Thin Man Goes Home	Jan.,'45
514	Main Street After Dark	Jan.,'45
515	Music for Millions	Feb.,'45
516	Blonde Fever	Feb.,'45
517	This Man's Navy	Feb.,'45
518	Between Two Women	Mar.,'45
519	Nothing But Trouble	Mar.,'45
520	Keep Your Powder Dry	Mar.,'45
	Block 11	
522	Without Love	May,'45
523	Gentle Annie	May,'45
524	The Clock	May,'45
525	Picture of Dorian Gray	June,'45
526	Son of Lassie	June,'45
	Block 12	
530	Bewitched	July,'45
528	Thrill of a Romance	July,'45
529	Twice Blessed	July,'45
....	Ziegfeld Follies	Not Set
....	Hold High the Torch	Not Set
....	Our Vines Have Tender Grapes	Not Set
....	Weekend at the Waldorf	Not Set
....	Hidden Eye	Not Set
....	Her Highness and the Bellboy	Not Set
....	Yolanda and the Thief	Not Set
....	The Harvey Girls	Not Set
....	Early to Wed	Not Set
....	Dangerous Partners	Not Set
....	They Were Expendable	Not Set
....	Sailor Takes a Wife	Not Set
....	Abbott & Costello In Hollywood	Not Set
....	She Went to the Races	Not Set
....	This Strange Adventure	Not Set
....	All the Things You Are	Not Set
....	Postman Always Rings Twice	Not Set
....	Two Sisters from Boston	Not Set
....	Hoodlum Saint	Not Set
....	The Great Morgan	Not Set
....	The Yearling	Not Set
....	What Next, Corporal Hargrove?	Not Set
....	Boys' Ranch	Not Set
....	Bad Bascomb	Not Set

MONOGRAM

....	A Wave, A Wac and a Marine	Nov. 8,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	The Navajo Trail	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	Forever Yours	Jan. 26,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	There Goes Kelly	Feb. 16,'45
....	Dillinger	Mar. 2,'45
....	Fashion Model	Mar. 2,'45
....	Docks of New York	Mar. 9,'45
....	G. I. Honeymoon	Apr. 6,'45
....	The Scarlet Clue	May 5,'45
....	In Old New Mexico	May 15,'45
....	Springtime in Texas	June 2,'45
....	Trouble Chasers	June 2,'45
....	Flame of the West	June 9,'45
....	Muggs Rides Again	June 16,'45
....	China's Little Devils	July 21,'45
....	Stranger from Santa Fe	Aug. 4,'45
....	Saddle Serenade	Aug. 11,'45
....	Divorce	Aug. 18,'45
....	Shanghai Cobra	Sep. 1,'45
....	South of the Rio Grande	Sep. 8,'45
....	Come Out Fighting	Sep. 29,'45
....	Belle of the Bowery	Oct. 6,'45
....	Party Girl	Oct. 13,'45
....	The Great Mystic	Oct. 20,'45
....	The Lost Trail	Oct. 27,'45
....	Suspense	Nov. 3,'45
....	Allotment Wives, Inc.	Dec. 1,'45
....	Frontier Feud	Not Set
....	Swing Parade	Not Set
....	Rainbow Valley	Not Set

PARAMOUNT

Block 1

4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	
	Block 2	
4406	And Now Tomorrow	
4407	Man In Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	
	Block 3	
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	
	Block 4	
4416	Bring On the Girls	
4417	The Unseen	
4418	Salty O'Rourke	
4419	High Powered	
	Block 5	
4421	Affairs of Susan	May 25,'45
4422	Murder, He Says	June 8,'45
4423	Seared Stiff	June 22,'45
4424	A Medal for Benny	June 29,'45
	Block 6	
4426	Out of This World	July 13,'45
4427	Midnight Manhunt	July 27,'45
4428	You Came Along	Sep. 14,'45
	SPECIAL	
4431	Incendiary Blonde	Aug. 31,'45
	REISSUES	
4432	Sign of the Cross	
4433	Northwest Mounted Police	Aug. 26,'45
4434	This Gun for Hire	Aug. 26,'45
	1945-46	
....	Road to Utopia	Not Set
....	Two Years Before the Mast	Not Set
....	Kitty	Not Set
....	Miss Susie Slagle's	Not Set
....	Duffy's Tavern	Not Set
....	Love Letters	Not Set
....	The Lost Weekend	Not Set
....	The Virginian	Not Set
....	Hold That Blonde!	Not Set
....	Masquerade In Mexico	Not Set
....	Follow That Woman	Not Set
....	The Well-Groomed Bride	Not Set
....	Blue Dahlia	Not Set
....	Our Hearts Were Growing Up	Not Set
....	People Are Funny	Not Set
....	Stork Club	Not Set
....	The Trouble with Women	Not Set
....	Calcutta	Not Set
....	To Each His Own	Not Set
....	They Made Me a Killer	Not Set
....	Blue Skies	Not Set
....	The Bride Wore Boots	Not Set

PRC PICTURES

505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues' Gallery	Dec. 6,'45
....	Oath of Vengeance	Dec. 9,'44
....	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Spell of Amy Nugent	Feb. 10,'45
....	Fog Island	Feb. 15,'45
....	The Man Who Walked Alone	Mar. 15,'45
....	Out of the Night	Mar. 31,'45
....	Crime, Inc.	Apr. 15,'45
....	Shadows of Death	Apr. 19,'45
....	Hollywood and Vine	Apr. 25,'45
....	Phantom of 42nd St.	May 2,'45
....	Enemy of the Law	May 7,'45
....	The Lady Confesses	May 16,'45
....	The Missing Corpse	June 1,'45
....	Gangsters' Den	June 14,'45
....	The Silver Fleet	July 1,'45
....	Three in the Saddle	July 26,'45
....	Stage Coach Outlaws	Aug. 17,'45
....	Frontier Fugitives	Sep. 1,'45
....	Arson Squad	Sep. 11,'45
....	Dangerous Intruder	Sep. 21,'45
....	Apology for Murder	Sep. 27,'45
....	Border Badmen	Oct. 10,'45
....	Shadow of Terror	Oct. 14,'45
....	Flaming Bullets	Oct. 15,'45
....	Fighting Bill Carson	Oct. 31,'45
....	Enchanted Forest	Not Set
....	Why Girls Leave Home	Not Set
....	White Pongo	Not Set
....	Song of Old Wyoming	Not Set
....	Detour	Not Set
....	Club Havana	Not Set
....	Romance of the West	Not Set
....	Wife of Monte Cristo	Not Set
....	How Do You Do?	Not Set
....	Danny Boy	Not Set

Prod. No.	Title	Release Date

KO

Block 1

01	None But the Lonely Heart	
02	The Master Race	
03	Tall in the Saddle	
04	Goin' to Town	
05	My Pal, Wolf	

SPECIAL

81	Casanova Brown	
82	The Woman in the Window	
83	Belle of the Yukon	
84	It's a Pleasure	
51	The Princess and the Pirate	
91	The Three Caballeros	
52	Wonder Man	

1945-46

81	Along Came Jones	

Block 2

506	Girl Rush	
507	Falcon in Hollywood	
508	Murder, My Sweet	
509	Nevada	
510	Experiment Perilous	

Block 3

511	What a Blonde	
512	Pan-Americana	
513	Having Wonderful Crime	
514	Betrayal from the East	
515	The Enchanted Cottage	

Block 4

519	China Sky	
516	Zombies on Broadway	
518	Tarzan and the Amazons	
517	The Body Snatcher	
520	Those Endearing Young Charms	

Block 5

521	Two O'Clock Courage	
522	The Brighton Strangler	
523	Back to Bataan	
524	West of the Pecos	

1945-46

Block 1

...	Radio Stars on Parade	
...	Mama Loves Papa	
...	Falcon in San Francisco	
...	Johnny Angel	
...	George White's Scandals	
...	Isle of the Dead	Not Set
....	Hotel Reserve	Not Set
...	Spanish Main	Not Set
....	Sing Your Way Home	Not Set
....	Passionate Ghost	Not Set
....	A Game of Death	Not Set
....	First Yank Into Tokyo	Not Set
...	Bells of St. Mary's	Not Set
....	Tomorrow Is Forever	Not Set
....	Ding Dong Williams	Not Set
....	Deadline at Dawn	Not Set
....	Wanderer of the Wasteland	Not Set
....	Dick Tracy	Not Set
....	Cornered	Not Set
....	The Kid from Brooklyn	Not Set
....	Riverboat Rhythm	Not Set
....	Men Are Such Liars	Not Set
....	Chamber of Horrors	Not Set
....	Heartbeat	Not Set
....	Tarzan and the Leopard Man	Not Set

REPUBLIC

461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
408	Thoroughbreds	Dec. 23,'44
406	Lake Placid Serenade	Dec. 23,'44
407	The Big Bonanza	Dec. 30,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
409	Grissly's Millions	Jan. 16,'45
410	The Big Show-Off	Jan. 22,'45
464	The Topeka Terror	Jan. 26,'45
3317	Great Stagecoach Robbery	Feb. 15,'45
411	Song for Miss Julie	Feb. 19,'45
454	Sheriff of Cimarron	Feb. 28,'45
441	Utah	Mar. 21,'45
412	The Great Flamarion	Mar. 30,'45
414	Identity Unknown	Apr. 2,'45
413	Earl Carroll Vanities	Apr. 5,'45
465	Corpus Christi Bandits	Apr. 20,'45
433	The Phantom Speaks	May 10,'45
3318	Lone Texas Ranger	May 20,'45
434	Vampire's Ghost	May 21,'45
416	Three's A Crowd	May 23,'45
415	Flame of Barbary Coast	May 28,'45
455	Santa Fe Saddlemates	June 2,'45
420	A Sporting Chance	June 4,'45
442	Bells of Rosarita	June 19,'45
417	Chicago Kid	June 29,'45
422	Gangs of the Waterfront	July 3,'45
423	Road to Alcatraz	July 10,'45
466	Trail of Kit Carson	July 11,'45
456	Oregon Trail	July 14,'45
421	The Cheaters	July 15,'45
419	Hitchhike to Happiness	July 16,'45
424	Jealousy	July 23,'45
418	Steppin' In Society	July 29,'45
443	Man from Oklahoma	Aug. 1,'45
425	Tell It to a Star	Aug. 16,'45
....	Swingin' on a Rainbow	Not Set
....	Behind City Lights	Not Set
....	Fatal Witness	Not Set
....	The Tiger Woman	Not Set
....	Mexicana	Not Set
....	Love, Honor and Goodbye	Not Set
....	Sunset in El Dorado	Not Set

1945-46

....	Captain Tugboat Annie	Not Set
....	An Angel Comes to Brooklyn	Not Set
....	Phantom of the Plains	Not Set
....	Scotland Yard Investigator	Not Set
....	Girls of the Big House	Not Set
....	Marshal of Laredo	Not Set
....	Colorado Pioneers	Not Set
....	The Woman Who Came Back	Not Set
....	Wagon Wheels Westward	Not Set
....	Bandits of the Badlands	Not Set
....	California Gold Rush	Not Set
....	Song of Mexico	Not Set
....	Rough Riders of Cheyenne	Not Set
....	A Guy Could Change	Not Set
....	Cherokee Flash	Not Set
....	Sheriff of Redwood Valley	Not Set
....	Dakota	Not Set
....	Don't Fence Me In	Not Set
....	You'll Remember Me	Not Set

20TH-FOX

501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
516	Hangover Square	Feb.,'45
517	A Tree Grows in Brooklyn	Feb.,'45
518	Thunderhead—Son of Flicka	Mar.,'45
519	Circumstantial Evidence	Mar.,'45
520	Song of Bernadette	Apr.,'45
521	A Royal Scandal	Apr.,'45
522	Molly and Me	Apr.,'45
524	Diamond Horseshoe	May,'45
525	The Bullfighters	May,'45
526	Where Do We Go From Here?	June,'45
527	Don Juan Quilligan	June,'45
523	Call of the Wild (R)	June 15,'45
528	Within These Walls	July,'45
529	Nob Hill	July,'45

1945-46

SPECIAL

602	Wilson	Aug.,'45
601	A Bell for Adano	Aug.'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sep.,'45

(Tentative)

....	And Then There Were None	Sep.,'45
....	State Fair	Oct.,'45
....	The House On 92nd Street	Oct.,'45
....	Colonel Effingham's Raid	Nov.,'45
....	Dolly Sisters	Nov.,'45
....	Fallen Angel	Dec.,'45
....	Dragonwyck	Dec.,'45
....	Kitten on the Keys	Jan.,'46
....	Enchanted Voyage	Feb.,'46
....	Leave Her to Heaven	Mar.,'46
....	The Spider	Mar.,'46
....	Bon Voyage	Not Set
....	San Demetrio	Not Set
....	Smoky	Not Set

UNITED ARTISTS

...	Summer Storm	July 14,'44
...	Since You Went Away	July 20,'44
..	Abroad with Two Yanks	Aug 4,'44
...	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
...	Guest In the House	Dec. 8,'44
...	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
...	Mr. Emmanuel	Jan. 19,'45
....	Delightfully Dangerous	Mar. 31,'45
....	Brewster's Millions	Apr. 7,'45
....	It's In the Bag	Apr. 21,'45
....	Colonel Blimp	May 4,'45
....	Blood On the Sun	June 15,'45
....	Bedside Manner	June 22,'45
....	The Great John L.	June 29,'45
....	Story of G. I. Joe	July 13,'45
....	Guest Wife	July 27,'45
....	The Southerner	Aug. 10,'45
....	Captain Kidd	Aug. 24,'45
....	The Outlaw	Aug. 31,'45
....	Paris-Underground	Sep. 14,'45
....	Spellbound	Sep. 28,'45
....	A Walk In the Sun	Not Set
....	Young Widow	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set
....	Blithe Spirit	Not Set
....	Henry V	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel In the Sun	Not Set
....	Getting Gertie's Garter	Not Set
....	Whistle Stop	Not Set
....	Diary of a Chambermaid	Not Set
....	Abilene	Not Set

UNIVERSAL

9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder In the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
9037	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
9023	Destiny	Dec. 22,'44
9071	Can't Help Singing	Dec. 29,'44
9035	Night Club Girl	Jan. 5,'45
9020	She Gets Her Man	Jan. 12,'45
9039	Under Western Skies	Jan. 19,'45
9010	The Suspect	Jan. 26,'45
9002	Here Come the Co-eds	Feb. 2,'45
9021	Her Lucky Night	Feb. 9,'45
9013	House of Frankenstein	Feb. 16,'45
9036	The Mummy's Curse	Feb. 16,'45
9012	Frisco Sal	Feb. 23,'45
9006	Sudan	Mar. 2,'45
9025	House of Fear	Mar. 16,'45
9027	I'll Remember April	Apr. 13,'45
9040	Song of the Sarong	Apr. 20,'45
9083	Beyond the Pecos	Apr. 27,'45
9073	Salome, Where She Danced	Apr. 27,'45
9011	Patrick the Great	May 4,'45
9028	Honeymoon Ahead	May 11,'45
9033	Swing Out Sister	May 18,'45
9016	See My Lawyer	May 25,'45
9014	That's the Spirit	June 1,'45
9084	Renegades of the Rio Grande	June 1,'45
9041	I'll Tell the World	June 8,'45
9042	Blonde Ransom	June 15,'45
9043	Penthouse Rhythm	June 22,'45
9032	The Frozen Ghost	June 29,'45
9038	Jungle Captive	June 29,'45
9003	The Naughty Nineties	July 6,'45
....	On Stage, Everybody	July 13,'45
9044	The Beautiful Cheat	July 20,'45
9025A	The Woman in Green	July 27,'45
9045	Easy to Look At	Aug. 10,'45
....	Uncle Harry	Aug. 17,'45
....	Lady on a Train	Aug. 24,'45

REISSUES

9096	Imitation of Life	June 15,'45
9097	East Side of Heaven	June 15,'45

1945-46

....	River Gang	Not Set
....	Night In Paradise	Not Set
....	Senorita from the West	Not Set
....	Strange Confession	Not Set
....	Men In Her Diary	Not Set
.. .	Girl On the Spot	Not Set
...	Pillow of Death	Not Set
....	The Crimson Canary	Not Set
....	Once Upon a Dream	Not Set
....	Frontier Gal	Not Set
....	Shady Lady	Not Set
....	As It Was Before	Not Set
....	Code of the Lawless	Not Set
....	Down by the Border	Not Set
....	Scarlet Street	Not Set
....	Bad Men of the Border	Not Set

WARNER BROTHERS

401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20,'45
411	Objective Burma	Feb. 17,'45
412	Roughly Speaking	Mar. 3,45
413	Hotel Berlin	Mar. 17,'45
414	God Is My Co-Pilot	Apr. 7,'45
415	The Horn Blows at Midnight	Apr. 28,'45
416	Escape In the Desert	May 19,'45
417	Pillow to Post	June 9,'45
418	Conflict	June 30,'45
419	The Corn Is Green	July 21,'45
420	Christmas In Connecticut	Aug. 11,'45

1945-46

501	Pride of the Marines	Sep. 1,'45
....	Rhapsody in Blue	Sep. 29,'45
....	Three Strangers	Oct. 13,'45
....	San Antonio	Oct. 27,'45
....	Devotion	Nov. 24,'45
....	Time, Place and Girl	Dec. 29,'45
....	Danger Signal	Jan. 12,'46
....	Saratoga Trunk	Jan. 26,'46
...	Shadow of a Woman	Feb. 9,'46
....	Cinderella Jones	Feb. 23,'46
....	One More Tomorrow	Not Set
....	My Reputation	Not Set
....	Of Human Bondage	Not Set
....	Nobody Lives Forever	Not Set
....	The Big Sleep	Not Set
....	Mildred Pierce	Not Set
....	Too Young to Know	Not Set
....	Stolen Life	Not Set
...	Janie Gets Married	Not Set
....	The Two Mrs. Carrolls	Not Set
....	Confidential Agent	Not Set
....	Night and Day	Not Set
....	Never Say Goodbye	Not Set
....	The Man I Love	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2568-2569, issue of July 28, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2580, issue of Aug. 4, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Adventures of Rusty (formerly Rusty)	Col.	....	Ted Donald-Conrad Nagel	Sept. 6,'45	....	.....	....	2467	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361		....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Allotment Wives, Inc.	Mono.	....	Kay Francis-Paul Kelly	Dec. 1,'45	....	.....	....	2555	....
Along Came Jones (1945-46)	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2511	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	....
And Then There Were None	20th-Fox	....	Barry Fitzgerald-Walter Huston	Not Set	99m	July 14,'45	2541	....	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An (1945-46)	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	.....	....	2384	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	....	.....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	64m	July 21,'45	2554	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	
Back to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2567
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set			....	2434	..
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	..
Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2567
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	.....	....	2418	....
Belle of the Bowery	Mono.	....	Gale Storm-Phil Reagan	Oct. 6,'45	....	.....	....	2454	....
Bell for Adano, A (1945-46)	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2510	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The (1945-46)	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	..	.	...	2434	..
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2567
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2523
Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	..	...	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The (1945-46)	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Blazing the Western Trail (1945-46)	Col.	....	Charles Starrett-Tex Harding	Sept. 20,'45	....	.....	....	2543	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2567
Bluebeard	PRC	..	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage (1945-46)	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	.	.....	....	2230	
Border Bad Men	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	....	.....	....	2543	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	..
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	...	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....		2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	2567
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2523
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2523
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie (1945-46)	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2509	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	....
Captain Tugboat Annie (1945-46)	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set				2403	....
Caribbean Mystery (1945-46)	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2554	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC		Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheaters, The	Rep.	421	Joseph Schildkraut-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2567
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	....
Cinderella Jones (1945-46)	WB	....	Joan Leslie-Robert Alda	Feb. 23,'45				1746	
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid in Old New Mexico	Mono	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	....	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	64m	July 7,'45	2533	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2567
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Not Set	....	.....	....	2555	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	..	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Col. Effingham's Raid ('45-'46)	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	....	.....	....	2259	....
Colorado Pioneers (1945-46)	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2555	....
Come Out Fighting	Mono.	...	Leo Gorcey-Huntz Hall	Sept. 29,'45			....	2366	
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	.
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	.
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	..
Crazy Knights	Mono.	...	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	.. .
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	..
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	...
Crime Doctor's Warning	Col.	....	Warner Baxter-Dusty Anderson	Not Set	....	.....	....	2543	....
Crime, Inc.	PRC	..	Leo Carrillo-Tom Neal	Apr. 15,'45	76m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The (1945-46)	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	.....	....	2467	..
Cross My Heart (1945-46)	Para.	....	Betty Hutton-Sonny Tufts	Not Set	...	.....	....	2418	..
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	. . .
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	...
Danger Signal (1945-46)	WB	....	Faye Emerson-Zachary Scott	Jan. 12,'46	....	.....	....	2555	....
Dangerous Intruder	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	61m	Aug. 4,'45	2578	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	.
Dangerous Partners	MGM	....	James Craig-Signe Hasso	Not Set	74m	Aug. 4,'45	2578	2555	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	.
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2567
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Detour	PRC	....	Ann Savage-Tom Neal	Not Set	....	.....	....	2543	....
Devotion (1945-46)	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45			....	2216	
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2567
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color) (1945-46)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	..	.....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color) ('45-'46)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	.....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	...	.....	...	2366	....
Duffy's Tavern (1945-46)	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed (color)	MGM	....	Lucille Ball-Van Johnson	Not Set	...	.....	....	2366	....
East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	.	.....	....	2418	.
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2567
Enchanted Forest (color) (1945-46)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	...	.....	....	2279	....
Enchanted Voyage, The (color) (1945-46)	20th-Fox	....	John Payne-June Haver	Feb.,'46	....	.....	....	2499	...
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	...
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	63m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	...
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	.
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	..	.
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406

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The Falcon in San Francisco, The (1945-46)	RKO	....	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2554	2366	....
Fallen Angel (1945-46)	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45	...	.....	..	2454	...
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fatal Witness, The	Rep.	...	Evelyn Ankers-Richard Fraser	Not Set	....	.....	...	2467	..
Fighting Bill Carson	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	....	.....	....	2543	....
Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	84m	.....	....	2278	2523
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Yank Into Tokyo (1945-46)	RKO	....	Tom Neal-Barbara Hale	Not Set		.....	....	2366	
Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	2567
Flame of the West	Mono.	...	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
Flaming Bullets	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	....	.....	....	2543	....
Fog Island	PRC	...	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	2523
Follow That Woman (1945-46)	Para.	....	William Gargan-Nancy Kelly	Not Set	....	.....	...	2543	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	2523
• For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frontier Fugitives	PRC	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	55m	July 21,'45	2554	2543	....
Frontier Gal (1945-46)	Univ.	....	Rod Cameron-Yvonne De Carlo	Not Set	....	.....	....	2555	....
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (1945-46) (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	...	....	....	2384	....
Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	54m	.....	....	2403	....
Gangsters' Den	PRC	..	Buster Crabbe-Al St. John	June 14,'45	55m	July 21,'45	2554	2543	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	
Gay Senorita, The	Col.	....	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	....	.....	....	2543	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
George White's Scandals (1945-46)	RKO	....	Joan Davis-Jack Haley	Block 1	95m	Aug. 5,'45	2578	2366	....
Ghost Guns	Mono.	.	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	.	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
Girl on the Spot (1945-46)	Univ.	....	Lois Collier-Jess Barker	Not Set	...	.....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of the Big House (1945-46)	Rep.	....	Lynne Roberts-Richard Powers	Not Set	...	.....	....	2467	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2523
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	
Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2567
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	.	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2567
Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	.....
Gun Smoke	Mono.	...	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Guy Could Change, A (1945-46)	Rep.	....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2523
Harvey Girls, The (color)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	111m	July 14,'45	2541	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	70m	July 28,'45	2565	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (1945-46) (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	60m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	2567
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2567
Hotel Reserve (British)	RKO		James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	...	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
House on 92nd St. ('45-'46) (formerly Now It Can Be Told)	20th-Fox	....	William Eythe-Lloyd Nolan	Oct.,'45	....	.....	....	2499	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
I Didn't Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	....	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2567
I'll Be Your Sweetheart (Br.)	Gains.-GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....

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Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	.	..
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	...
In Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	2354	.
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead (1945-46)	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	2523
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel (1945-46)	RKO	....	George Raft-Signe Hasso	Block I	79m	Aug. 4,'45	2577	2259	. ..
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	
Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	.
Junior Miss (1945-46)	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2497	2403	
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2567
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell (1945-46)	Col.	....	Shirley Temple-Jerome Courtland	Sept.,'45	...	.....	....	2353	..
Kitten on the Keys (color) (1945-46)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Jan.,'46	....	.....	....	2499	....
Kitty (1945-46)	Para.	....	Paulette Goddard-Ray Milland	Not Set	...	.....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	.	..
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	66m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 24,'45	....	.....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Last Hill, The (Russian)	Artkino	....	War feature	June 23,'45	84m	July 14,'45	2542	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
Lawless Empire	Col.	....	Charles Starrett-Vernon Keays	Not Set	....	.....	....	2543	....
Leave Her to Heaven (color) (1945-46)	20th-Fox	....	Gene Tierney-Cornel Wilde	Mar.,'46	....	.....	....	2499	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Trail, The	Mono	....	Johnny Mack Brown-Raymond Hatton	Oct. 27,'45	....	.....	....	2555	....
Lost Weekend, The (1945-46)	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	.....	....	2454	....
Love Letters (1945-46)	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
MAIN Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa (1945-46)	RKO	...	Leon Errol-Elisabeth Risdon	Block I	60m	Aug. 4,'45	2578	2403	....
Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	74m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo (1945-46)	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block I	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2567
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary (1945-46)	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	.....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	.....	....	2499	....
Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce (1945-46)	WB	....	Joan Crawford-Jack Carson	Not Set	. ..	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's (1945-46)	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation (1945-46)	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block I	76m	Sept. 23,'44	2110	2032	2218

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NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	...
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color) (1945-46)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2567
Nobody Lives Forever ('45-'46)	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Re-issue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2567
Of Human Bondage (1945-46)	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream (1945-46)	Univ.	....	Franchot Tone-Susanna Foster	Not Set	....	.....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One More Tomorrow (1945-46) (formerly (Animal Kingdom)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
On Stage, Everybody	Univ.	....	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	....
Our Hearts Were Growing Up (1945-46)	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	103m	July 21,'45	2553	2230	....
Outlaw, The	UA	....	Jane Russell-Walter Huston	Aug. 31,'45	121m	Feb. 13,'43	2542	....	....
Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	....
Over 21	Col.		Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	2523
Pardon My Past	Col.	....	Fred MacMurray-Marguerite Chapman	Not Set	....	.....	....	2543	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Sept. 14,'45	....	.....	....	2454	....
Party Girl (formerly Main Street Girl)	Mono.	....	Doris Merrick-Eddie Quillan	Oct. 13,'45	....	.....	....	2418	....
Passionate Ghost, The (1945-46) (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	.....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	2523
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	60m	Apr. 7,'45	2394	2279	....
Phantom of the Plains (formerly Texas Manhunt)	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2567
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (1945-46) (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	....		....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RADIO Stars on Parade (1945-46)	RKO	....	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2578	....	....
Rainbow Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rancho Grande (Re-release)	Rep.	5304	Gene Autry	Sept. 30,'45	68m	Mar. 30,'40	....	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	56m	.....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Rhapsody in Blue (1944-45)	WB	....	Joan Leslie-Robert Alda	Sept. 29,'45	139m	June 30,'45	2521	1530	2567
Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	66m	.....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
River Gang (1945-46) (formerly Fairy Tale Murder)	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia (1945-46)	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roaring Rangers	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2543	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	July 28,'45	2566	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	....	.....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Aug. 11,'45	....	.....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Sailor Takes a Wife, The	MGM	....	Robert Walker-June Allyson	Not Set	....	.....	....	2555	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color) (1945-46)	WB	....	Errol Flynn-Alexis Smith	Oct. 27,'45	....	.....	....	2216	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....

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Saratoga Trunk (1945-46)	WB	....	Gary Cooper-Ingrid Bergman	Jan. 26,'46	....	.....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	.
Scotland Yard Investigator (1945-46)	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	...	.....	....	2467	.
Secret Mission (British)	English		Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082		
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	
Senorita from the West (1945-46)	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	.....	...	2418	..
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of a Woman	WB	....	Andrea King-Helmut-Dantine	Feb. 9,'46	....	.....	....	2543	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	
Shadow of Terror (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Oct. 14,'45	....	.....	....	2467	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	61m	Jan. 20,'45	2278	2230	....
Shady Lady (1945-46)	Univ.	....	Charles Coburn-Ginny Simms	Not Set	....	.....	....	2543	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	.
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	.	..
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	...
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	...
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'41	2103	....	..
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	.
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	.....	....	2250	.
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	.
Sing Your Way Home (1945-46)	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	.....	.....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	..	.
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	(1945-46)	....	.....	....	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	.
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2567
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2567
Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color) (1945-46)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	...
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Sept. 28,'45	....	.....	....	2093	..
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	.
Spider, The (1945-46)	20th-Fox	....	Richard Conte-Faye Marlowe	Mar.,'46	....	.....	....	2499	...
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	59m	.....	....	2403	...
Springtime in Texas	Mono.	...	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	
Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	....
Stage Coach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	58m	July 14,'45	2542	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	
State Fair (color) (1945-46)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	....	.....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Stork Club, The (1945-46)	Para.	....	Betty Hutton-Barry Fitzgerald	Not Set	....	.....	....	2555	....
Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2567
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	Aug. 4,'45	56m	Apr. 21,'45	2414	....	
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2555	....
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	.
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	.....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	. ..
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	.
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	....	.....		2403	.
Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	.
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	. .
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522		
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	.....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445		
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2523
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	..	...
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2523
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	..
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	...
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2567

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers (1945-46)	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Oct. 13,'45	.	.....		2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	....
Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2523
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2523
Thunder Rock (British)	English		Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101		...
Tiger Woman, The	Rep.	...	Adele Mara-Kane Richmond	Not Set	...	.....	....	2467	....
Time, the Place, the Girl, The (1945-46)	WB	....	Dennis Morgan-Jack Carson	Dec. 29,'45	....	.....	....	2555	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow Is Forever (1945-46)	RKO	....	Claudette Colbert-Orson Welles	Not Set	....	.....	....	2555	....
Tomorrow the World	UA	...	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2567
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know (1945-46)	WB	....	Faye Emerson-Zachary Scott	Not Set	....	.....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	.....	....	2418	....
Twice Blessed	MGM	529	Lee & Lynn Wilde-James Craig	July,'45	77m	June 2,'45	2477	2354	...
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast (1945-46)	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNCLE Harry	Univ.	....	George Sanders-Ella Raines	Aug. 17,'45	....	.....	....	2499	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2523
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color) (1945-46)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAGON Wheels Westward (1945-46)	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2555	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	....	July 28,'45	2566	....	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	115m	June 17,'44	2239	....	2523
Way to the Stars, The (Brit.)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	....
Week-end at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	130m	July 28,'45	2565	2242	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2567
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	.....	....	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color) (1945-46)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	2567
Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The (1945-46)	Rep.	....	Nancy Kelly-John Loder	Not Set	....	.....	....	2555	....
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2523
YOLANDA and the Thief (color)	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	.....	.	2354	....
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	.....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2580.

Whatever your

"Walk of Life"



...carpet it with a

MOHAWK "TRAFFIC-TRED"

DOCTOR . . . LAWYER . . . MERCHANT—whatever business you're in—if you are planning to recarpet, *see your Mohawk Contract Dealer before you buy.*

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"Traffic-Tred"
CARPETS

BALANCED CONSTRUCTION FOR LONGER WEAR

"Columbia has an Academy Award contender in **OVER 21**. It's the best screen comedy since THE MORE THE MERRIER!"

Hollywood Citizen-News

"**OVER 21** is hilarity to the hilt!"

Hollywood Reporter

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Irene
DUNNE

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Star of "WILSON"

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COBURN

in

OVER 21

A SIDNEY BUCHMAN Production

Directed by CHARLES VIDOR

Adapted from the play by Ruth Gordon

Screenplay by Sidney Buchman

and all the critics agree it's a great comedy

COLUMBIA PICTURES

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Pride of the Marines
Lady on a Train
Easy to Look At

(In News Section)

The Strange Affair of
Uncle Harry

At Home:

COURT reverses Goldman ruling; charges Philadelphia monopoly

GROSSES at key first runs soar; tax index shows general increase

PRODUCT from RKO to total 37 for new season, sales meeting told

Abroad:

ENGLAND'S industry will stay in business—trade view on election

DENMARK is still hungry for U. S. films after five years of Nazis

GERMANY stifled as competitor to U. S. under Potsdam agreement

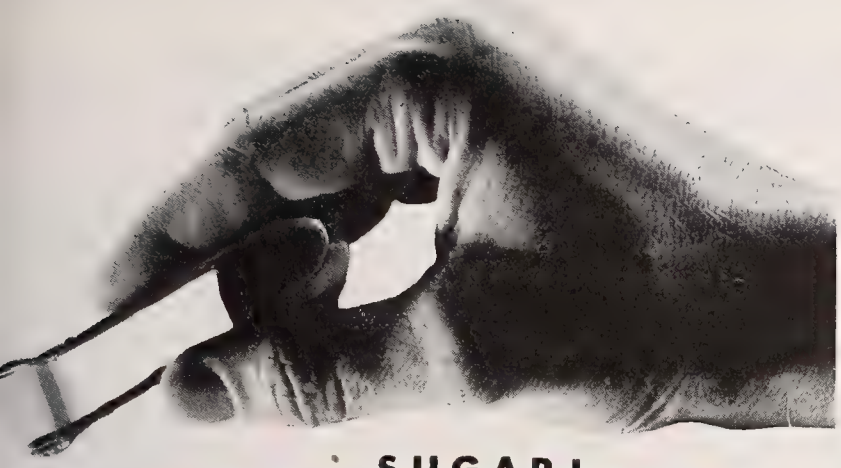
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SUGAR!

Never in the history of films has any company had so many hits! More on the way!

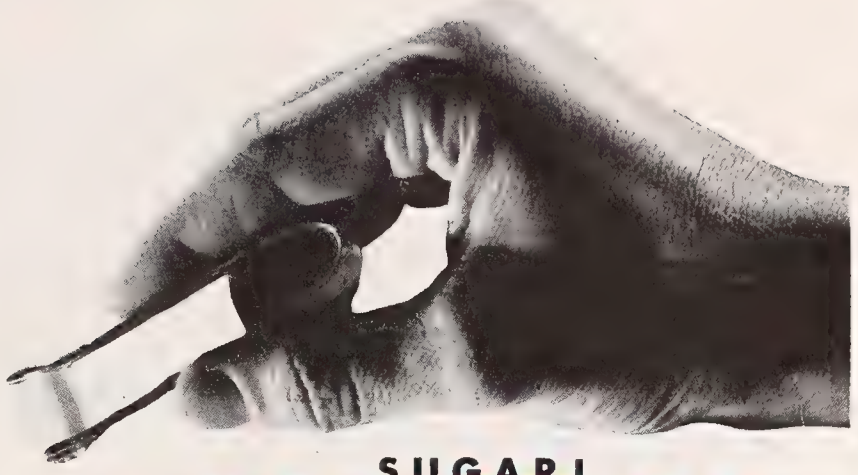


SUGAR!

"ANCHORS AWEIGH"

in Technicolor

NEW CAPITOL, N. Y. RECORD AS 2nd WEEK TOPS 1st. ONE OF THE BIGGEST HITS OF ALL TIME!



SUGAR!

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THE HOLD-OVER CHAMP OF 1945! BIG CITIES, SMALL TOWNS—TERRIFIC!

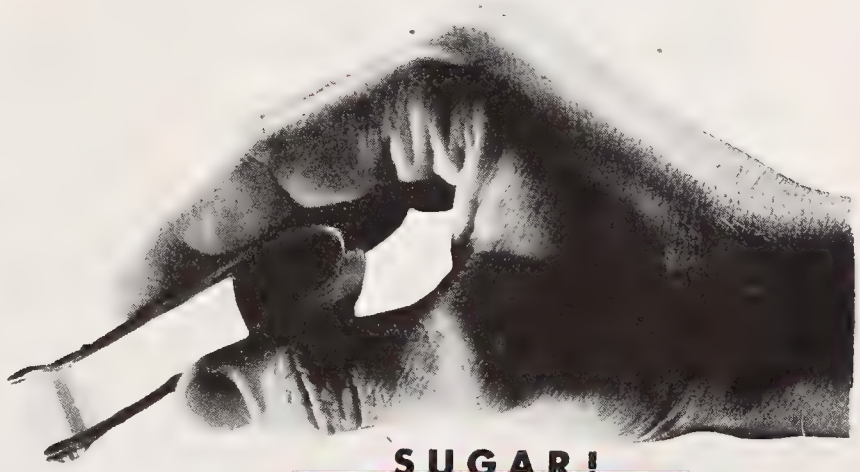


SUGAR!

"THRILL OF A ROMANCE"

in Technicolor

SETTING NEW ALL-TIME HOUSE RECORDS. SENSATIONAL AUDIENCE HIT!



SUGAR!

"SON OF LASSIE"

in Technicolor

ASTOUNDING GROSSES! BEATS "LASSIE COME HOME" AND OTHER TOP ATTRACTIONS!

P. S. And you haven't seen anything until you see "WEEK-END AT THE WALDORF"!

HE SWEET ONES COME FROM M★G★M!

AFTER SIX PHENOMENAL WEEK
THAT TOPPED EVERYTHIN
IN 30 YEARS "CONFLIC

Biggest in the history of the N.Y. STRAND



JACK L. WARNER, *Executive Producer*

AD TO

MAKE

WAY

FOR

WARNERS'

Christmas in Connecticut

A SMASH FROM THE MINUTE IT STARTED!

Terrific cast!

BARBARA STANWYCK

DENNIS MORGAN

SYDNEY GREENSTREET

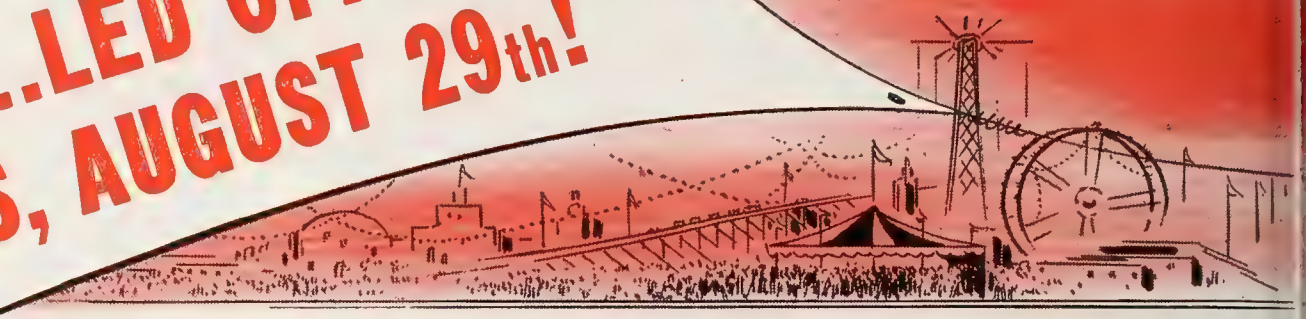
and lots more!!!

And then comes:—

RIDE OF THE MARINES ★ SARATOGA TRUNK ★ RHAPSODY IN BLUE ★ THREE STRANGERS

NE MORE TOMORROW ★ DEVOTION ★ [illegible] ★ TOO YOUNG TO KNOW ★ THE BIG SLEEP

ALL EYES ARE ON I-O-W-A!
100-THEATRE WORLD
PREMIERE...LED OFF BY
DES MOINES, AUGUST 29th!



RODGERS and HAMMERSTEIN'S

STATE FAIR





IN TECHNICOLOR

JEANNE CRAIN · DANA ANDREWS · DICK HAYMES · VIVIAN BLAINE

with Charles Winninger · Fay Bainter · Directed by Walter Lang · Produced by William Perlberg

Music by Richard Rodgers · Lyrics by Oscar Hammerstein II · Screen Play by Oscar Hammerstein II · From a Novel by Phil Stong · Adapted by Sonya Levien and Paul Green

Great show! Great showmanship! Great 20th Century-Fox!

KEEP SELLING BONDS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 160, No. 6 — August 11, 1945

WAR GAMES

JUST last week, the Army got around to including the newsreels in its series of informational and indoctrination tours of the British and continental theatres of that end of the war, previously exhibited to assorted other groups. The party of American newsreel editors took off last Friday and doubtless will be vastly informed about the war they were trying to report to the public on rationed and reduced footage when it was news. That was while the Office of War Information's ideologists and their special allies were using abundant film for expressions of their own and in quest of channels they might control or influence. All that time the newsreels were under unending pressure to devote footage to "message" jobs from Washington—or else. Most invasively of all, one entire issue of the newsreels was cancelled out to make way for a war documentary. For the screen that was equivalent to an order to the newspapers of the United States to print nothing save a single story and that one a "handout".

There is now a Navy project afoot to take the newsreel editors on a survey of Pacific war areas. Also radio broadcasting and its press are represented in another European battlefield expedition. It is interesting to note that a reporter for the oil press was jeeped into France along with the building of pipe lines and that representatives of the aviation press were flown over the Pacific months ago.

It is to be recalled that in the preparation days, while the furnaces and factories were aflame with the building of battle machines, there were military and other spokesmen who sought to shout that we the people did not know there was a war. Some way the machines to do the job have been built and the bonds to buy them have been sold. Now, again, last week some military person mounted the rostrum to admonish America that the war with Japan was yet to be won. Some of us had read that in the papers before he spoke.

■ ■ ■

CARTOONS AND POLICY

MR. WALTER LANTZ, who has been making cartoon releases for Universal for seventeen years, has recently come to a decision that people are too much trouble and that he will cast his stories entirely with animals again.

Assorted patriots, propagandists and pressure groups, experts on national and international relations, have been giving the cartoonist producer so much advice, so much heat, so many demands that he is taking to the woods and the folk of fur and feathers.

It has been his experience that required changes in a completed cartoon subject cost vastly more per foot than the product of the studio stage. Also, costs in cartoon making have about doubled since 1942.

The adjustment problems concerned are, of course, otherwise identical with those which beset the studio producer. No villain may come from the region north of Punta Arenas and south of the Rio Grande. No defined nationality, except just now Jap or maybe German, can be aught but hero. The negro's representatives objected, for instance, to showing a Pullman porter as a black man.

"Animals," says Mr. Lantz, "have no official spokesman, no prides and fetishes. And they have more friends than anybody."

He cannot be too sure, though. The dog and cat people write a lot of letters.

■ ■ ■

COFFIN CUTENESS

EVERY now and then we get clippings and campaign reports from some subtle genius of the box office who has contrived to use a coffin in a ballyhoo or lobby display. Such a specimen is just now annoyingly at hand. In this case a practical joker participated and a frightened patron called the police. They should have been called anyway.

The macabre and gruesome have no place in invitation to theatre entertainment. Not much is to be said of the "dime museum" with its chamber of horrors, but that is where, if anywhere, such methods belong.

The stupidity of coffin devices in theatre promotion is obvious enough at any time. At this time, when the lists of war dead are mounting and death and peril of death are in the minds of nearly every American family, such mementos *mori* represent stupidity compounded.

■ ■ ■

WITH decided, if not surprised, interest, Mr. Robert E. Sherwood is found saying in Hollywood that American producers should be wary of propaganda content in pictures, also that:

"Under no condition should motion picture production be a peacetime function of the Government."

Mr. Sherwood, eminent dramatist, was formerly overseas director of the Office of War Information and was also credited with contribution of his skill to important expressions of the New Deal.

Says the playwright, "Films which patently carry a message abroad will be resented and do more harm than good, particularly in former Axis countries." He also advised Hollywood against being "too obvious".

Some of that advice will do for the home market, too.

■ ■ ■

VACATION NOTE — White sails on blue water, diamond flecked with sparkling wavelets. A little whispering surf's long fingers reaching up the beach clutching at the sand as the tide recedes—lazy, reluctant. The vague geometry of shadows from a storm-gnarled gnome of a pine, spread across a great weather rock. ¶ Up on the hill behind the foreshore a white steeple above the elms and the village green. God's Acre with its row on row of stones, leaning with the years, to remember the fathers: "Ephraim—1777, died in battle"; "Abigail—1690, a good wife and kind mother"; "Isaac—1812, lost at sea"; "Prudence—1798, aged 16". ¶ Old ladies knitting, purling, in verandah rockers, while their cigarette smoke gets behind the bifocals. The provocative lass in halter bathing suit and cocktail in hand, a multicolour cameo against green lawn. ¶ Same country, same people, another day.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Clearing the Road

Washington Bureau

THE WAR news this week, from atom smashing to the declaration of war on Japan by Russia, made Washington observers positive that the raw stock restrictions would be lifted by September 30 when present allocations expire. Members of the Industry Advisory Committee are to meet Stanley Adams and Lincoln Burrows of the War Production Board early next week, following discussions by WPB officials with raw stock manufacturers and Army and Navy officials. Unofficially, WPB spokesmen are of the opinion that the outlook is bright. Mr. Adams, chief of the Consumers Hard Goods Bureau of the WPB, said some weeks ago that controls would be lifted as soon as the supply of 30,000,000 feet per quarter above present industry requirements was reached. That point is believed to be at hand as a result of potential Army and Navy cutbacks and increased production.

Spot Film News

WARNER BROTHERS' short subject, "Miracle Workers," released in February, 1942, appeared to make the record for spot film news this week, following closely upon the news break of the atomic bomb. The 10-minute short presents, for the first time on any screen, the University of California's famed cyclotron, the awesome atom-busting machine, shown at work. In view of the spectacular interest in the bomb, Warners made known Wednesday in New York that it would reissue the short immediately. Prints have been struck and should be in all company exchanges by the beginning of next week, a Warner short subject sales executive said. Telenews newsreel theatres in New York and other key cities will play "Miracle Workers" as soon as they can get the prints. Meanwhile, RKO Pathe's forthcoming film in the "This Is America" series, dealing with the Tennessee Valley, is to include shots of the Oak Ridge plant in Tennessee, one of the three hidden cities where the bomb was manufactured.

Overlooked

THE NEWSREELS this weekend will carry stories about the atomic bomb that shook Japan —and the world—last Monday but they will be a week late with the story and the material they carry will be gotten by their own enterprise without the aid of official releases, Army or otherwise. Army officials who supplied the newspapers of the country with yards of advance material on the bomb story, including photographs of the ultra-secret manufacturing plants, didn't even warn the newsreels anything was going to happen.

Newsreel editors in New York offices said Tuesday that there was a mad scramble to get "some kind of coverage" of the deadly bomb for weekend release to American theatres. Each company was working completely on its own to obtain Army permission to "shoot" background scenes of the bomb's origin and development.

No shots of the bomb itself were permitted by the Army, and Columbia University research laboratories, where a good part of early experimentation was centered, were declared "verboten" by Army officials.

Newsreel editors expected to cover the three hidden cities where the bomb was made, at Oak Ridge, Tenn., at a New Mexico mesa near Santa Fe, and at Richland Village, Washington, on the banks of the Columbia River. The Army, on Tuesday, gave clearance for newsreel interviews with scientists whose research made it possible for the atomic bomb to shatter Hiroshima in Japan.

Meanwhile, no arrangements had been announced by the Army for news coverage of the tour of Europe heads of the newsreel companies are now making at the belated invitation of the War Department. Presumably whatever report they make on their return will be subject to clearance by Army officials.

Among the many industrial firms which played important roles in the manufacture of the bomb were Tennessee Eastman Kodak, subsidiary of Eastman Kodak, which built one of the plants and is operating it at Oak Ridge, and E. I. duPont deNemours, Inc., which constructed the Hanford Engineer Works at Richland, where the raw material for the bomb was processed.

Interstate Experiments

THEATRE television, still the unknown quantity in relation to exhibitors' post-war planning, continues to bob up in experimental projects. Last week, the Interstate circuit of Texas announced preparations for a television theatre in Galveston. The circuit said the 800-seat "show place" would be constructed as soon as materials became available. The theatre will serve as a test of Interstate's television plans. Five other Galveston sites have been acquired by the circuit for film houses to be television-equipped.

Show Goes on

PRESS SERVICES prying into the private affairs of comedians Bud Abbott and Lou Costello during recent weeks departed from formula for news handling of feuds in show business and missed the story in the bargain.

Under the formula established by precedent, the personal differences arising between two entertainers of long and conspicuous association would have been reported with the gaiety and charm which made the Ben Bernie-Walter Winchell and Fred Allen-Jack Benny feuds not only more interesting but entertaining as well, befitting the circumstances.

The story the press services missed is that the comedians skipped nary a one of their scheduled performances on the tour during which the differences arose, continuing instead in the show-must-go-on tradition and piling up a net of something more than $50,000 for the Lou Costello, Jr., Youth Foundation.

Beauty

MEXICO's film industry could all but wipe out the American industry in Mexico and in the Latin-American countries if it weren't for one rather important factor. A featured article in *El Nacional,* Mexico's daily morning newspaper, the organ of the Mexican Government, said recently: "We can prove that most of our pictures beat, in 90 per cent of the cities, the records of American pictures." But, continues the article, "In human material it is impossible for us to compete with the Americans." And here you get into that important factor that is saving the American industry. Here is the way the article phrases it: "The American race is much more beautiful than ours. When a Hollywood director needs a beautiful girl, he has no difficulty. Our directors have great difficulty in that regard."

EXHIBITION finds new door to court in Goldman reversal Page 13

WEATHER, cutback and veteran return push key grosses high Page 14

RKO RADIO plans 37 features for release in the new season Page 16

ON THE MARCH—Red Kann discusses the matter of reissued films Page 18

BUSINESS as usual is British industry's reaction to election Page 23

DANISH public is hungry for the return of American productions Page 26

REPORT U. S. film program is striking some snags in Europe Page 26

POTSDAM agreements oust Germany as competitor in world film market Page 28

WARNERS report net profit of $6,564,192 for nine-month period Page 29

MONTAGUE named to supervise conversion of German studio at Munich Page 29

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ESTA SEMANA

Impulsadas por el clima benévolo, suben las ENTRADAS en teatros de estreno de grandes ciudades; un índice de impuestos acusa cuatro años de aumentos. Página 14

37 películas de largo metraje ANUNCIA LA RKO, para su temporada de 1945-46, en la primera de sus juntas regionales de ventas celebrada en Nueva York. Página 16

El TRIBUNAL DE APELACION revoca el fallo antimonopolístico de Philadelphia, acusando a las distribuidoras de monopolio y sentando precedente para la vista del juicio del Decreto de New York, en Octubre próximo. Página 13

Los DANESES ansían ver películas de Hollywood, declara el corresponsal del Motion Picture Herald después de cinco años bajo la tiranía nazista. Página 26

ADELANTE CON EL NEGOCIO, opina la industria de cine inglesa a raiz de la elección del nuevo Gabinete del Trabajo. Página 23

El acuerdo de los TRES GRANDES, en Potsdam, sobre el porvenir de Alemania, elimina e ese país como competidor cinematográfico. Página 28

Trailer Tribute

RKO THEATRES are paying screen tribute o the returning veteran in the form of a spe- ial three-frame trailer, made up by Milton C. Woodward, RKO publicist in Chicago. The railer was introduced by RKO in St. Paul, Minn., last week where it drew editorial com- ent from the local newspapers. It will be sed in all the circuit's theatres for an indefi- ite period.

Lend-Lease

TOTAL export of raw film for five months, anuary to May, 1945, showed a slight increase ver exports for the same period last year, ccording to figures released by the Depart- ent of Commerce in Washington recently.

A total of 26,583,829 linear feet was exported his year for the five months, compared with 1,584,666 in 1944 for the period. For the 12 onths of 1944, exports of raw film amounted o 120,545,243 linear feet, compared with 174,- 00,885 in pre-war 1938. The majority of J. S. exports of 35mm raw film this year went o Russia, Mexico, Spain, Canada, England, Brazil, Argentina and Egypt, arranged by the Lend-Lease Administration with the War Production Board and resulting in less footage for the industry.

The Department made known that Russia received 9,595,792 linear feet, of which 4,806,-381 were positive and 4,789,792 negative, for the January-May period in 1945. Mexico obtained 5,211,578 feet, 4,547,635 positive and 663,943, negative, almost equalling last year's entire export to Mexico of 5,238,899 feet. Spain received 449,840 feet in 1945, compared with 1,500,000 for the same period in 1944. Canada, 515,974, most of it negative, and England, 9,595,792 feet.

Sensitized

FOR THE past three years British theatres have been unable to use large photographic blowups in front of their theatres. A war measure forbade such use of photographic paper. Recently, however, the front of the Warner Theatre, London, playing "To Have and Have Not," blossomed with the large-scale blowups. There was one difference, though, the enlargements had been made directly on the display boards which were from six to seven and one half feet high. The management is sensitizing the boards.

V-Mail

T/5 MICKEY ROONEY, U. S. Army, was in Berlin recently. But he wasn't able to meet President Truman. The President was in conference. Mickey, former MGM ace money-making star, now part of a "jeep jamboree" entertaining troops in Europe, wrote his wife Betty:

"We had a swell crowd of GI's daily, but the President of the United States had a lot more important things to do."

However, some dignitaries did come to see Mickey. They were Admirals King and Leahy, General Arnold, as well as General Marshall. The latter sent to Mickey, backstage, a note of appreciation.

While in Berlin, Mickey had as barracks mate Bobby Breen, once the boy wonder tenor of the screen, now at 19, in his own words, "an indefinite tenor."

Mickey's been overseas 10 months. He has entertained 1,500,000 soldiers, he estimates. The 15 jeep units have covered 110,000 miles. And Mickey has volunteered for further service in the Pacific.

FILLING A VOID

"I have felt for many years that Managers' Round Table filled a void in the scheme of things and that more stress should be laid on showmanship. . . ."—*WILLIAM F. RODGERS, Vice-President of Loew's, Inc.*

Bargaining

LATEST development in American-French film trading discussions came this week when French Government officials made a bargaining offer to the American companies. According to reports from Paris and New York Monday, the French authorities told representatives of American distributors in Paris that France would be willing to admit an "important quantity" of Hollywood films providing that not less than 25 French pictures were purchased annually by American companies for U. S. distribution. Wednesday, a representative of the Hays Office said the distributors were retaining their position "that France had made a commitment and that the American companies expect the French to live up to it." The pre-war quota of 188 American films for France was reneged by the DeGaulle Government, with the result that the distributors offered to cut that number to 108 a year. The French thus far have refused the compromise offer.

No Relief

TELEVISION will bring no relief to the tortured ears of radio listeners. Those jingles the song writers have been turning out for Rinso White and Pepsi-Cola are going to be available for the new medium, too. Bond-Charteris Enterprises and Kent-Johnson, New York radio advertising agency specializing in the things, have formed Television Trade-Mark, Inc.

Or Else

VAUDEVILLE in Cuba is returning—by ukase. The Government there has "decreed" vaudeville, thus marking a new turn in the medium's decades-long battle against other entertainments. President Ramon Grau San Martin last week ordered first run houses to have vaudeville twice daily, three times on Sundays. Other theatres must have shows one day for every two days they screen films.

Managers and owners who find the order difficult to obey must explain why to the Minister of Labor.

President San Martin pointed out last week that the Cuban constitution states that the duty of government is to provide occupation for its citizens.

Churchill Biography

A WARNER unit in England is ready to produce a film biography of Winston Churchill. Max Milder, managing director for Warners in England, reports that Mr. Churchill's "My Early Life" has been acquired as the basis of the biography and permission has been obtained to bring the book up to date. At one time, because of the war, it was intended to make the picture in Hollywood, using British actors. However, this plan was discarded. Now Mr. Milder reports, "We've done a great deal of research and have got a good synopsis and once the story is completed we could make the film in 12 weeks."

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THIS WEEK the Camera reports:



By Harris & Ewing

TO EUROPE, over the weekend, went six newsreel executives to study business conditions and future operations. They follow in the wake of distribution company heads who returned recently and were also guests of the War Department. The men above are, left to right, Edmund Reek, Movietonews; Richard de Rochemont, March of Time; Captain James Aichmy and Colonel Curtis Mitchell, Army Public Relations; Thomas Meade, Universal; M. D. Clofine, News of the Day; Albert Richard, Paramount, and Walton Ament, Pathe.



AT THE NEW YORK press preview of "Orders from Tokyo", documenting Japanese official cruelty: Norman Moray, short subject sales manager for Warners, distributing; General Carlos P. Romulo, Philippines Commissioner; Captain David Griffin, Marine Corps, photographer and narrator.



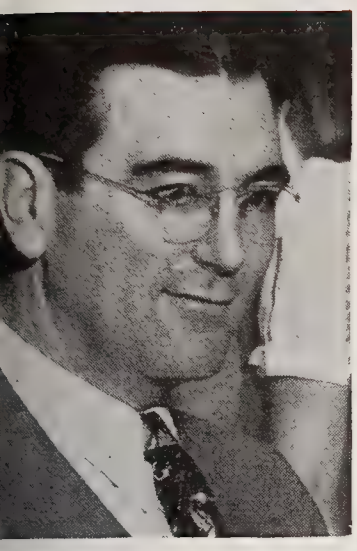


By the Herald



MURRAY SILVERSTONE, top, of Twentieth Century-Fox, and Gordon Youngman, above, of RKO, have been elected temporary vice-president and temporary secretary, respectively, of the Motion Picture Export Association. A president, to be a permanent, paid officer, and a board chairman will be named later.

DELEGATES, left. RKO branch and district managers of eight eastern territories met in New York's Waldorf Astoria Monday, Tuesday and Wednesday of this week. At the left, seated, branch managers Morris Lefko, Pittsburgh; Elmer Lux, Buffalo; Phil Hodes, New York; Charles Zagrans, Philadelphia. Standing, Barney Pitkin, New Haven; Joseph Brecheen, Washington; Ross Cropper, Boston, and Max Westebbe, Albany. See page 16.





ROMOTIONS. I. H. Rogovin, left, has been named anager of Columbia's new New England division. arry Weiner, right, has been named manager of the ompany's Eastern Pennsylvania and Southen New Jersey vision. Mr. Rogovin's headquarters will be Boston, here he was branch manager; Mr. Weiner's, Philaelphia, where he held a similar position.



IN HOLLYWOOD, at a discussion of foreign distribution prospects: William Goetz, International Pictures president; Robert Wolff, RKO Great Britain managing director; Jack Osserman, RKO Latin-American supervisor, and Leo Spitz, International board chairman.



I CHICAGO, at the United Artists' sales meetg: J. J. Unger, left, western sales manager, d Rud Lohrenz, district manager.



NEW OFFICERS of Marshall-More, Inc., Hollywood radio show company: James Cagney, director; Elliott Nugent, director; Donald Montgomery, secretary-treasurer; John More, vice-president; Robert Montgomery, director, and, seated, John Marshall, president.



VELYN KEYES and Nat Wolf, Varner Theatres Ohio division manager, a Cleveland dinner in the actress' honor.



AS HARRY ROSE, Loew-Poli Majestic theatre manager, in Bridgeport, celebrated 25 wedded years: Mrs. Rose, Mr. Rose, Mrs. Ida Shaw, Harry Shaw and Mrs. Harry Shaw.



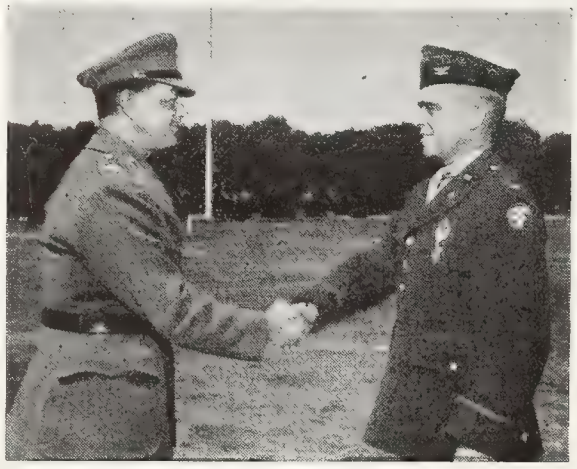
HOME FROM THE WARS, and again at the Strand theatre, New York, Edmund Brown has been appointed assistant manager. Mr. Brown served 36 months in the Pacific.





"CAPTAIN EDDIE", the saga of America's air war ace, was given to the people last Wednesday, August 1, at Columbus, Ohio, as the climax of a two-day celebration, details of which will be found on page 46 of the Managers' Round Table section. Above, at the premiere: Tom Connors, Twentieth Century-Fox distribution vice-president; Captain Edward Rickenbacker, Walter Reck and Edward Wolfe, manager and publisher, respectively, of the *Ohio State Journal*; Milton Livingston, *Motion Picture Daily*; Chester Friedman, Managers' Round Table editor; Governor Frank Lausche, and Christy Walsh, associate producer.





AS THE ORDER of the British Empire was awarded to Colonel Kenneth Clark, right, by Field Marshal Sir Harold Alexander. Col. Clark was Hays Office press relations director.



AS CLARENCE KOLB, 70, comic and character actor, was honored by producer Samuel Goldwyn, at a 50th anniversary party: Shirley Ballard, Vera-Ellen, Mr. Kolb, Virginia Thorp, Lionel Stander, Virginia Mayo and Mr. Goldwyn.

JACK H. SKIRBALL, top, and Bruce Manning, above, will release their pictures through Universal. They signed the contract last week. The new unit's first production will be "Genius in the Family". It will start in September, and stars Myrna Loy and Don Ameche. The second will be "Sunny River".



PRC's sales cabinet, at its first meeting, in Chicago, with its general sales manager, Harry Thomas, and assistant, Lloyd Lind. At the left, in usual order, Joseph Miller, Albany, Buffalo, Cleveland and Cincinnati; Abraham Weiner, Boston, New Haven, Philadelphia and Pittsburgh; Mr. Lind and Mr. Thomas; Fred Rohrs, Washington, Charlotte, Atlanta and New Orleans; Max Roth, the Midwest; Harry Stern, the West Coast, and Jack Adams, the South.

EXHIBITION FINDS NEW DOOR TO COURT IN GOLDMAN VERDICT

Philadelphia and Chicago Trust Case Decisions Reversed on Appeal

Two high court decisions affecting exhibi-on were handed down this week which were xpected to spur exhibitor recourse to the law nd also to influence the U. S. Government in s anti-trust suit against the major dis-ibutors, on the docket in New York, for Oc-ber 8. One ruled against distributors, the her in their favor.

In Philadelphia last Thursday, the U. S. Cir-uit Court of Appeals reversed the findings f U. S. District Court Judge William H. itzpatrick in the William Goldman $1,350,-00 anti-trust case against Warner Bros. nd other distributors. The lower court had uled in favor of the distributors. This was ne case in which the Department of Justice ntervened as "friend of the court."

In Chicago last Friday, the U. S. Circuit ourt of Appeals reversed a lower court's ecision, following a trial by jury, awarding treble damage judgment of $360,000 in the ackson Park theatre anti-trust suit against ne majors.

Circuit Court Judges John P. Parker of harlotte, N. C., John Biggs, Jr., senior judge f the Court of Appeals, and Paul Leahy, of Vilmington, Del., ruled that Karner Bros. vio-ted the Sherman anti-trust laws by refusing Ir. Goldman first run pictures for his rlanger theatre in Philadelphia. The court eld that distributor defendants aided War-ers in withholding product from the Erlanger.

This decision follows U. S. Supreme Court ction on monopoly suits in the recent Asso-ated Press case, and in previous decisions n film monopoly including the Interstate Cir-uit and Crescent Amusement Company cases.

The court directed Judge Kirkpatrick to sue an injunction against the defendants, ncluding Loew's Paramount, RKO-Radio, wentieth Century-Fox, Warner Bros. Pic-ures, Vitagraph, Inc., Warner Bros. Circuit Ianagement Corp., Stanley Company of merica, Universal Corp., Universal Film xchange, Inc., and United Artists.

Claim of Business Loss To Be Supplemented

The statement of loss of business by the rlanger for the period 1940 to 1942, will be upplemented by a claim for losses suffered nce the suit was filed three years ago.

On the basis of the two claims, the lower ourt has been directed to determine the mount of damages to be awarded, which may mount to approximately $4,000,000 or more. Villiam Gray, attorney for Mr. Goldman, said n Philadelphia Monday that the supplemental laim would have to be determined on the asis of profits which would have accrued since 940, had first run pictures been playing at the rlanger, closed for five years.

The decision, written by Judge Leahy, ointed out that "Warner Bros. now have an ctual 100 per cent monopoly in the business f exhibiting feature motion pictures on first un in Philadelphia, because of substantially niform action by each of the seven defendant istributors. These distributor-defendants and Vitagraph control the production and distribu-tion of more than 80 per cent of the feature pictures available for exhibition in the United States."

The high court held that the lower court "refused to find that the successful operation of the Mastbaum theatre by Warner Bros. (since September, 1942), was evidence that the public would have patronized from November, 1940, plaintiff's Erlanger theatre for the exhibition of first run pictures. We think there was ample evidence to support such a finding".

Although the plaintiff "has no right to demand defendants' product," the high court said he does "have he right to have his business protected if there is concert of action directed at plaintiff, which results in his removal from competition."

The court further declared that "Warners, controlling all the theatres involved, enjoys monopoly not alone by the fact of ownership but also as a result of the concert of action of the distributors".

Warners operate seven first runs in Philadelphia, the Mastbaum, Earle, Aldine, Boyd, Fox, Stanley and Stanton.

"After critical re-examination of the whole record, we conclude that from plaintiff's evidence it has been shown that there existed an illegal intent to restrain", the judges said.

Court Sees Action as Violation of Statute

They held that elimination from competition of an owner of an available theatre "constitutes violation of the statutes."

Warners own or control "all of the theatres where first run pictures are shown in the centralized theatre district of Philadelphia", the judges held, and concluded that the plaintiff "is qualified to operate a first run" in Philadelphia. They again pointed out that the "defendants control the production and distribution of more than 80 per cent of feature pictures in this country and no exhibitor can successfully operate without access to defendants' product".

In view of the forthcoming Government suit against the major distributors in October, it was especially significant that twice in the 11-page decision this statement occurred.

Myers Calls Court Decision "Green Light" to Others

In commenting on the high court's decision in the Goldman case, Abram F. Myers, general counsel for national Allied States Association, in this week's Allied bulletin, issued in Washington, said, the decision would be "a green light" to a number of independent exhibitors "to go forward with suits of their own". The decision, he said, "is another in a long list of developments indicating that the Government will prevail in its action against the Big Eight and that monopoly and monopolistic practices will be driven out of the industry."

The high court's ruling, however, is not necessarily final. Attorneys for Warner Bros. and other defendants may file, within 30 days, a petition to the U. S. Supreme Court to hear their case. If permission is denied, or if none is asked, the Appeal Court's ruling will stand and Mr. Goldman will get his share of first run pictures as well as receive the damages to which the lower court decides he is entitled.

No Tangible Evidence Found In Jackson Park Case

In the Jackson Park case in Chicago, Circuit Court Judges William M. Sparks, J. Earl Minor and Sherman Minton, although admiting that under the Chicago system of release "some form of conspiracy exists," ruled there was no tangible evidence to prove the exact amount of damage suffered by the plaintiff.

Plaintiffs were Mrs. Florence B. Bigelow, Mrs. Martin B. Korber of Fort Wayne, Ind., John E. Bloom of Toledo and William C. Bloom, operators of the Jackson Park theatre, Chicago. They brought suit against Balaban and Katz, Warner Theatres, Paramount, Warners, Loew's, RKO and 20th-Fox, seeking treble anti-trust damage of $360,000.

Plaintiffs alleged that receipts from the theatre had dropped from $50,000 a year, to a loss, as a result of the alleged conspiracy, and that the theatre had been forced to sign general release contracts after the Chicago circuit runs or go without pictures.

WRIGHT SEES PRECEDENT IN GOLDMAN CASE

Robert L. Wright, Special Assistant to the Attorney General, said in Washington Tuesday that the decision of the U. S. Circuit Court of Appeals in Philadelphia on the anti-trust suit brought against the majors by William Goldman, would be offered in the Government's anti-trust case against the major distributors which comes to trial October 8 in New York. The decision would be offered as a precedent, Mr. Wright said, charging that Warners' alleged first run monopoly in Philadelphia was illegal when viewed alone.

"That is only a small part of our case, however," he added. "We propose to show the existence of monopolies of that sort all over the country."

Last February, Mr. Wright told the appellate court that if it did not reverse the decision of the lower court on the Goldman case, the Government's "whole power of prosecution" under the Sherman Anti-Trust Act would be "imperilled".

Dismisses Harry Arthur Suit Against Majors

The damage suit and request for an injunction filed by Harry Arthur, Jr., and the St. Louis Amusement Company against the American Arbitration Association and the major companies on charges of anti-trust law violation, was dismissed by U. S. District Judge Richard M. Duncan at St. Louis Tuesday.

Judge Duncan ruled the New York District Court had "coordinate jurisdiction" and although its Consent Decree setting up a board of "arbitration is considerably broader than any case I find," the decree is valid and the suit should be dismissed.

Mr. Arthur and the circuit, representing 32 theatres in St. Louis, had asked that the court grant an injunction to restrain the hearings of the AAA and sought treble damages against the defendants amounting to $285,000.

WEATHER, CUTBACK, VETERANS PUSH KEY GROSSES HIGH

July Total for First Runs Passes May-June and Is Far Ahead of 1944

Theatre business for the month of July, according to exhibitor reports from 135 key city first runs across the nation, reflected a sharp increase over July, 1944, and indicated that the slight May-June downward trend at the box office was picked up quickly by the first week of July.

Several factors have been cited for the steady rise of July box office performance.

In industrial areas, it is estimated that the recent drop in war plant employment offered opportunity for workers to seek relaxation and entertainment, and to spend accumulated savings at film houses.

Unseasonable weather in certain regions of the country, particularly in the New York-New Jersey area, kept vacationers and others away from nearby beaches and resorts.

The return of servicemen, plus an influx of summer tourists, especially in New York, also helped box office receipts climb during July.

An index to theatre grosses for the nation, is the admission tax receipts reported by the Treasury Department for the year ended June 30. Revenue from the amusement industries, including motion picture theatres, during the year 1944-45, hit an all time high of $357,466,115, compared with $205,289,206 for the previous year. The increase reflected the higher admission tax rates which went into effect April, 1944.

Monthly collections for the fiscal year 1945, compared with those of 1944, reported by the Treasury, were as follows:

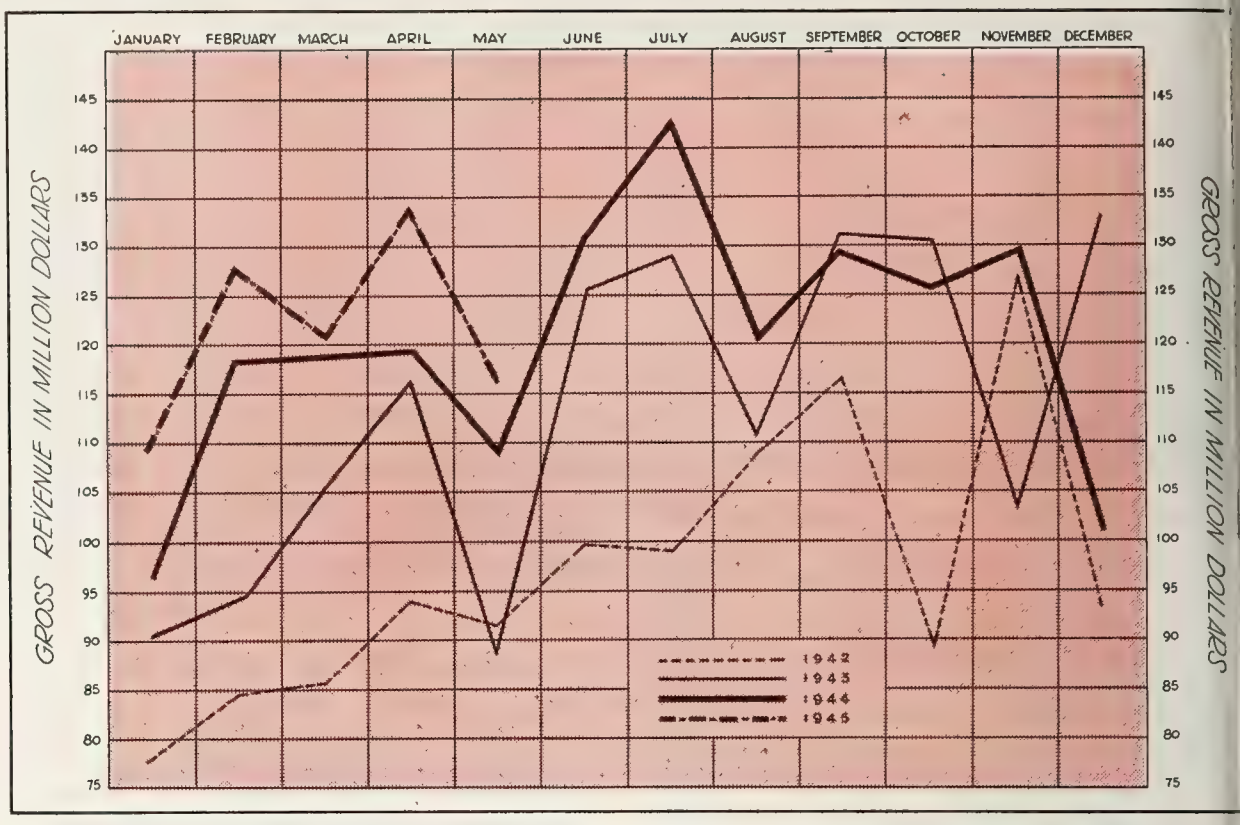
	1945	1944
July	$31,343,729	$15,750,518
August	34,168,118	16,178,305
September	29,042,668	13,926,347
October	31,097,641	16,499,395
November	30,183,454	16,388,863
December	31,182,977	13,048,274
January	24,345,560	16,744,936
February	26,298,411	12,094,184
March	30,645,244	14,893,007
April	29,076,970	14,907,919
May	31,923,364	28,617,078
June	28,157,974	26,240,195

Receipts reported for June were based on collections for May.

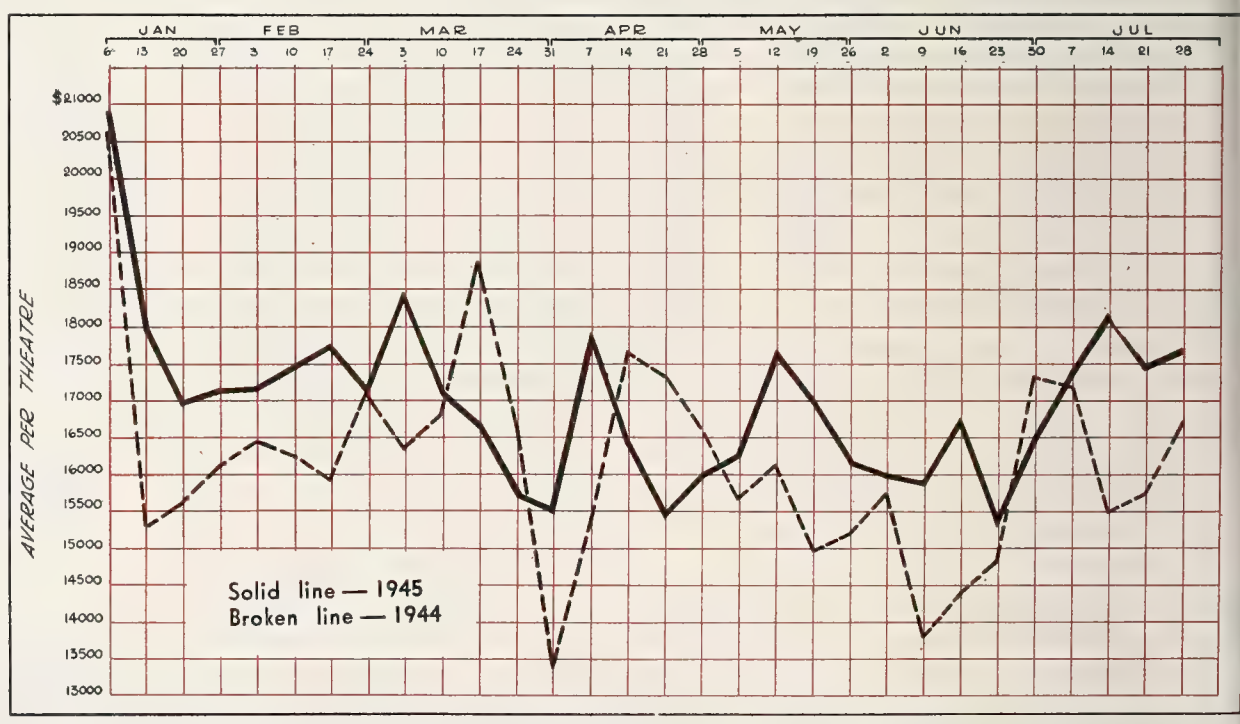
Collections for the first six months of 1945 reached $170,447,525, compared with $113,497,321 for the same period the preceding year.

Using the Treasury Department's estimate that theatre taxes are 87 per cent of the total amusement tax collections, and further, that the rate of tax now is 21 per cent and before April 1, 1944, was at 11 per cent, the gross revenue traced in the graph above has been computed. For April of 1945, the total gross for U. S. theatres was $121,158,805, which increased to $137,761,637 for May and then dropped to $117,291,554 for June.

Total revenue for 1942 was $1,167,210,700; for 1943, $1,358,180,500 and for 1944, $1,441,062,104. Total theatre taxes were $128,383,213 for 1942; $149,400,889 for 1943 and $269,506,590 for the year 1944.



The course of box office revenue since January, 1942, is traced in the graph above, based on admission tax collections from all theatres of the country by the U. S. Treasury. Despite the hills and valleys, its general trend is up.



Grosses at key city first run theatres week by week since January are compared here with similar average key run grosses for a comparable period last year.

Key City Theatre Average Gross Higher This Year

According to field reports of *Motion Picture Daily*, the average weekly grosses per theatre in 135 key city first runs was higher than last year at the same time. The second week of July averaged $18,089 per theatre, the highest since the week ended last March 2-3. Averages during the other weeks of July were all above the $17,000 mark which had not been reached once during June.

The $17,000 average per house was hit only one week in May and one in April.

July averages per theatre for 1945 ran from several hundreds to thousands of dollars ahead of July, 1944, averages.

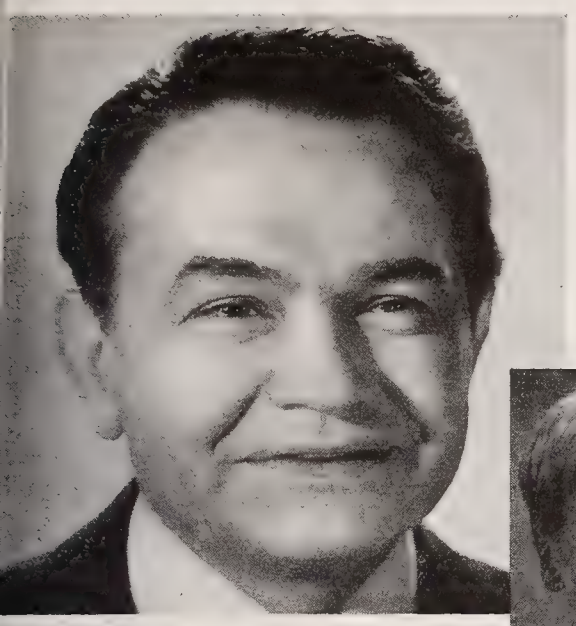
MGM's "The Valley of Decision" was the outstanding picture in point of grosses for the month of July, according to the *Daily* report. Warners' "The Corn Is Green" was second in gross receipts.

Other films with record performance were: "The Call of the Wild," 20th Century-Fox reissue of Clark Gable film; "Nob Hill," 20th-Fox; "The Clock," MGM; "Those Endearing Young Charms," RKO; "Along Came Jones," International-RKO; "Thrill of a Romance," MGM; "Out of This World," Paramount; "A Medal for Benny," Paramount; "Conflict," Warners; "Back to Bataan," RKO, and "Where Do We Go from Here," 20th-Fox.

Films which scored better-than-average business included: "Blood on the Sun," United Artists; "The Great John L.," UA; "Wonder Man," RKO; "A Song to Remember," Columbia; "Imitation of Life" and "East Side of Heaven," Universal's reissue double-bill; "Junior Miss," 20th-Fox; "Son of Lassie," MGM; "A Thousand and One Nights," Columbia; "The Naughty Nineties," Universal; "Salty O'Rourke," Paramount; "China Sky," RKO; "A Bell for Adano," 20th-Fox, and "On Stage, Everybody," Universal. Strong product was conspicuous generally.

ANOTHER BIG ONE FROM M-G-M

FOR TRADE SHOWING! IT'S A HONEY!







"It's your greatest role, darling Margaret!"



A powerful drawing combination!

EDWARD G. ROBINSON and MARGARET O'BRIEN

(And watch Jackie "Butch" Jenkins!)

OUR VINES HAVE TENDER GRAPES"

Don't miss these Trade Shows!

ALBANY	20th-Fox Screen Room, 1052 Broadway	WED. 8/22	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	FRI. 8/17	10:30 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	FRI. 8/17	10:30 A.M., Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	FRI. 8/17	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	FRI. 8/17	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	FRI. 8/17	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	FRI. 8/17	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	FRI. 8/17	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	FRI. 8/17	2:30 P.M.
DENVER	20th-Fox Screen Room, 2101 Champa Street	FRI. 8/17	3 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	FRI. 8/17	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	FRI. 8/17	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	FRI. 8/17	9 A.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	FRI. 8/17	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	. . . . .	(Previously Trade Shown)
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	FRI. 8/17	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	FRI. 8/17	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	FRI. 8/17	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	FRI. 8/17	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	FRI. 8/17	1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	. . . . .	(Previously Trade Shown)
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	FRI. 8/17	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	FRI. 8/17	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	FRI. 8/17	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	TUES. 8/14	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	FRI. 8/17	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	FRI. 8/17	11:30 A.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	FRI. 8/17	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	FRI. 8/17	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	FRI. 8/17	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	FRI. 8/17	1 P.M.

EDWARD G. ROBINSON
MARGARET O'BRIEN
IN
"OUR VINES HAVE TENDER GRAPES"
WITH
JAMES CRAIG • FRANCES GIFFORD
AGNES MOOREHEAD • MORRIS CARNOVSKY
AND
JACKIE "BUTCH" JENKINS
Screen Play by Dalton Trumbo
Based on the Book
"For Our Vines Have Tender Grapes"
by George Victor Martin
Directed by ROY ROWLAND • Produced by ROBERT SISK
A Metro-Goldwyn-Mayer Picture

RKO RADIO PLANS 37 FILMS FOR RELEASE IN 1945-46

71 Shorts on List; Rathvon Warns Against Use of Films for Propaganda

RKO Radio Pictures plans 37 features, "or more," and 71 shorts, for the 1945-46 season, Ned E. Depinet, president of the company, announced Tuesday in New York at the three-day regional sales meeting at the Waldorf-Astoria Hotel.

N. Peter Rathvon, president of Radio-Keith-Orpheum Corporation, addressing the delegates Monday, sounded a warning against the use of films for strictly propaganda purposes after the war. Mr. Rathvon, who recently returned with other industry leaders from a tour of Europe, stressed the importance of the screen in the morale rehabilitation of Europe, and said:

"It is considered a vastly important medium for the accomplishment of important world tasks. Nothing else can do its work in bringing understanding to all people. This new significance involves great responsibilities on our part. One of these is to see that feature entertainments are not simply channels of propaganda, for in that case they will fail both as an entertainment and good will medium. It is something against which we must constantly be on the alert."

Marks Inauguration of Company's 14th Season

The meeting opened Monday and continued through Wednesday, marking the inauguration of the company's 14th season. Sessions were attended by the home office and theatre company executives, eastern district sales managers, personnel of the New York exchange and managers and salesmen from exchanges in Albany, Boston, Buffalo, New Haven, Philadelphia, Pittsburgh and Washington.

Mr. Depinet presided at all the sessions. Those who addressed the delegates Monday were, in addition to Mr. Depinet and Mr. Rathvon: Phil Reisman, vice-president in charge of foreign distribution; Robert Mochrie, general sales manager; Major L. E. Thompson; Walter Branson, western division sales manager; R. J. Folliard, Ned Depinet drive captain; Frederic Ullman, Jr., president of RKO Pathe; Robert S. Wolff, manager for the United Kingdom; J. S. Osserman, manager for Latin America, and Charles Julian, manager for India.

Five Already Designated For Block One of 1945-46

Five of the 1945-46 program already have been designated by the company for Block One of the new season. They are "Radio Stars on Parade," "Mama Loves Papa," "Falcon in San Francisco," "Johnny Angel" and "George White's Scandals." "Along Came Jones," International, Gary Cooper' first production effort, is a special on the 1945-46 schedule. "Wonder Man," Samuel Goldwyn's Technicolor film starring Danny Kaye, now being sold as a special, will be in general release sometime next season.

Of the 37 features, six will be in Technicolor, in addition to all of the Walt Disney short subjects, numbering 18.

The product lineup for 1945-46 is as follows:

"The Spanish Main," in Technicolor; starring Paul Henreid, Maureen O'Hara and Walter Slezak; produced and directed by Frank Borzage.

"The Bells of St. Mary's," produced and directed by Leo McCarey; starring Bing Crosby and Ingrid Bergman. Screenplay by Dudley Nichols.

"The Robe," Technicolor; Frank Ross production, directed by Mervyn LeRoy.

"The Strange Adventures of Sinbad," Technicolor spectacle; to be produced by Stephen Ames.

"Heartbeat," romantic comedy, directed by Sam Wood, produced by Robert and Raymond Hakim; starring Ginger Rogers.

"The Great Answer," tentative title for another Ginger Rogers vehicle.

"Notorious," mystery melodrama, produced and directed by Alfred Hitchcock; co-starring Cary Grant and Ingrid Bergman.

"A Very Remarkable Fellow," produced by Harriet Parsons; starring Cary Grant.

"The Kid from Brooklyn," Technicolor comedy produced by Samuel Goldwyn; co-starring Danny Kaye, Virginia Mayo and Vera-Ellen.



CONVENTION. *As the RKO convention in New York, first of its regionals, got under way in New York, resulting in the announcement of new season product: at a luncheon table in the Waldorf Astoria, convention site, left to right, Malcolm Kingsberg, RKO vice-president and treasurer; Ned E. Depinet, president of RKO Radio Pictures; N. Peter Rathvon, president of RKO, and Robert Mochrie, general sales manager of RKO Radio Pictures.*

"Earth and High Heaven" to Be Produced by Goldwyn

"Earth and High Heaven," from the Gwethalyn Graham novel; produced by Samuel Goldwyn.

"The Bishop's Wife," based on the Robert Nathan novel, to be produced by Samuel Goldwyn.

"Tomorrow Is Forever," based on Gwen Bristow's novel; produced by International; co-starring Claudette Colbert, Orson Welles and George Brent.

"Up Front With Mauldin," from the best seller by the Army cartoonist; produced by International.

"Make Mine Music," Technicolor feature to be produced by Walt Disney; to feature songs by Dinah Shore, Nelson Eddy, the Andrews Sisters, Benny Goodman and his orchestra, the Pied Pipers, the King's Men. Music and lyrics will be written by Ray Gilbert and Allie Wrubel.

"Pinocchio," Disney feature, will be reissued.

"Cornered," melodrama, to be produced by Adrian Scott, directed by Edward Dmytrk; co-starring Dick Powell and Walter Slezak.

"If This Be Known," melodrama starring Dick Powell.

"Thanks, God, I'll Take It from Here," romantic comedy; Jesse L. Lasky production, Mervyn LeRoy directing; co-starring Claudette Colbert and John Wayne.

"All Kneeling," romance, based on the Ann Parrish novel, starring Joan Fontaine.

"All Brides Are Beautiful," from the Thomas Bell novel, starring Joan Fontaine.

"Man Alive," romantic farce, starring Pat O'Brien, Adolphe and Ellen Drew, with Rudy Vallee featured.

"Galveston," drama, co-starring Pat O'Brien and Walter Slezak.

"Sing Your Way Home," musical, starring Jack Haley.

"The Calico Kid," musical Western, co-starring Eddie Cantor and Joan Davis.

"Some Must Watch," drama, produced by Dore Schary, directed by Robert Siodmak; co-starring Dorothy McGuire, George Brent and Ethel Barrymore.

"Sister Kenny," drama, starring Rosalind Russell.

"Badman's Territory," romantic Western, starring Randolph Scott.

"First Yank Into Tokyo" To Feature Tom Neal

"First Yank into Tokyo," war melodrama, with Tom Neal, Barbara Hale and Marc Cramer.

"Desirable Woman," mystery drama, produced by Val Lewton, starring Joan Bennett and George Brent.

"Deadline at Dawn," melodrama, based on the William Irish novel; with Susan Hayward and Paul Lukas.

"Lady Luck," tentative title; romantic comedy, starring Robert Young, Frank Morgan and Barbara Hale.

"Who Is My Love," mystery, co-starring Myrna Loy and Paul Henreid.

"They Dream of Home," romance, with post-war readjustment as background for story.

"Meet Dick Tracy," with Morgan Conway.

"Tarzan and the Leopard Man," starring Johnny Weissmuller, Brenda Joyce and Johnny Sheffield.

"Riverboat Rhythm," musical, with Leon Errol, Glenn Vernon and Joan Newton.

"Wanderer of the Wasteland," starring James Warren, new RKO Western star.

"Ding Dong Williams," comedy with music, introducing Richard Korbel.

"A Game of Death," melodrama, with John Loder, Audrey Long and Edgar Barrier.

"Isle of the Dead," horror mystery, starring Boris Karloff, with Ellen Drew and Marc Cramer.

"Hotel Reserve," mystery melodrama; British production; with James Mason, Lucie Mannheim.

Of the 71 shorts, there will be 38 single reels and 33 double reels. The program includes 18 Walt Disney Technicolor cartoons; 13 "This Is America" subjects; 13 "Sportscopes"; seven "Flicker Flash Backs"; six Leon Errol and six Edgar Kennedy two-reel comedies, and four "Headliner Revivals." In addition there will be the 104 issues of RKO Pathe News.



M-G-M TRADE SHOW OF BUD ABBOTT AND LOU COSTELLO IN HOLLYWOOD

ALBANY	20th-Fox Screen Room, 1052 Broadway	TUES. 8/21	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	TUES. 8/21	10:30 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	TUES. 8/21	10:30 A.M., & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	TUES. 8/21	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	TUES. 8/21	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	TUES. 8/21	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	TUES. 8/21	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	TUES. 8/21	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	TUES. 8/21	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	TUES. 8/21	3 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	TUES. 8/21	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	TUES. 8/21	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUES. 8/21	9 A.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	TUES. 8/21	1:30 P.M.
LOS ANGELES	Ambassador Theatre, Ambassador Hotel	TUES. 8/21	1 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	TUES. 8/21	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	TUES. 8/21	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	TUES. 8/21	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	TUES. 8/21	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	TUES. 8/21	1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	TUES. 8/21	10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	TUES. 8/21	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	TUES. 8/21	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	TUES. 8/21	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	TUES. 8/21	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	TUES. 8/21	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	TUES. 8/21	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	TUES. 8/21	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	TUES. 8/21	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	TUES. 8/21	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 8/21	1 P.M.

A BRAND NEW IDEA—AND THEIR BEST YET!

BUD ABBOTT and LOU COSTELLO
IN HOLLYWOOD

with

FRANCES RAFFERTY • ROBERT STANTON

JEAN PORTER • WARNER ANDERSON

"RAGS" RAGLAND • MIKE MAZURKI

Screen Play by Nat Perrin and Lou Breslow

Original Story by Nat Perrin and Martin A. Gosch

DIRECTED BY S. SYLVAN SIMON

PRODUCED BY MARTIN A. GOSCH

A Metro-Goldwyn-Mayer Picture

ON THE MARCH

REISSUES: WHEN AND WHY?

by RED KANN

SOME on the outside and some on the inside argue with varying shades of fervor over the untapped values of many of yesteryear's outstanding attractions.

It is common in a circle of newspaper critics to bemoan the unrealized, or the repeat, entertainment potential which they feel the industry is passing by. Their attitude is always on behalf of the public, of course, and obviously there is much to it under certain conditions.

From the viewpoint of the distributor, bothered as he has been by the need to stagger prints in these days of raw stock stringencies and lured by the usual temptation to ease through the hot weather months as best he can, there is also much to it. Many theatremen, their eyes forever more transfixed on film costs, approve the idea in direct ratio to the rentals they agree to pay. No one can say their approach is at fault, either.

But this is oversimplification. The whole question, or the problem, of reissues is not so pat. The critic thinks in terms of genuinely outstanding attractions, as undimmed by time as time may allow. The point is what is the distributor thinking beyond a chance to turn over a quick dollar? He and his exhibitor account ought to be thinking whether they are shortchanging the customer by selling him a package of outmoded entertainment, made ridiculous and archaic by the years.

To revive the hit of another day is not enough because what was a wow 10 or 12 years ago can turn out to be today's bust. If acting standards have not improved, they appear different now. The expressions of a decade ago, in some instances, have taken on an entirely different meaning. Many of the posturings and mannerisms of the mid-30's are not what they used to be. What was comic and serious then rates derision and cat-calls today.

Reissues, clearly, have to be measured against the stern tides of the years. Otherwise, it would be wiser to allow them the peace of the vaults of their commitment.

United He Stands

FOR a man not even identified with this business, Eric Johnston's scrapbook, provided he thinks about preserving one, is doing very well at the hands of the industry trade press. He's been headline copy ever since the move to get him into the ranks first began percolating.

Latest was that several weeks' old interview held in Los Angeles, neatly arranged by the Public Information Committee which is acknowledged to be part of the industry but never part of the Hays organization. Out of it came a few observations which were interesting on two counts. One was for what they said. The other was for what has been read into them.

What Johnston said:

"The industry has a great foreign market to cultivate, but there are serious obstacles there to be overcome and I think it requires a united industry to overcome them."

Reporters, alive to the angles, immediately queried if this indicated an ultimate attempt to combine MPPDA, SIMPP and the Independent M. P. Producers Association into one astonishing whole. Johnston had a sort of reply to that one, which was: "Overall organization may be necessary or may not, I don't know yet. But all have common objectives which I think can be achieved by working in common interest. . . . Donald Nelson and I are old friends. I'm sure we would get together in anything that served the common interest."

What has been read into the area bounded by the quotation marks is a definition of what Johnston means by a united industry. Warner has kissed the Hays office a farewell, fond or otherwise. United Artists' six months' notification under the bylaws becomes effective in September. Before dreaming about uniting SIMPP and IMPPA with MPPDA, it is the latter which will have to become reunited. That's apt to be a job.

The Warners insist they do not want to be "members of any club" any longer. As members of the Hays organization, they have played it alone before. Now they intend doing it again, only more so. They insist they like it.

As to United Artists, there is that remembered remark made to this correspondent in the lobby of a Beverly Hills theatre one evening many months ago.

"Is UA about to resign from the Hays association?" David O. Selznick was asked.

"I don't know why UA was in, in the first place," he answered.

Against the Industry

ON the day the War Activities Committee received from Washington a print of "The True Glory," the United Press "learned" in Paris that Hays office objections to inclusion of a "hell" or a "damn" or two may postpone indefinitely the opening of this Anglo-American documentary on the conquest of Fortress Europa.

The story was a fake from prow to stern. Not necessarily a fake consciously perpetrated by United Press, but a phony nevertheless. The Hays office, at this juncture, had not seen the film. At any juncture, there was never a need for it to see it. The facts:

"The True Glory" was submitted to WAC for a decision on domestic distribution, which goes to Columbia. WAC is one group, the Hays organization another and neither is interchangeable. Moreover, films made by the Government and released through OWI and WAC are not subject to the provisions of the production code. Colonel Curtis Mitchell, chief of the Pictorial Section of the Army Bureau of Public Relations, so declares. He also declares: "The Army, of course, conforms to the tenets of good taste in the editing of motion pictures of documentary importance."

Thus, the Army subscribes without the compulsion to do so.

The incident is an annoyance in that, once again, the burning coals of unwarranted and unfair criticism are heaped on the head of the industry. It appears to boil down to an ambitious somebody seeking a publicity break for a film, already reported likely to make its own history, at the expense of truth—and the industry.

United Press does not know, or declines to name its source, which is understandable. "An industry spokesman in Paris" is as far as it will go.

He could be any one of several individuals. He also could be Garson Kanin who did the editing with Carol Reed.

Kanin is in Paris, too.

RKO Adds 19 to Field Sales Staff

Important promotions and additions to the domestic and foreign sales organization of RKO Radio were announced at the company's three-day regional sales meeting in New York, Monday, through Wednesday, at the Waldorf-Astoria Hotel.

Ned E. Depinet, president of RKO Radio, made known at the opening session that 19 new employees had joined the domestic sales and field exploitation staffs. The men are: L. H. Dunn and H. Rogers, Atlanta; R. H. Masterman, Charlotte; B. Cobb, Chicago; A. L. Sugarman, Cincinnati; William D. Fultz and R. Owens, Des Moines; Roy Carrow, Detroit; G. L. Morche, Kansas City; J. L. Powell, Los Angeles; D. H. Conley, Minneapolis; Carl Peppercorn, New York; N. N. Galbreath, Omaha, and J. P. Hynes and W. K. Hamburg, St. Louis.

The new field exploiteers are: Phil Moran, Indianapolis; Charles Shaw, Memphis and New Orleans; Joe Longo, San Francisco, and Earl H. Keats, Seattle and Portland.

Phil Reisman, vice-president in charge of foreign distribution, announced the following changes: Jack Osserman has been promoted from managing director for RKO in Brazil to general manager for South America. Vladimir Lissim, until recently administrative executive in the foreign department, has been promoted to the post of European general manager, with headquarters in Paris. B. D. Lyon, returned from the Army, is now an administrative executive in the foreign department. E. F. Clarke has been transferred from his post in South America and is now an administrative executive in the home office.

Atlas Film Holdings Totaled $13,711,933 on June 30

Film company stocks and warrants in the portfolio of Atlas Corporation, as of June 30, had a total value of $13,711,933, based on market quotations of that day, compared with $14,218,046 on June 30, 1944. The radio securities held at the end of the first half of this year totaled $1,337,875 against $1,128,312 at the same date last year, according to a report to stockholders from Floyd B. Odlum, president.

The total assets of the Atlas Corporation had risen to $74,394,255 at the close of the first six months of 1945, an increase of $4,700,000 since the first of the year and of $6,500,000 since the same date a year ago. The appreciation indicated a value of $24.34 per share for the common stock of the company, compared with $21.98 at the end of 1944.

Atlas Corporation acquired 8,000 shares of Walt Disney Corporation six per cent cumulative preferred stock, which brought the total from 22,850, valued at $354,175 on June 30, 1944, to 30,850, valued at $678,700, 12 months later. This was the only change in the volume of Atlas' film holdings for the year.

RCA Reports Six Months' Net Profit of $5,677,190

Net income, after all charges and taxes, of $5,677,190 for the first six months of 1945 was reported last week by Radio Corporation of America in a financial statement issued by Brigadier General David Sarnoff, president. This is an increase of $1,236,976 over the $4,440,214 recorded for a similar period in 1944. The portion of net income resulting from war production contracts is subject to renegotiation by the Government.

The total gross income from all sources amounted to $163,300,680, compared with $156,166,006 for the first half of 1944.

Provision for Federal income taxes amounted to $13,725,100 for the first half of 1945, compared with $14,290,650 for the corresponding 1944 period.

After payment of preferred dividends, earnings applicable to the common stock for the first six months of 1945 were 29.5 cents per share, compared with 20.6 cents per share for the first half of 1944.

RCA announced a dividend of 87½ cents per share on outstanding shares of $3.50 cumulative first preferred stock for the period from July 1, 1945 to September 30, 1945, payable October 1 to holders of record September 7.

OVER 21

times more hilarious than any comedy you've ever laughed at...

COLUMB





OVER 21 TIMES FUNNIER THAN

CTURES
presents

Irene
DUNNE

Alexander
KNOX

Charles
COBURN

OVER 21

A SIDNEY BUCHMAN Production

Adapted from the play by Ruth Gordon
Screenplay by Sidney Buchman

Directed by CHARLES VIDOR

COLUMBIA PICTURES

KEEP SELLING WAR BONDS!

HE BROADWAY STAGE PLAY!

DATE OVER 21

. . . and *you* pick up the marbles!



BUSINESS AS USUAL, BRITISH INDUSTRY REACTION TO VOTE

Sees a More Prosperous Working Class Boon to Nation's Box Office

by PETER BURNUP
in London

The commonly unanticipated result of Britain's General Election occasioned vast concern among certain motion picture men. But second thoughts came quickly. Things, say the majority of the industry, could have been very much worse. At least the size of the Labour Party's majority appears to indicate a continuity of official policy over a number of years.

That sensitive instrument, the London Stock Exchange, racted swiftly to the landslide. There are those (and to judge from the country's electoral hustings they are in a vast majority) who hold that that institution is inordinately and unduly sensitive. Be that as it may, nervous dealers, seeing in the first results the portent of bloody revolution, marked down cinema stocks as much as four shillings.

Their sensitiveness suffered a sudden jolt for buyers appeared instanter. Said buyers' identity was not officially disclosed although persons on the inside were well aware of it.

Stocks Resumed Normal Prices in 48 Hours

Swiftly swaying across the graphs of the prices-board, motion picture stocks finished within 48 hours in a comfortably stable position; which position, in the opinion of those best qualified, is likely soon to be improved. Associated British, Gaumont-British and Odeon shares dropped sharply, but responded readily to buying and returned almost to their pre-election levels.

Dislocation occurred toward the end of the period under review by the action of the banks seeking additional cover on advances against collateral. But that situation was quickly taken care of by the stimulant of buyers waiting continually to "get in on" motion picture shares.

Stock Exchange judgment indeed was once again demonstrated to be completely at fault.

Maybe the best early appraisal of the situation came from the Cinematograph Exhibitors' Association secretary, shrewd W. R. Fuller. Talking to your London Bureau, Mr. Fuller—insisting, of course, that the Association is strictly non-political—pointed out that one of the invariable characteristics of Labour Party policy is an insistence on a ready flow of money among its working class adherents and a demand that plentiful diversion is their due.

Worker Prosperity Seen Good for Box Office

In other words and putting it no higher than cynicism, Britain's workers are to be assured ample bread and circuses under the new regime. All of which adds up to promise of box office prosperity.

Mr. Fuller reports that his dossier of replies to the catechism addressed to every candidate on the question of entertainment tax shows a refreshing and extremely forthcoming reaction from Labour men. That indeed is in line with their leaders' policy, which envisages a considerable adjustment of the incidence of taxation aiming at the relief of the present heavy imposts on poorer people. Substantial remission of the entertainment tax is confidently anticipated in the emergency Budget which the Labour Administration will present to the House of Commons in the early autumn.

Informed opinion, as we pointed out some weeks ago on the authority of Hugh Gaitskell, has it that the Labour Ministry — pledged though it is to the nationalisation of the country's railways and other staple industries—will interfere but little with the present setup of the motion picture industry. The necessity of an early adjustment of the country's adverse trade balance is so urgent and motion pictures such an admirable and economic form of export, that all encouragement will be given to an increase in production. Hugh Dalton, President of the Board of Trade in Churchill's wartime Government and now Chancellor of the Exchequer, has gone on the record with that sentiment.

Feeling in Party Looks To Divorcement Policy

A feeling is to be discerned in certain influential Labour quarters in favour of the divorcement of exhibition from production. That might disturb the present equilibrium of those socalled "vertically integrated combines," but in the opinion of the general body of exhibitors it would be an admirable thing.

Also, we can disclose authoritatively that the new Government will continue the wartime Films Division of the Ministry of Information —in other words, the documentarians—under the alias of the National Film Office. The makers of documentary films this side, as this department has frequently had occasion to show, exhibit a complexion strongly tinged with red. It is their opportune moment now to establish themselves. Makers of commercial, entertainment films by no means begrudge them that opportunity.

These are early days to reckon up the status of studio labour under the new conditions. But one of the executives of the Association of Cinema Technicians, and he politically-minded, confessed to us that maybe things wouldn't be so easy now for those turbulent studio employees. Said this authority: "Labour Ministers may start to get exceptionally tough with Labour's people."

Which sentiment, although it occasion momentary eye-raising, is widely held in informed circles.

Industry Men on Ballot Followed Pattern

Fate of motion picture aspirants to Parliamentary honour followed closely the pattern of the general picture.

Hugh Gaitskell, former chief of the Board of Trade's Films Division, went in with an overwhelming Labour majority at South Leeds. It is assumed that he will be given some place in the Government. Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, likewise triumphed for Labour in Nottingham. His opposite number, George Elvin, secretary of the Association of Cine-Technicians, lost the day at Kingston-on-Thames. Eric Fletcher, one of A.B.P.C.'s directors, was elected; he also is a Labour man. Norman Hulbert—he founded one of the country's first newsreel theatre circuits—was elected as a Conservative at Stockport. J. F. Emery—proprietor of a Manchester circuit—and Major H. A. Proctor, president of the Film Artists' Association and director of several motion picture companies, both lost the seats they held as Conservatives in the last Parliament.

Mrs. D. Archibald, wife of George Archibald, now managing director of Independent Producers, came very near to winning the traditionally Conservative seat of Bath in the Labour interest.

Motion picture people take a slightly malicious joy in the defeat of a Tom Magnay at Gateshead. Mr. Magnay is a staunch supporter of the Lord's Day Observance Society; has stumped the country in opposition to the Sunday opening of cinemas. He was defeated by a Labour majority of 19,017.

Industry Committee Set To Handle "True Glory"

Special industry committees have been set up to handle "The True Glory," the documentary on the conquest of Fortress Europe, to be released about October 1, through the War Activities Committee.

The committee for cooperation and policy consists of N. Peter Rathvon, president of RKO; Abe Montague, general sales manager for Columbia, which is distributing the picture, and Francis S. Harmon, executive vice-chairman of the WAC.

The committee on promotion is made up of Frank Rosenberg, Columbia; Maurice Bergman, Universal; Robert Gillham, Paramount; Silas F. Seadler, MGM-Loew's, and Glen Allvine, Public Information Committee.

Those who constitute the committee on bookings are S. H. Fabian, chairman, theatres division of WAC; Leonard Goldenson, Paramount; Harry Kalmine, Warners; C. C. Moskowitz, Loew's; Harry Brandt, Lee Newberry, William White, Fox Theatres, and Max Weisfeldt, Columbia.

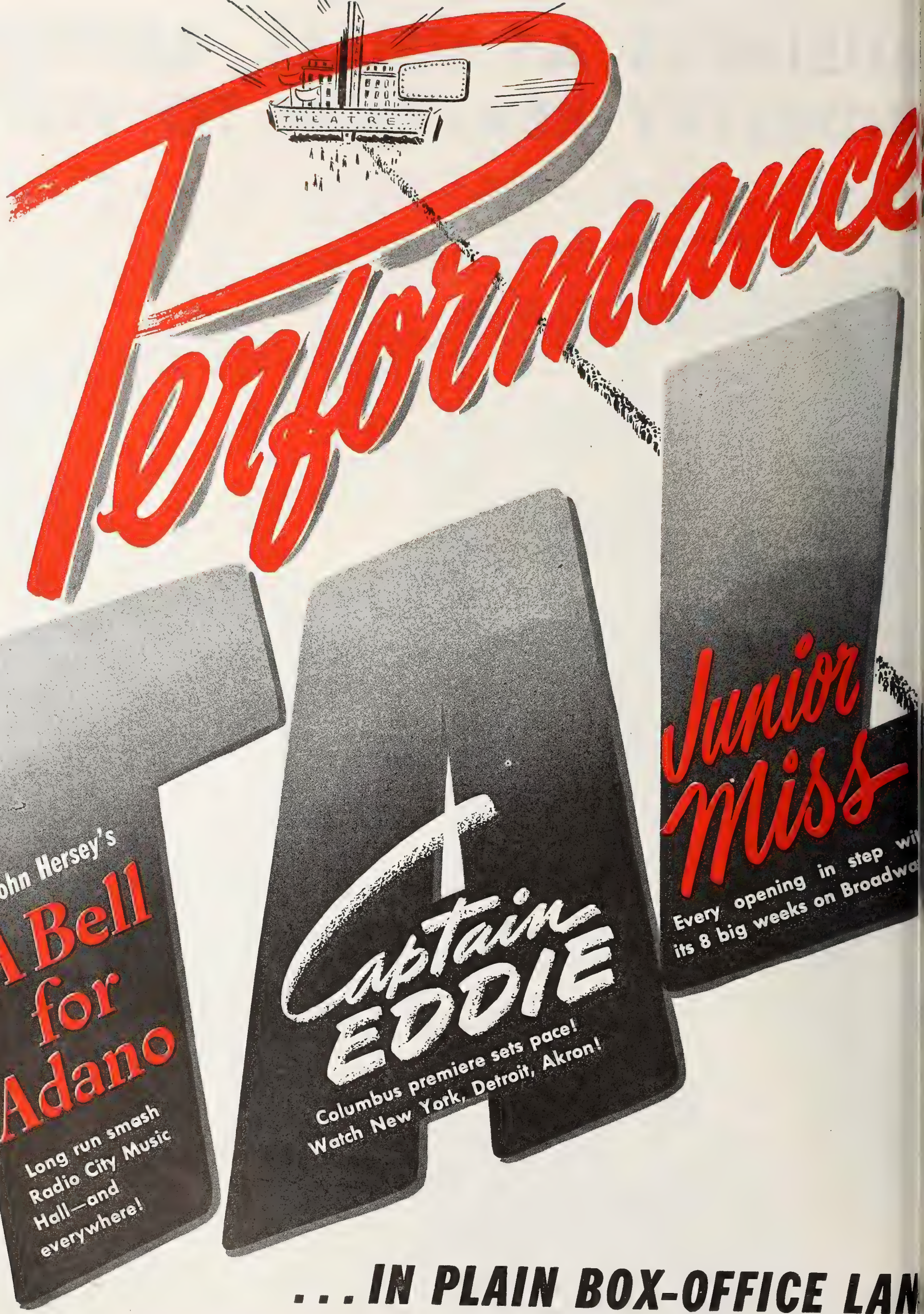
George J. Schaefer, chairman of WAC, presided at the luncheon meeting held last week, at which details of the film were discussed. In attendance were: Barney Balaban, Mr. Rathvon, William C. Michel, William Kupper, Mr. Brandt, Mr. Kalmine, Dan Michalove, Max Cohen, Mr. Newberry, Mr. Goldenson, Charles Reagan, H. M. Ritchey, Mr. Bergman, Jack Alicoate, Mr. Montague, Frank Rosenberg, William White, Harold Merisch, Sol Schwartz, Mr. Weisfeldt, Mr. Fabian, Mr. Harmon, Walter T. Brown, Herman Gluckman, Mary Nossaman, J. Robert Rubin and Mr. Moskowitz.

Five Branch Managers Named for Eagle-Lion

The appointment of five branch managers of Eagle-Lion Films of Canada, Ltd., was announced this week in Toronto. I. H. Allen has been appointed to the Toronto branch; Irvin Sourkes, Montreal; Sam Jacobs, St. John, N. B.; David Brickman, Winnipeg, and A. E. Rolston, Vancouver, B. C. The first of the new product from the J. Arthur Rank studios in Britain is already reaching Canada, it is reported, and trade showings are scheduled to begin shortly.

WAC Sets War Fund Film

The War Activities Committee announced in New York Tuesday that "Furlough", the National War Fund short subject for 1945 would be released through RKO Radio, beginning August 23. The film was produced by RKO-Pathe and is designed to inform theatre audiences on the objectives of the 1945 fund drive in October.


THEATRE
Performance
John Hersey's
A Bell for Adano
Long run smash Radio City Music Hall—and everywhere!
Captain EDDIE
Columbus premiere sets pace! Watch New York, Detroit, Akron!
Junior Miss
Every opening in step wi
its 8 big weeks on Broadwa
...IN PLAIN BOX-OFFICE LAN

NOB HILL

in Technicolor

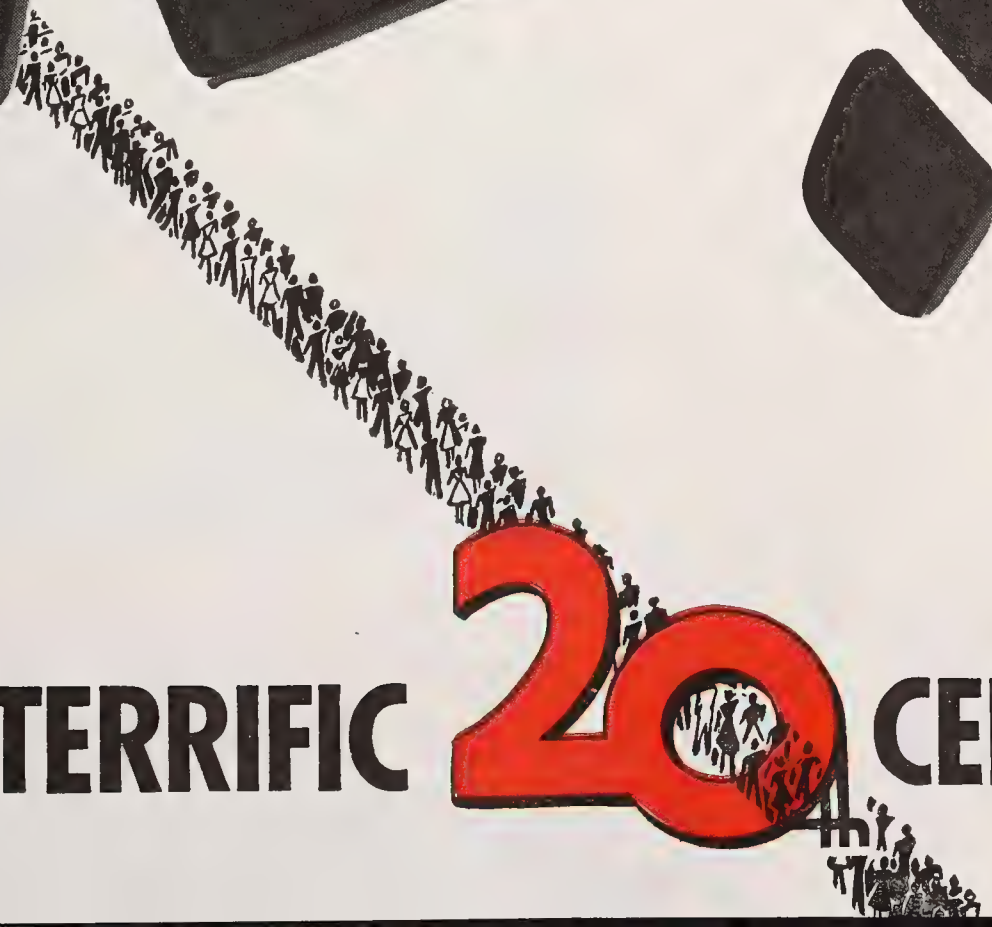
In every key spot, out-glittering "Diamond Horseshoe"!

Darryl F. Zanuck's

WILSON

in Technicolor

. . . AT REGULAR PRICES—great in first 346 engagements!



UAGE: "TERRIFIC 20th CENTURY-FOX"

DANISH PUBLIC HUNGRY FOR RETURN OF U. S. PRODUCT

Eliminated Entirely by Nazis, American Films Will Find Ready, Eager Market

by KRIS WINTHER
in Copenhagen

Having been deprived of any appreciable amount of American product since the 1939-40 season, the Danish people are again looking forward to American-made pictures. Although the Danish industry doubled its domestic production during its years of Nazi occupation, it is evident that only when the market is not overcrowded with first rate competition is there room for an enlarged production of pictures based upon Danish home talent.

Anyone wishing to give the impression that Danish film production really made enormous strides during the Nazi occupation of the country could do so merely by stating that whereas, in normal times, Danish releases generally only amounted to approximately two and a half to three per cent of the entire number of pictures released in Denmark, they attained a high of 17 per cent of the total releases during the season of 1943-44 and, only because of wanton wrecking of the studios by Nazi-paid terrorists, dropped to 16.7 per cent in the succeeding season.

No Reason for Enthusiasm Over Danish Production

However fascinating these figures may be for a Danish film enthusiast, the fact still remains that Danish motion picture producers only very little better than doubled their output in their best year, the season of 1941-42, when they produced 19 pictures as against nine in the last pre-war season of 1938-39. The case against the three big studios existing before the occupation becomes still worse when it is taken into consideration that these figures have been helped by six upstart producing companies which produced a total of nine pictures during the war years.

The normal number of pictures released in pre-war Denmark totaled about 330 pictures a season with American pictures accounting for a little more than two-thirds of the total. For instance, in the last normal year, 1938-39, America supplied 219 pictures out of a total of 323. French, German and British interests, in that order, supplied the majority of the remaining films.

When American pictures were dropped, the total number of releases dropped rapidly, despite the additional number of German pictures brought into the country and despite the increase in domestic output.

Only One American Film Among 130 in 1941-42

In 1939-40 there was a total of 252 releases, with America supplying 155; in 1940-41, 186 pictures, only 37 of which were American-made. During 1941-42 there was one American firm among the 130 released. For the three seasons following there were no American releases and the total number of releases dropped to 117 in 1942-43, to 100 in 1943-44 and to 78 in 1944-45.

Despite the fact that the invaders pressed their efforts to the utmost, partly by unloading product refused here in pre-war days, the Nazis never reached a higher total than 70 releases in any one season—and this despite the fact that the total releases, by 1943, were less than 30 per cent of the normal demand.

Since we have been deprived of our normal quota of pictures for a period of about six years, it is evident that Denmark is now a wide-open market. If the country follows the pattern which seems to be establishing itself in Europe at this time, it may be found that British and Russian interests will be bidding more heavily for playing time than they ever did before the war.

Three Companies Dominate All Danish Production

Practically the entire Danish motion picture production is in the hands of the three old companies, Asa, Nordisk Film and Palladium, but a newcomer, Saga Studios, may be here to stay. It has produced three films during the past two seasons.

With competition at so low an ebb it was to be expected that the Danish product would meet with better success than at a time when pictures were plentiful. True, the average playing time rose to some degree, but the patrons still demanded quality.

Three releases were unable to draw an audience for a full week, four others failed to reach the two-week mark. On the other hand there were also enormous successes: 13 releases passing well beyond the 100th day.

Throughout the entire period of occupation, with the exception of the 1943-44 season when nine dramas were released as against six comedies, most stress has been laid on the lighter vein in production. Of the total Danish output in the six seasons from 1938 to 1945, 48 were comedies, 31 were dramas, 11 were action pictures, and the remaining four were documentaries.

No new names have won any lasting fame as stars of any of the pictures made during this period with the exception of the singer, Axel Schiotz, whose picture played for 212 consecutive days.

Among directors the case is rather different. About six of the 22 directors who worked on the pictures achieved success.

Beyond having given a number of directors a chance to show their ability, it can, however, hardly be claimed that the Danish industry has made efficient use of these six years in which all keen competition from outside the country's borders had been excluded. Hence it is only to be expected that when the American product once more comes upon the market, the Danish production companies will slip back into their old places again.

DANISH CORRESPONDENT RESUMES OPERATION

In 1940, and for some years before that, Kris Winther was Motion Picture Herald's correspondent in Copenhagen, Denmark, operating from Rosengaarden 14, in that city. In the spring of that year the Nazis came and, like the rest of Europe, Denmark was shut off from the world. This week Mr. Winther resumes operation of the Quigley Publications Bureau in Copenhagen. His only comment on the war years was: "Please note the change of address."

He is the second Herald correspondent to report from Continental Europe. Philip de Schaap, correspondent in Holland, reported on conditions in that country in the July 21 issue of the Herald.

Report U. S. Film Program Strikes Snags in Europe

America's film program for Europe has run into serious difficulty in at least two instances, it was reported last week. Dispatches printed in various New York newspapers reveal that American films have been withdrawn in Prague and replaced with Russian pictures and that widespread disturbances have marked the reopening of three Munich theatres in the American zone of occupation.

Although several showings of American pictures attracted huge crowds in Prague, those pictures were withdrawn. According to a dispatch from Prague in the *Herald Tribune* authoritative sources have said that American films cannot be indiscriminately shown in Czechoslovakia because of that nation's relations with Russia. The weekly newspaper, *Prace,* reportedly asserted that some Hollywood product was anti-Russian. It was said that Czechoslovakians were anxious to see some light entertainment films, but any pictures touching upon sociological or political questions had to be carefully studied before release.

The disturbances in Munch have centered about the showing of a reel depicting in detail the execution of four German spies. The picture has been greeted by stampedes, boos and storms of protests, according to a dispatch from Munich to the New York *Times* by Kathleen McLaughlin.

While the screening was called "an obvious disciplinary measure", it did not succeed in impressing the Germans, perhaps because the film failed to show any scenes of the crimes committed by the spies.

Although the spy sequence was the only part of the film program that caused much obvious reaction, it was reported that German audiences "yawned" through a picture showing the building of the Big Inch pipeline and the Office of the War Information short on Toscanini.

Members of the occupational forces responsible for the operation of the picture program have reportedly admitted the weaknesses in the program selection.

Becaues of the supply situation, no full length entertainment films are expected to arrive in Munich for at least another month. However, the authorities expect to exhibit at that time such pictures as "Young Tom Edison", "Gold Rush" and "It Started With Eve".

The theatre performances are under the jurisdiction of Brig. Gen. Robert A. McClure, who heads the Information Control Division of the United States Forces in the European Theatre.

Trenton Bans Children from Theatres in Paralysis Move

Because of the spread of infantile paralysis in the Trenton, N. J., area, the City Commission has passed a resolution which bars children under 16 years of age from theatres and other public places in Trenton. The action was taken at the suggestion of Dr. William E. Mountford, city health officer.

(FIRST OF A SERIES OF EXHIBITOR OPINIONS)

Bob O'Donnell gives this little girl a great big hand! . . . . . .



"It has been my good fortune to witness the screening of the picture selected to highlight Paramount's Third of a Century Drive--'INCENDIARY BLONDE.'

"We feel that, unquestionably, it will top anything that Paramount has had of its type in the past third of a century.

"In our opinion the work of Betty Hutton as Texas Guinan is the finest thing that she has ever accomplished, and appeals to us as one of the finest contributions to musical comedy motion pictures that it has been our good fortune to witness."

BOB O'DONNELL
Interstate Circuit

Paramount
Gives the Industry one of its Greatest Hits in One-Third of a Century

INCENDIARY BLONDE

IN TECHNICOLOR

REICH DECREE AIDS U. S. FILM POSITION

Potsdam Decisions Take Germany Out of World Market as Competitor

by FRANCIS L. BURT
in Washington

United States film producers and motion picture equipment manufacturers this week foresee themselves in a more favorable position in world markets under the program for the post-war administration of Germany as outlined in last week's report on the "Big Three" meeting at Postdam.

Entirely eliminated will be the political-economc tieups between Geman producers and interests in other countries, particularly in Latin America, which made post-war export business difficult for equipment manufacturers and, to a lesser but still substantial extent, motion picture distributors.

Also eliminated will be the cartel and other arrangements by which the Germans, prior to the war, succeeded in suppressing production and distribution in this country of many commodities and products, some of which might have been useful to the film industry.

Germany Out of Film Market

Study of the "Big Three" report indicates that Germany will be out of the world film market and will be able to play but a small part, if any, in international trade in equipment.

This is seen provided for in the nine economic principles laid down in the final session of the Potsdam meeting by President Truman, Marshal Stalin and Prime Minister Attlee, which will relegate Germany to the status of a country of agriculture and small business and strip her of her ability to produce for war and of her great monopolies which exerted a world-wide influence.

Three of the nine principles are directly aimed at this objective, providing for control of German exports and imports, surveillance over scientific bodies, research and experimental institutions, laboratories and other facilities connected with economy activities, and suppressing cartels, syndidates, trusts and other monopolistic arrangements.

That American motion picture equipment manufacturers had been substantially affected by German operations before the war was developed in a report on the potential market for equipment in Switzerland, released Wednesday by Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce.

Details To Be Worked Out

In that report, Mr. Golden emphasized a review of the situation submitted by Robert T. Cowan, vice-consul at Zurich, in which it was pointed out that an agreement was concluded in 1930 between leading United States and German manufacturers of sound equipment, in which the Swiss market was allocated to the latter. That agreement was to have run until December 31, 1945.

The Potsdam agreement established the principles for the post-war control of Germany. The detailed program for making those principles effective is yet to be worked out.

Accordingly, it is not apparent yet what products Germany will be permitted to export or in what quantities, but there is implicit in the report and assurance that German exports,for some years at least, will not be sufficient in variety or volume to permit her to exercise any influence over world trade.

It is considered highly unlikely that any exportation whatever will be permitted of German-produced pictures, at least until the country has been thoroughly democratized and the last vestiges of Nazism have been wiped out. Such production as may be permitted for exhibition within Germany will be strictly censored.

American Films for Germany

American films will be permitted importation for showing in the zone under the control of the United States, but whether they will be allowed to enter the Russian, British and French zones remains to be seen. It is to be expected that each country will favor its own pictures in the zone it occupies; whether any interchange of films between zones will be allowed will have to be worked out by negotiation.

With the German industry strictly controlled, it appears probable that German production of raw stock and of equipment may be limited to the needs of the domestic market, under the principle that so far as possible Germany shall be self-sufficient.

Whether any raw stock or equipment will be permitted to be produced for export was not made clear specifically in the report, although some signposts are seen in the provisions respecting reparations and the breaking up of Germany industry.

In those provisions, Russia is given a free hand to take industrial equipment from its own zone of occupation as reparations, and there is little doubt in the minds of observers in Washington that that section of the country will be well stripped of industrial equipment beyond that required to meet the needs of the population.

Furthermore, Russia is to be permitted to obtain 15 per cent of certain equipment from the metallurgical, chemical and machine manufacturing industries of the western zones controlled by the United States, France and England, paying for it with commodities of which the population is in need.

Russia to Get Equipment

Beyond that, the report called for the removal or destruction of all industrial capital equipment in the western zones which is considered unnecessary for the German peace economy. Russia is to be permitted to acquire 10 per cent of this equipment, the other powers are to take what they desire and anything that is left is to be destroyed.

The net effect of these policies will be to eliminate Germany as a factor in export trade, easing the situation for the American industry not only in those areas of Europe which before the war were in her sphere of influence but also in Latin America, where for years German business had followed a well-marked path of infiltration. Beyond this, German influence on American manufacturers and markets will be eliminated by inability to enter into cartel or similar arrangements.

The intensity of Germany pre-war competition in the equipment field was evidenced in Mr. Cowan's report to Mr. Golden, in a statement that 60 to 70 per cent of all projectors in use in Swiss theatres are Ernemann product, with the remainder split between two other German and one Dutch firms. Although most of this apparatus is from 10 to 15 years old its condition in general is fairly good.

Mr. Golden saw only limited possibilities for post-war sales of new projectors or other equipment, explaining that they would depend on the volume of business, which currently is reported as "rather unsatisfactory", and that any business which may be developed will be replacement, since existing agreements prohibit the establishment of additional picture houses.

Sees Potentialities Moderate

"Market potentialities", he said, "will, therefore, probably continue to be rather moderate unless outstanding improvements are forthcoming which will induce exhibitors to make a general replacement of equipment, as was the case in the period 1929-34 when the transition from silent to sound film necessitated an almost complete change of all projectors and other equipment in use.

"Indications are not lacking that such a situation could arise again in the course of further developments. In this connection, a leading motion picture agent is reported to have stated that the 16mm film, as a result of its further perfection, will soon replace the standard-sized film in the theatres. The informant is convinced that although domestic associations of cinema owners will probably oppose a change they will not be able to ignore it for long".

Little use has been made so far of 16mm equipment in schools.

If Germany hereafter is able to supply the Swiss market, prices would be of decisive importance in making equipment sales, Mr. Golden warned.

Liberties Union Asks Release Of Seized German Films

The American Civil Liberties Union came to the aid of American film fans last week with a demand that the Alien Property Custodian release for exhibition the pictures of German origin seized during the war. Coming only a few weeks after he had withdrawn an offer to license those pictures, under appropriate censorship, in recognition of a decidedly unfavorable public reaction, the official is seen in Washington as reluctant to set himself up again as a target.

Deputy Custodian Francis J. McNamara said the union's request would be "considered" in the light of the "facts and circumstances" in the case, but there was no indication that the office would abandon its desire to get rid of the German pictures by turning them over to the Library of Congress, which it was disclosed to be planning when Congressional and public criticism caused withdrawal of the offer made in June to license the pictures for domestic showing.

The Union said such German pictures as "Barcarolle" and "Life and Love of Tchaikowski" contained no propaganda and that 90 per cent of the films were entertainment and musical features. Not all of the criticism of the original plan to release the pictures was based on propaganda, however; a very considerable part of it voiced resentment that relatives of men killed in battle or as prisoners should be asked to see the product of a nation of sadistic murderers and torturers.

Little Equipment Classed As Surplus in Europe

Very little of the motion picture equipment now held by the Army in Europe is likely to be classified as surplus in that theatre, it was indicated recently. Because of the fact that cameras are considered the personal equipment of the men who use them, it is believed that most of that type of equipment will come back to the United States and be declared surplus when turned in upon the discharge of the men.

Warners Report $6,564,192 Profit For Nine Months

Warner Bros. Pictures, Inc., and subsidiary ompanies for the nine months ending May 26, 945, showed an operating profit of $6,564,102 fter provision of $12,470,000 for federal income axes and after a $420,000 provision for con-ingencies, the company announced in New York Vednesday.

The net operating profit for the nine months nding May 27, 1944, amounted to $5,048,951 after rovision of $14,200,000 for federal income taxes nd after a provision of $850,000 for unrealized osses on fixed assets less the estimated tax bene-ts resutling therefrom.

The company's statement of consolidated profit nd loss follows:

ncome:		
Film rental, theatre admissions, sales, miscellaneous		$101,882,101
Rents and royalties		3,555,778
		$105,437,879
ost of sales and expenses:		
Amortization of film costs	$20,948,872	
Other costs	4,517,826	
Operating and general	56,991,792	
		82,458,490
Net income before items shown below		$ 22,979,389
Deduct:		
Amortization and depreciation of properties (other than $409,417 in respect of studio properties charged to film costs)	$ 3,063,378	
Interest	1,338,761	
Provision for contingencies	420,000	
Foreign exchange loss and exchange adjustments (net)	14,028	
Minority interests' share of profit	25,774	
		4,861,941
Profit before items shown below		$ 18,117.448
Add:		
Interest and discount earned	$ 226,010	
Dividends received	432,035	
Insurance recovery in excess of book value of assets destroyed by fire	145,363	
Adjustment of provision made in prior year for miscellaneous investment	124,999	
Miscellaneous income	32,801	
Net discount on bonds redeemed	2,560	
		963,768
Profit before provision for net losses on fixed assets and before federal income taxes		$ 19,081,216
Deduct—Losses (net) on sales of fixed assets		47,114
Profit before providing for federal income taxes		$ 19,034,102
rovision for estimated federal income taxes:—		
Excess profits tax	$ 9,800,000	
Deduct:		
Credit for debt retirement $485,000		
Postwar refund 495,000	980,000	
	$ 8,820,000	
Normal and surtax	3,650,000	
		12,470,000
Net profit for the nine months ending May 26, 1945 carried to earned surplus		$ 6,564,102
arned surplus, August 31, 1944		28,871,802
arned surplus, May 26, 1945, carried to balance sheet (Notes E, F and G)		$ 35,435,904

The profit for the nine months ending May 6, 1945, is equivalent to $1.77 per share on the 3,701,090 shares of common stock outstanding, s compared with $1.36 per share for the cor-esponding period last year.

Subsequent to May 26, 1945, the company sold s investment in the stock of Decca Records, Inc., t a net profit of approximately $1,350,000 after rovision for federal income taxes, which profit s not included in the statement of profit and loss or the nine months ending May 26, 1945.

The gross income after eliminating intercompany ransactions for the nine months ending May 26, 945, amounted to $105,437,879 as compared with 105,939,366 for the corresponding period one year go.

LATE REVIEW

The Strange Affair of Uncle Harry

***Universal*—Murder Melodrama**

Excellent performances by George Sanders, Geraldine Fitzgerald, Ella Raines and talented cast associates under the skilled direction of Robert Siodmak, will remain in the customers' memory as ample dividends on their entertainment investment after they've recovered from the effect of an ending which differed from that of the play on which this picture is based and comes as a surprise or letdown according to individual reaction.

Strictly on the plus side also, apart from this deviation evidently dictated by necessary choice between a tragic culmination and a trick device that paid off in "Woman in the Window," are the otherwise airtight script by Stephen Longstreet and Joan Harrison's polished production. On points, the film is top level merchandise.

The scene of Keith Winter's adaptation of Thomas Job's play, which had long runs on Broadway and in London, is a small town in New Hampshire where two sisters and a brother, living together in neurotic preoccupation with the reduced state of their once ample means, find their little world upset when the brother decides to marry. The more possessive of the sisters succeeds by emotional appeals based on deception, in thwarting the marriage plans, and when the brother learns what she has done—he attempts to poison her but kills the other sister by mistake, but under circumstances which lead to conviction of the evil sister as her murderess.

The brother's attempt to confess his guilt is not credited by the authorities, and he finds himself to have committed a perfect crime, but matters can't be left like that in motion pictures, for obvious reasons, so the studio extricates the killer and the picture by use of a dream ending which customers are asked not to divulge.

Miss Fitzgerald's portrayal of the neurotic sister is effective in the extreme, and Moyna MacGill's performance as the normal sister comes under the heading of distinguished acting. Miss Raines is capital in a contrasting role, and Harry Von Zell, in a character assignment, opens a screen career for himself.

The picture is a Charles K. Feldman production, and Milton Feld is designated as the executive producer.

Previewed at Warners' Beverly theatre, Beverly Hills, where an audience drawn by "Dillinger," the picture in run, manifested intense interest throughout but displayed mixed reaction to the surprise ending. Reviewer's Rating: Good.

—William R. Weaver

Release date. August 17, 1945. Running time, 80 min. PCA No. 11021. General audience classification.

Harry Quincy.....George Sanders
Lettie Quincy.....Geraldine Fitzgerald
Deborah Broon.....Ella Raines
Nona.....Sarah Allgood
Moyna Maggill, Sam S. Hines, Harry von Zell, Ethel Griffies, Judy Clark, Craig Reynolds, Will Wright, Arthur Loft, Irene Tedrew, Coulter Irwin, Dawn Bender, Ruth Cherrington, Rodney Bell

Orson Welles to Direct and Star for International

Orson Welles will direct and star in the next International Picture, William Goetz, president, announced this week. S. P. Eagle has been signed to produce. The film is based on an untitled mystery melodrama by Victor Trives and has postwar New England for its background. Major Anthony Veiller is writing the screen treatment. Production is scheduled for September with a midwinter release through RKO. Mr. Welles has just completed an acting assignment in "Tomorrow Is Forever", in which he stars with Claudette Colbert and George Brent.

Arthur Howard Resigns

Arthur K. Howard has resigned as business manager of Independent Exhibitors, Inc., Boston, to devote all his time to Affiliated Theatres Corporation, of which he is the active head. He will remain as a director of Independent Exhibitors. He is succeeded by Raymond J. Feeley of Franklin, Mass.

Montague to Head Conversion of Munich Studio

William P. Montague, former news editor for Paramount News, has been assigned the task of supervising the conversion of a Nazi studio into a production center for American newsreels and documentaries.



William Montague

As head of the Office of War Information's Newsreel Division, Mr. Montague will reorganize the Bavarian Filmkunst, located in Gruenwald, a suburb of Munich. This studio is the only major German studio which escaped Allied bombing.

In a dispatch from Munich to the New York *Times*, Kathleen McLaughlin reported that for the present, at least, there would be no production of entertainment pictures, although both outdoor and indoor sets remain available for full-scale narrative features.

Wolfgang Wolf, current representative in the Munich district of the Information Service's Control Command of the United States Forces, is in charge of the studio.

Miss McLaughlin quotes Mr. Wolf as saying that it is possible that arrangements may be completed for the rental of parts of the studio for the producion of fictional films by other than occupation authorities. However, the immediate job is the cutting, printing and distributing of newsreels intended for German audiences in the American territory.

The Bavarian Filmkunst property would not be considered large by Hollywood standards, according to Mr. Wolf, who was trained in Hollywood. It is not as large as other German studios, but is the only undamaged studio of any consequence. Mr. Wolf also said that its machinery was inferior to Hollywood's.

The production center's employees were carefully screened before they were placed on American payrolls, but, according to Mr. Wolf, practically every valuable employee was classified as "politically clean", apparently being much more interested in his work than in politics.

Hellinger Signs Deal for Release by Universal

Mark Hellinger, the writer and producer, has signed for exclusive release by Universal under a long term deal. Mr. Hellinger started in production in 1937. He has been with Warner Brothers for the past eight years, his last production at that studio being the yet unreleased, "The Two Mrs. Carrolls". His first production for Universal has not been announced, but will be from among several story properties he is bringing to the studio.

Mr. Hellinger will continue to write his weekly short story feature, syndicated by King Features, and also will continue his radio work. His last two radio appearances were as producer of the Lux Theatre show.

Skirball-Manning Company Signs With Universal

Jack H. Skirball and Bruce Manning, as the Skirball-Manning Productions Company, have signed a contract with Universal Pictures under which Universal will release their future productions. The unit's first picture, scheduled to go into production early in September, is "Genius in the Family," starring Myrna Loy and Don Ameche. The second production will be a Technicolor musical, "Sunny River," based on the New York stage play by Oscar Hammerstein II and Sigmund Romberg. Claudette Colbert will be starred in a third.

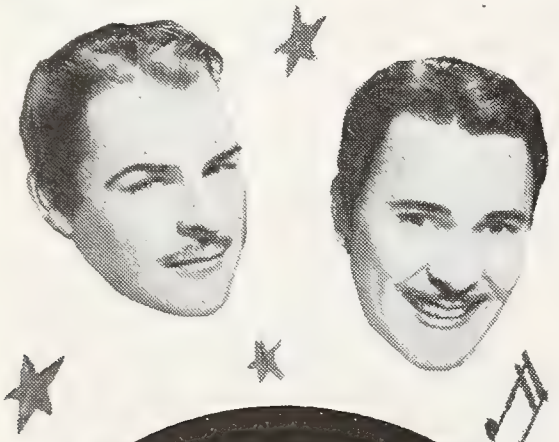
32 Stars in
Ed Gardner's
"DUFFY'S TAVERN"
Based on the Famous Radio Show



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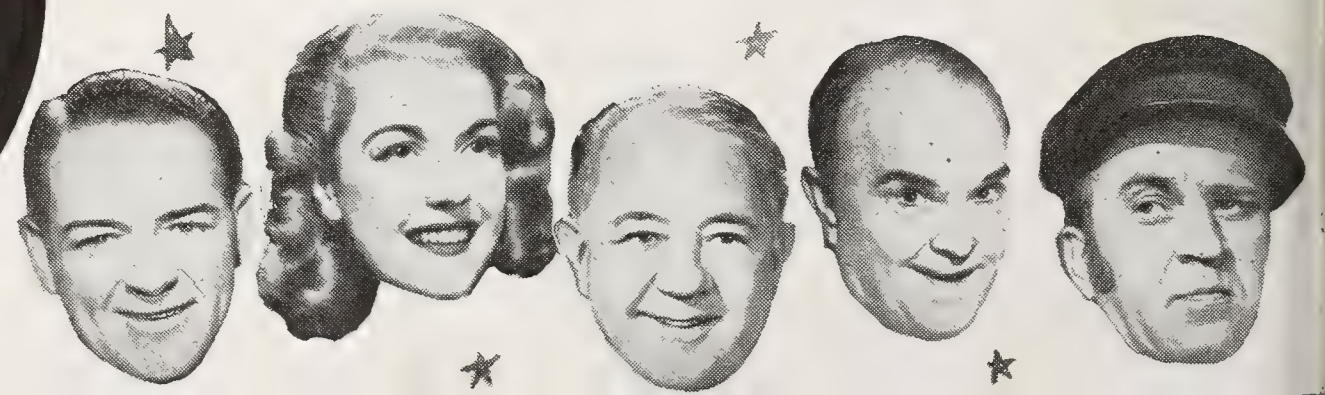
Paramount's First
TRADE SHOWINGS

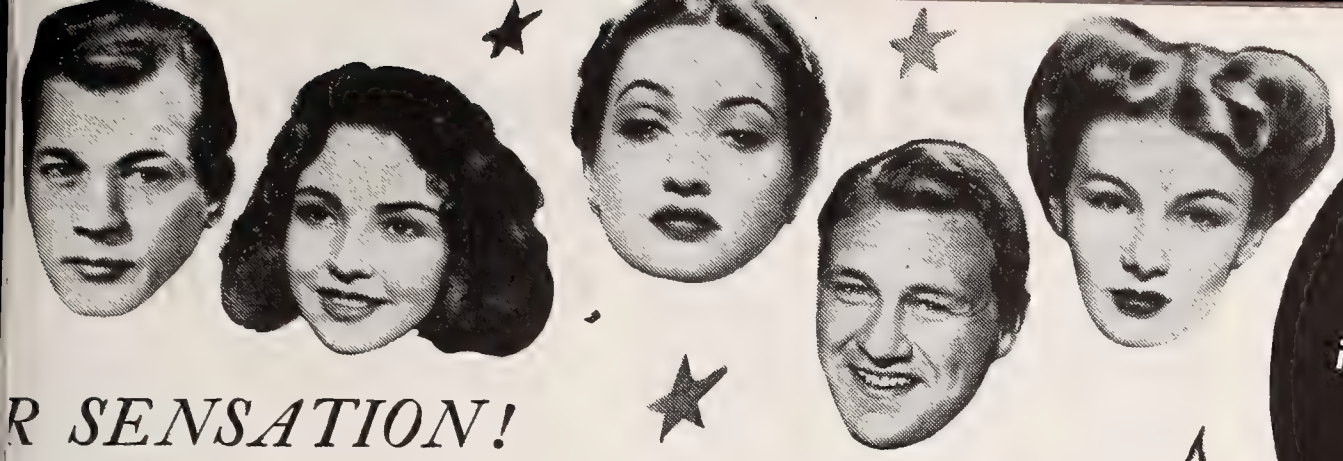




Ray Milland
Jane Wyman
in
"THE LOST WEEKEND"

CITY	PLACE OF SCREENING		"DUFFY'S TAVERN"
ALBANY	FOX PROJECTION ROOM	1052 Broadway	THUR. AUG. 16 2:30 P.M.
ATLANTA	PARAMOUNT EXCHANGE	154 Walton St., N.W.	THUR. AUG. 16 2 P.M.
BOSTON	PARAMOUNT EXCHANGE	58-62 Berkeley St.	THUR. AUG. 16 3 P.M.
BUFFALO	PARAMOUNT EXCHANGE	464 Franklin St.	THUR. AUG. 16 3:30 P.M.
CHARLOTTE	PARAMOUNT EXCHANGE	305 So. Church St.	THUR. AUG. 16 2 P.M.
CHICAGO	PARAMOUNT EXCHANGE	1306 S. Michigan Ave.	THUR. AUG. 16 1:30 P.M.
CINCINNATI	PARAMOUNT EXCHANGE	1214 Central Parkway	THUR. AUG. 16 3 P.M.
CLEVELAND	PARAMOUNT EXCHANGE	1735 E. 23rd Street	THUR. AUG. 16 2 P.M.
DALLAS	PARAMOUNT EXCHANGE	412 So. Harwood St.	THUR. AUG. 16 2 P.M.
DENVER	PARAMOUNT EXCHANGE	2100 Stout Street	THUR. AUG. 16 3:45 P.M.
DES MOINES	PARAMOUNT EXCHANGE	1125 High Steet	THUR. AUG. 16 12:45 P.M.
DETROIT	PARAMOUNT EXCHANGE	479 Ledyard Ave.	THUR. AUG.16 1 P.M.
INDIANAPOLIS	PARAMOUNT EXCHANGE	116 W. Michigan Ave.	THUR. AUG. 16 1 P.M.
KANSAS CITY	PARAMOUNT EXCHANGE	1800 Wyandotte St.	THUR. AUG. 16 2:30 P.M.
LOS ANGELES	AMBASSADOR THEATRE	Ambassador Hotel	THUR. AUG. 16 3 P.M.
MEMPHIS	PARAMOUNT EXCHANGE	362 So. Second St.	THUR. AUG. 16 2 P.M.
MILWAUKEE	PARAMOUNT EXCHANGE	1121 No. 8th Street	THUR. AUG. 16 3 P.M.
MINNEAPOLIS	PARAMOUNT EXCHANGE	1201 Currie Ave.	THUR. AUG. 16 2 P.M.
NEW HAVEN	PARAMOUNT EXCHANGE	82 State Street	THUR. AUG. 16 2 P.M.
NEW ORLEANS	PARAMOUNT EXCHANGE	215 So. Liberty St.	THUR. AUG. 16 10 A.M.
NEW YORK CITY	FOX PROJECTION ROOM	345 W. 44th Street	
NEW YORK CITY	NORMANDIE THEATRE	51 E. 53rd Street	THUR. AUG. 16 10:30 A.M.
OKLAHOMA CITY	PARAMOUNT EXCHANGE	701 W. Grand Ave.	THUR. AUG. 16 2 P.M.
OMAHA	PARAMOUNT EXCHANGE	1704 Davenport St.	THUR. AUG. 16 2 P.M.
PHILADELPHIA	PARAMOUNT EXCHANGE	248 No. 12th Street	THUR. AUG. 16 2:15 P.M.
PITTSBURGH	PARAMOUNT EXCHANGE	1727 Blvd. of Allies	THUR. AUG. 16 2 P.M.
PORTLAND	PARAMOUNT EXCHANGE	909 N.W. 19th Ave.	THUR. AUG. 16 2:30 P.M.
ST. LOUIS	PARAMOUNT EXCHANGE	2949 Olive Street	THUR. AUG. 16 1:30 P.M.
SALT LAKE CITY	PARAMOUNT EXCHANGE	270 E. 1st So. Street	THUR. AUG. 16 1 P.M.
SAN FRANCISCO	PARAMOUNT EXCHANGE	205 Golden Gate Ave.	THUR. AUG. 16 1:30 P.M.
SEATTLE	PARAMOUNT EXCHANGE	2330 First Avenue	THUR. AUG. 16 2 P.M.
WASHINGTON	PARAMOUNT EXCHANGE	306 H Street, N.W.	THUR. AUG. 16 10:30 A.M.





R SENSATION!

Block for 1945-46
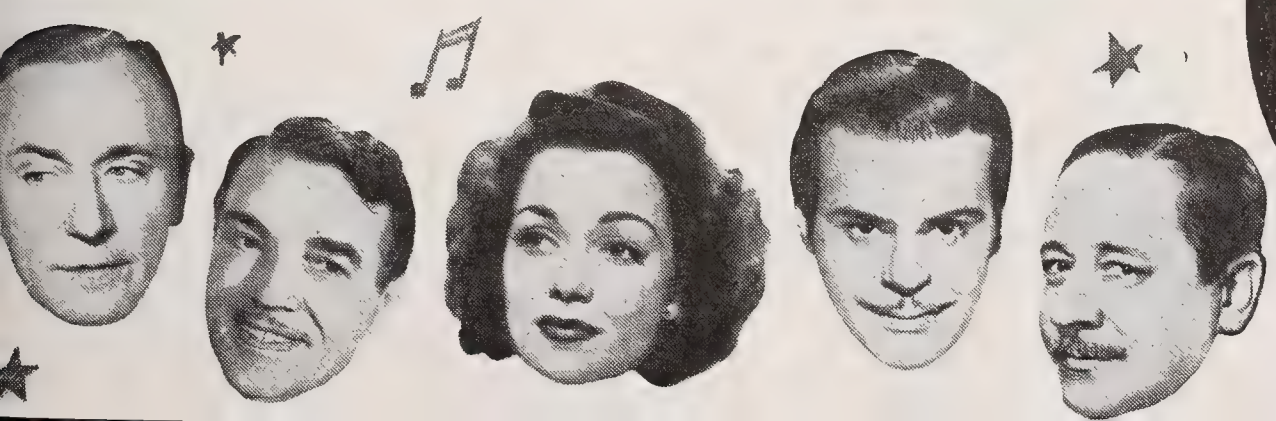
- AUGUST 16, 17, 20

Jennifer Jones
Joseph Cotten
in HAL WALLIS' Production
"LOVE LETTERS"

"THE LOST WEEKEND"		"LOVE LETTERS"		"FOLLOW THAT WOMAN"	
THUR. AUG. 16	8 P.M.	MON. AUG. 20	9 P.M.	MON. AUG. 20	7:30 P.M.
THUR. AUG. 16	10:30 A.M.	MON. AUG. 20	1:30 P.M.	MON. AUG. 20	3 P.M.
THUR. AUG. 16	11 A.M.	MON. AUG. 20	3 P.M.	MON. AUG. 20	11 A.M.
THUR. AUG. 16	1:30 P.M.	MON. AUG. 20	9 P.M.	MON. AUG. 20	7:30 P.M.
THUR. AUG. 16	3:45 P.M.	MON. AUG. 20	11:15 A.M.	MON. AUG. 20	10 A.M.
THUR. AUG. 16	3:10 P.M.	MON. AUG. 20	1:30 P.M.	MON. AUG. 20	3:10 P.M.
THUR. AUG. 16	1:30 P.M.	FRI. AUG. 17	3 P.M.	FRI. AUG. 17	1:30 P.M.
THUR. AUG. 16	11 A.M.	MON. AUG. 20	2 P.M.	MON. AUG. 20	11 A.M.
THUR. AUG. 16	10:30 A.M.	MON. AUG. 20	2 P.M.	MON. AUG. 20	10:30 A.M.
THUR. AUG. 16	2 P.M.	MON. AUG. 20	3:30 P.M.	MON. AUG. 20	2 P.M.
THUR. AUG. 16	2:40 P.M.	MON. AUG. 20	12:45 P.M.	MON. AUG. 20	2:40 P.M.
THUR. AUG. 16	3 P.M.	MON. AUG. 20	1 P.M.	MON. AUG. 20	3 P.M.
THUR. AUG. 16	3 P.M.	FRI. AUG. 17	1 P.M.	FRI. AUG. 17	3 P.M.
THUR. AUG. 16	10:30 A.M.	MON. AUG. 20	2:30 P.M.	MON. AUG. 20	10:30 A.M.
THUR. AUG. 16	1:30 P.M.	FRI. AUG. 17	3 P.M.	FRI. AUG. 17	1:30 P.M.
THUR. AUG. 16	10 A.M.	MON. AUG. 20	2 P.M.	MON. AUG. 20	10 A.M.
THUR. AUG. 16	1:30 P.M.	MON AUG. 20	3 P.M.	MON. AUG. 20	1:30 P.M.
THUR. AUG. 16	10:30 A.M.	MON. AUG. 20	2 P.M.	MON. AUG. 20	10:30 A.M.
THUR. AUG. 16	3:30 P.M.	MON. AUG. 20	2 P.M.	MON. AUG. 20	3:30 P.M.
THUR. AUG. 16	1:30 P.M.	MON. AUG. 20	10 A.M.	MON. AUG. 20	1:30 P.M.
THUR. AUG. 16	3:10 P.M.			THUR. AUG. 16	2 P.M.
		FRI. AUG. 17	10:30 A.M.		
THUR. AUG. 16	11 A.M.	MON. AUG. 20	2 P.M.	MON. AUG. 20	11 A.M.
THUR. AUG. 16	3:45 P.M.	MON. AUG. 20	2 P.M.	MON. AUG. 20	3:50 P.M.
THUR. AUG. 16	11 A.M.	MON. AUG. 20	2:15 P.M.	MON. AUG. 20	11 A.M.
THUR. AUG. 16	11 A.M.	MON. AUG. 20	2 P.M.	MON. AUG. 20	10:30 A.M.
THUR. AUG. 16	11 A.M.	MON. AUG. 20	2:30 P.M.	MON. AUG. 20	11 A.M.
THUR. AUG. 16	10 A.M.	MON. AUG. 20	1:30 P.M.	MON. AUG. 20	10 A.M.
THUR. AUG. 16	2:30 P.M.	MON. AUG. 20	1 P.M.	MON. AUG. 20	2:30 P.M.
THUR. AUG. 16	3 P.M.	MON. AUG. 20	1:30 P.M.	MON. AUG. 20	3 P.M.
THUR. AUG. 16	10:30 A.M.	MON. AUG. 20	2 P.M.	MON. AUG. 20	11 A.M.
THUR. AUG. 16	2:30 P.M.	MON. AUG. 20	10:30 A.M.	MON. AUG. 20	2:30 P.M.



William Gargan
Nancy Kelly
in
"FOLLOW THAT WOMAN"



Thomas Cites High Budget for PRC At Sales Meeting

PRC district managers, franchise holders, branch managers and others, numbering 50, were told by Harry H. Thomas, general sales manager, at the company's sixth annual convention held at the Blackstone Hotel, Chicago, August 3 to 5, that budgets for most of the 50 pictures on the 1945-46 schedule would be the highest in the company's history. Product details were announced by Leon Fromkess, president, in New York last month. In addition to titles already mentioned, Mr. Thomas also listed two Ellery Queen mysteries, four outdoor pictures in color, among them "Song of Old Wyoming" and "Romance of the West"; three Michael Shayne detective mysteries, two juvenile delinquency features with the Little Roughnecks and the Bowery Kids, eight Buster Crabbe-Al St. John Westerns and four All-Star Westerns.

Other titles mentioned include "Enchanted Forest," "Grand Central," "Quebec," "Ladies of the Chorus," "Devil Bat's Daughter," "Sorority Girls," "Flaming Jungle," "Music Hall Varieties of 1946," "I'm From Missouri," "Queen of Diamonds," "The Wife of Monte Cristo," "Apology for Murder," "The Flying Serpent," "Detour," "Bombshell from Brazil," "Strangler of the Swamp," "I Ring Doorbells," "Valley of Lonely Women," "The Mummy's Daughter," "The Lost Continent," "The Vanishing Gangster," "Heritage," "Once and For All," "How Do You Do" and "Club Havana."

No PRC reissues would be sold on a national basis, Mr. Thomas said, although individual exchanges were at liberty to reissue any picture they saw fit.

Mr. Thomas announced the promotion of Harry Stern, PRC exchange manager in Los Angeles, to the post of West Coast district manager, with Sidney Lehman, salesman, succeeding Mr. Stern as manager. Mike Lee, former branch manager for Monogram in Kansas City, was appointed manager of the newly-opened branch in Des Moines, with supervision over Omaha as well. Other PRC offices will be opened in Albany and New Haven.

The convention also was addressed by Lloyd Lind, assistant general sales manager; George Gill, Washington franchise holder; Arnold Stoltz, eastern publicity director, and Len Brown, Racine, Wis., exhibitor who has played every PRC picture produced.

Mr. Fromkess was unable to attend due to the studio strike. Mr. Thomas left Chicago for Hollywood Tuesday on his first visit to the PRC studios. On his way back he will visit western and midwest exchanges.

Universal to Hold Five Regional Sales Sessions

Universal will hold a series of regional sales meetings this month in Los Angeles, Salt Lake City, Chicago, Cincinnati and New York, W. A. Scully, vice-president and general sales manager, announced in New York Tuesday.

Division sales managers, district and branch managers, salesmen and field men of the advertising and publicity department will attend the sessions.

Mr. Scully will preside over all the meetings. The schedule is as follows: Los Angeles, August 10-11; Salt Lake City, August 14-15; Chicago, August 22-23; Cincinnati, August 25-26; New York, August 28-29.

Wood Plans New Series

Expansion of New World Productions, headed by Sam Wood, is forecast in negotiations for rights to the "Johnny Fletcher" detective stories by Frank Gruber. If current negotiations are closed, Mr. Wood will make six annually, but will not produce or direct them personally. The plan would not interfere with production of "Tatiana" and "The Land Is Bright" which he will direct himself.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 97—Marshal Petain on trial. . . . World events. . . . U. S. Army's new jet plane—the P-80—world's fastest. . . . Byron Nelson wins again. . . . The death of Berlin.

MOVIETONE NEWS—Vol. 27, No. 98—U. S. fleet blasts mainland of Japan. . . . Okinawa air fields speeded for final assault on Japan. . . . Aviation. . . . Temporary homes sought for war needy children. . . . Capt. Eddie Rickenbacker is honored. . . . Wounded G.I.'s learn to snap their own pin-up pictures.

NEWS OF THE DAY—Vol. 16, No. 295—Marshal Petain's treason trial. . . . Britain's new leader joins Big Three parley. . . . Captured films reveal dying days of Berlin. . . . Gandhi at All-India conference. . . . U. S. jet plane makes debut at anniversary of airport. . . . Little sister beauty contest.

NEWS OF THE DAY—Vol. 16, No. 296—Air and sea fleets blast Japan. . . . Phony city built on top of plane plant. . . . Largest heliocopter tested. . . . Candid camera therapy aids wounded soldiers. . . . Penthouse cars for railroads. . . . Rodeo thrills and spills.

PARAMOUNT NEWS—No. 98—World's fastest airplane. . . . Wheat crisis. . . Biggest forest fire. . . . Design for Europe—Big Three meetings end. . . . The trial of Petain.

PARAMOUNT NEWS—No. 99—World's largest heliocopter. . . . War moves whole village. . . . Showdown in the Pacific.

RKO PATHE NEWS—Vol. 16, No. 100—Last days of Nazi Berlin. . . . Marshal Henri Petain tried for treason. . . . Attlee joins Big Three as parley nears end. . . . Army Air Forces mark 38th year. . . . India leaders at Simla meeting.

RKO PATHE NEWS—Vol. 16, No. 101—Third fleet shells Japan. . . . Men pour into Pacific for drive on Japan. . . . Tito reviews victory parade in Belgrade. . . . Lay telephone line from the air. . . . Royal family visits North Ireland.

UNIVERSAL NEWS—Vol. 18, No. 421—Attlee joins Big Three for finale. . . . Trial of Marshal Petain. . . . Relatives greet wounded G.I.'s. . . . Ruined Berlin. . . . Air Force day. . . . P-80 shooting star. . . . Nelson wins again.

UNIVERSAL NEWS—Vol. 18, No. 422—Europe's GIs arrive in Pacific. . . . Ten-passenger helicopter. . . . Camouflage guards huge plane plant. . . . Dream city of future. . . . High speed wire laying. . . . Sea and air power hits Jap Islands.

Dismisses Yamins' RKO Complaint

Ruling that the Consent Decree does not permit an arbitrator to order a distributor to grant a license for a particular picture to be shown in a particular theatre, Arthur P. Hardy, arbitrator at the Boston motion picture tribunal of American Arbitration Association, last week dismissed the complaint by Nathan Yamins against RKO.

Mr. Yamins had filed a complaint against the distributor, charging that he wanted to play the company's "It's a Pleasure" at his Empire theatre, Fall River, Mass., but that RKO had insisted the film play the Durfee, a large theatre of the Yamins circuit.

Following the arbitrator's dismissal, Mr. Yamins said he would appeal the case.

Mr. Hardy ruled that "the most which could be done would be to make a finding that RKO had refused to license its picture for exhibit in the complainant's theatre and to make an award ordering it to license its pictures for exhibition in the complainant's theatre.

"Such an order, however, should not be made", he said, "because in all but one instance, RKO licensed its product for exhibit at the Empire and was continuing to do so.

"If Mr. Yamins' contention that he has the right to designate in which of the first run theatres a picture shall be exhibited be sound, the result would be that by reason of his control of all the first run theatres in Fall River, he would be in a position to dictate to any distributor the theatre controlled by him in which any particular picture must be exhibited", the arbitrator said.

Costs were divided between the two parties.

Yovin Cited for Newsreel Job for War Department

Jose A. Yovin, former production director of Vision Educational Productions, New York, has been presented the award for Meritorious Civilian Service by the War Department. He is currently in Washington serving as Assistant Chief of the Overseas Film Section, Pictorial Branch, War Department Bureau of Public Relations. His citation has reference to the review, cutting, captioning and release of newsreel footage.

Raftery Tells UA Staff New Product Company's Best

"United Artists never before had the production strength that it has as it enters the 1945-46 season," said Edward C. Raftery, United Artist president, in addressing the final session of the company's three-day western sales meeting last Friday in Los Angeles.

At that meeting it was revealed that United Artists would add new short subjects to its 1945-46 release schedule. George L. Bagnall, United Artists vice-president, disclosed that a deal has been concluded calling for 12 "Daffy Ditty" shorts a year for five years.

Mr. Raftery told the representatives, "our three owner-members and all our affiliated producers are active and the product they are delivering is right out of the top drawer. Our American product has already been announced. In addition, we have several English pictures. These are headed by 'Caesar and Cleopatra,' 'Blithe Spirit' and 'Henry V'."

Carl Leserman, general sales manager, outlined the company's policy on forthcoming product and discussed the $100,000 Grad Sears Drive now under way.

Five exchanges were represented at the meeting, which was conducted by J. J. Unger, western sales manager. Attending were: Clarence Olson, manager, and salesmen Homer Hisey, William Riddle and Fred Brown, Denver; Sid Rose, manager, and salesmen William Warner, John Drum, Henry Shields and Lou Fink, Los Angeles; Carroll Trowbridge, manager, and salesmen Ollie Wog, Joe Solomon and Wilfred McKendrick, Salt Lake City; John J. O'Loughlin, manager, and salesmen Thad Sheridan and Ernest Gibson, San Francisco, and A. J. Sullivan, manager, and salesmen Morris Segel, J. Edward Miller, Paul Hulick and Jack O'Bryan, Seattle.

Paramount Announces Four In First 1945-46 Block

Charles M. Reagen, vice-president in charge of sales, announced this week that Paramount's first block of pictures for the 1945-46 season would consist of the following four productions: "Duffy's Tavern", a musical comedy based on the radio show with Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour and Ed Gardner. "The Lost Weekend", with Ray Milland, based on Charles Jackson's novel, was produced by the producer-director team of Charles Brackett and Billy Wilder.

"Love Letters" is produced by Hal B. Wallis with Joseph Cotten and Jennifer Jones starred. "Follow That Woman" is a murder mystery with comedy and romance starring William Gargan and Nancy Kelly.

Mr. Reagan has requested branch managers to set up trade screenings for "Duffy's Tavern" and "The Lost Weekend", Thursday, August 16, and for "Love Letters" and "Follow That Woman", Friday, August 17.

Columbia Promotes Weiner To Division Manager

Harry Weiner has been promoted to division manager in charge of eastern Pennsylvania and southern New Jersey, according to an announcement by Abe Montague, general sales manager of Columbia Pictures. Mr. Weiner will make his headquarters in Philadelphia. In assuming his new position, Mr. Weiner becomes one of the company's group of division managers, now numbering nine. Mr. Weiner has been with Columbia since 1926, when he became manager of the Philadelphia branch, a position he held until his appointment to the new post.

Film Classics Starts Drive

Film Classics has begun a special playdate drive in celebration of the company's first anniversary, Albert Dezel, president and general manager, has announced. Heading the drive is Robert Snyder, Cleveland manager, and Calvin Leeder, in charge of the Cincinnati office.

THE HOLLYWOOD SCENE

COMPLETED

MONOGRAM
Suspense

REPUBLIC
Strange Impersonation (formerly "You'll Remember Me") (Wilder)

RKO RADIO
Men Are Such Liars

STARTED

COLUMBIA
Hail to the Chief
Two-Fisted Stranger

MGM
Up Goes Maisie

MONOGRAM
Border Bandits

REPUBLIC
Concerto

SHOOTING

COLUMBIA
Tars and Spars
Voice of the Whistler
Woman in Red
Snafu

MGM
The Yearling
What Next, Corporal Hargrove?
Boys' Ranch
Bad Bascomb
Hoodlum Saint
Two Sisters from Boston
Postman Always Rings Twice
This Strange Adventure

MONOGRAM
Swing Parade
Rainbow Valley

PARAMOUNT
Blue Skies
Bride Wore Boots
Calcutta
To Each His Own

PRC
Wife of Monte Cristo
Ho Do You Do?
Danny Boy

REPUBLIC
Dakota
Don't Fence Me in

RKO RADIO
Chamber of Horrors
Cornered
Kid from Brooklyn (Goldwyn)
Heartbeat (Hakim-Wood)
Tarzan and the Leopard Men (Lesser)

20TH CENTURY-FOX
Smoky
Leave Her to Heaven
Enchanted Voyage

UNITED ARTISTS
Diary of a Chamber Maid (Bogeaus)
Abilene (Levey)
Whistle Stop (Nero)
Duel in the Sun (Selznick)

UNIVERSAL
Bad Men of the Border (formerly "Down by the Border")
As It Was Before
Once Upon a Dream
Shady Lady
Scarlet Street (Diana)

WARNERS
Never Say Goodbye
Man I Love
Confidential Agent
Night and Day

Borzage Starts First for Republic; 49 Shooting

Hollywood Bureau

Five features were started during the week, and only three were completed, so that the total number of pictures in work continued to show an increase. At the weekend, the shooting index stood at 49, compared with 47 the previous week.

Frank Borzage launched his initial production for Republic. It will be made in Technicolor, and is budgeted at $1,500,000. In casting "Concerto," producer-director Borzage is putting into practice his theory that pictures make stars, rather than the reverse. An unknown, William Carter, has been engaged for one of the top roles, and the leading feminine role will go to another unknown, still unselected. Philip Dorn, Maria Ouspenskaya and Felix Bressart round out the cast.

At MGM, work started on another in the company's "Maisie" series, this one titled "Up Goes Maisie." Ann Sothern, George Murphy and Hillary Brooke head the cast. George Haight is the producer. Harry Beaumont the director.

Columbia trained cameras on two: "Hail to the Chief," and "Two-fisted Stranger." The former is a comedy about railroad life, and features Marguerite Chapman, Willard Parker, Janis Carter and Chester Morris. Bert Kelly is the producer; Ray Enright, the director.

"Two-fisted Stranger" is a Western starring Charles Starrett with Smiley Burnette and Doris Hauck. Colbert Clark produces; Ray Nazarro directs.

"Border Bandits," also a Western, went into work at Monogram. It features Johnny Mack Brown, Raymond Hattan and Rosa del Rosario. Lambert Hillyer is directing, and Charles Bigelow is supervisor.

Incidental News of Pictures-to-Come

Lucille Ball and John Hodiak will be teamed in MGM's romantic comedy, "Time for Two." The picture will be Ralph Wheelwright's initial production, and Jules Dassin is slated to direct . . . Phil Ford has been signed to direct "Night Train to Memphis," Republic film in which Roy Acuff will be starred . . . 20th Century-Fox has purchased "Dusty," one of John V. A. Weaver's "Rocky Ford" stories, and plans to use it as a starring vehicle for James Dunn.

Samuel Goldwyn has engaged Colonel William Wyler to direct "Glory for Me." Robert Sherwood has been signed to write the screenplay from a forthcoming novel by McKinlay Kantor which, in turn, is based on an idea by Mr. Goldwyn . . . Rouben Mamoulian has been signed by MGM to a directing contract, and assigned "Belle of New York" as his first picture under the pact.

RKO Radio has arranged to borrow John Berry from Paramount to direct "Lady Luck," screen adaptation of "D-Day in Las Vegas," an original story by Herbert Clyde Lewis and M. F. Kohn . . . Universal Producer Walter Wanger has signed Susan Hayward to a personal seven-year contract. Her first assignment under the new pact will be the feminine lead opposite Dana Andrews and Brian Donlevy in "Canyon Passage," which is to be filmed in Technicolor, with Jacques Tourneur directing.

"Some Must Watch" First RKO Property from Selznick Set

The first of the properties recently acquired from David O. Selznick by RKO Radio to go before cameras will be "Some Must Watch," which Dore Schary will produce . . . "Manila John," an original story by Julian Arthur, based on conditions in Manila before and after the Japanese invasion, has been purchased by Republic. Allen Wilson, the company's vice-president, will produce it personally.

Jeffrey Bernerd has signed William Beaudine to direct "Black Market Babies" for Monogram . . . Fred Astaire has been signed by Paramount to replace Paul Draper in the cast of "Blue Skies." He will be co-starred with Bing Crosby and Joan Caulfield . . . James S. Burkett has acquired the screen rights to "Motherhood," an original story by Arthur Hoerl. Burkett will produce the feature as an exploitation special.

Jesse L. Lasky and Walter MacEwen have bought the film rights to "Enrico Caruso, His Life and Death," by Dorothy Caruso. Joan Fontaine will be starred in the film . . . 20th Century-Fox plans to remake "Berkeley Square," with Gregory Peck and Maureen O'Hara in the starring roles. Joseph Mankiewicz will direct . . . George Sidney is scheduled to direct the MGM musical, "Holiday in Mexico."

Larry Young, a newcomer recently signed by Paramount to a term contract, will have his first featured role in the Pine-Thomas production, "Hot Cargo" . . . Howard Smith, Broadway player who scored in Norman Krasna's "Dear Ruth," has been signed to a term contract by Warners, and assigned an important role in "Dancing With Tears," which Alex Gottlieb will produce.

Joseph Schildkraut has been selected for the starring role in the next film which Joseph Kane will produce and direct for Republic, "In Old Sacramento" . . . Tommy Cook, 13-year-old radio player, has been signed for one of the principal roles in "Tarzan and the Leopard Men," a Sol Lesser production which RKO Radio will release . . . Roman Bohnen has been added to the cast of "The Hoodlum Saint," now shooting at MGM.

Rogers to Star in Film From Max Brand Story

Roy Rogers will be starred in "Senor Coyote," a magazine story by Max Brand, recently purchased by Republic. Edward J. White will produce . . . Luther Davis has been commissioned by Paramount to develop an original musical comedy idea for a future picture . . . Jane Harker, recently signed to an acting contract by Warners, has been asigned a supporting role in "Never Say Good-Bye."

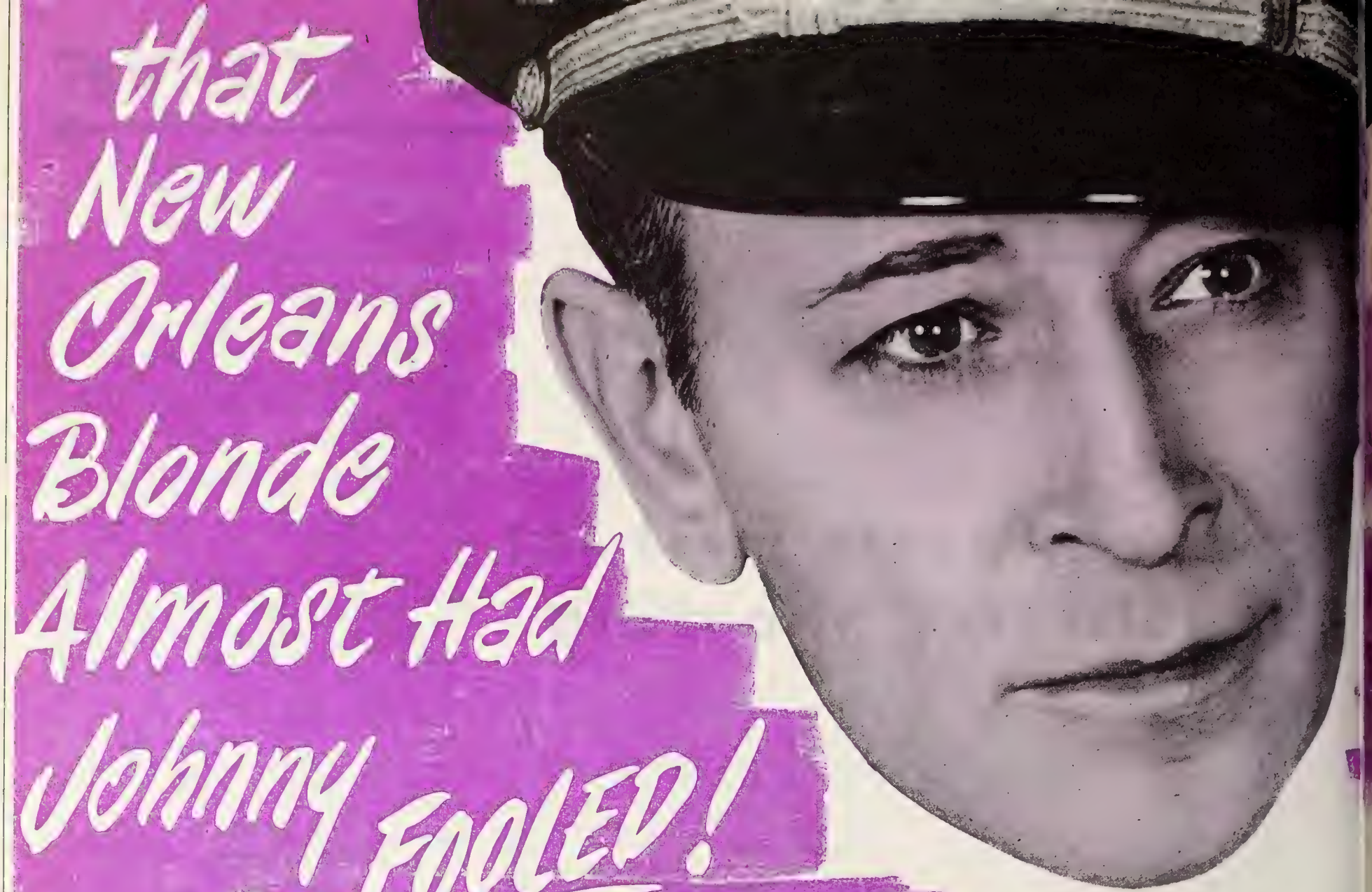
Edward H. Griffith has been signed by Phil Ryan Productions to direct "Perilous Holiday," which Columbia will release . . . John Raitt, singing star of the New York stage hit, "Carousel," will be starred by PRC in an operetta, "Night Was Made for Music," by Clarence Greene and Russell Rouse . . . Joan Lorring, who scored in "The Corn Is Green," has been assigned an important role in "The Verdict," which William Jacobs will produce for Warners . . . Margaret O'Brien, Elizabeth Taylor and Jane Powell will be teamed in MGM's dramatization of the radio program, "A Date With Judy."

Wilder Purchases Original For Early Production

William Wilder has purchased "The Glass Alibi," an original by Mindret Lord, and will produce and direct it for major company release . . . Cornel Wilde will have one of the top roles in the forthcoming 20th Century-Fox production, "Centennial Summer".

Seven-year-old Patrick Griffin has been signed by Warners for an important role in "The Man I Love" . . . Thomas Mitchell has had his 20th Century-Fox contract extended . . . Hugo Haas has been added to the cast of MGM's "What Next, Corporal Hargrove?" . . . Andy Lawler, special talent representative for 20th Century-Fox, has been promoted to producer. His first assignment is "Lonely Journey" . . . Arthur Hornblow, Jr. next will produce "Cass Timberlane" for MGM. Either Spencer Tracy or Walter Pidgeon will be starred in Sinclair Lewis' best seller.

that New Orleans Blonde Almost Had Johnny FOOLED!





CLAIRE TRE

JOHN

LOWELL
GILMORE · (A

Produced by WILLIAM

HOAGY CARMICHAEL,
singing, playing,
"Memphis In June"

. . . Until he learned that she was the money-mad brains behind bold murder and mutiny!...Sultry romance and thrilling adventure-suspense in RKO's new melodramatic sizzler!

GEORGE **RAFT**

IOR *SIGNE* **HASSO**

WY ANGEL

DAGY MARGARET

ICHAEL · WYCHERLY

IRA · *Directed by* EDWIN L. MARIN

by STEVE FISHER



RKO RADIO PICTURES

Green Reported Seeking to End Studio Strike

The Hollywood strike became even more complex last week. However, the jurisdictional heads of the unions involved may soon settle the matter. It is reported this week that William Green, American Federation of Labor president, currently in Chicago attending an executive council meeting, was anxious to discuss the strike with Richard Walsh, IATSE president.

There will be much to discuss, for 15 unions are now involved. Conflicting reports from the studios and the Screen Office and Professional Employees Guild make it difficult to determine exactly just how the strike is affecting production. The producers, however, claimed this week that production was at a higher level than before the strike was called.

Publicists at Paramount and Columbia, a total of 45, joined the strike August 1, although the Screen Publicists Guild membership voted 107 to 99 to ignore the picket lines in defiance of international president L. P. Lindelof's orders. After several days of jockeying the SPG picture finally shaped up, the first of the week, with Paramount and Columbia publicists remaining away from the studios, all SPG members employed by 20th Century-Fox at work, and a majority of SPG members returning to the other studios. The studios claim 123 members at work with 84 remaining out.

A possibility that the strike might spread to New York was reported August 3 when it was indicated that the New York home office readers chapter of the SOPEG, Local No. 1, CIO, had declared their dislike of handling story material routed either directly or indirectly to Hollywood. Since the New York chapter, however, is not authorized to take individual action, it has petitioned the SOPEG executive board to support its stand.

There were two other developments last week which centered about court action. The National Labor Relations Board's hearings on the eligibility of voters in the set decorator's election, key issue in the strike, came to an end August 2 in Hollywood when Frank Pestana, attorney for the Conference of Studio Unions, entered a motion for the evidence to be sent to Washington. He requested this in preference to accepting the findings of the trial examiner, Robert Denham.

On August 3, Superior Judge Emmet H. Wilson issued contempt of court citations against a number of SOEG leaders charging them with violation of his temporary restraining order of July 24 which enjoined the leaders from "calling or inciting a strike." Monday, however, Judge Wilson converted his restraining order to a preliminary injunction. This will stand pending a trial, for which no date has been set.

Chicago Operator Contract Discussions Hit Snag

Negotiations for a new agreement between the Chicago Moving Picture Operators Union, Local 110, and circuit and independent exhibitors are encountering difficulty. The present agreement expires the end of this month. A spokesman for the circuits said, "We are a long way from closing a deal". It is reported that the projectionists are seeking a substantial increase from the present wage scale, which ranges from $2 to $3 per hour. An offer of a raise of three cents per hour was turned down by the union.

Negotiations Completed By Laboratory Local

Final agreement in the series of contracts negotiated by the IATSE Motion Picture Laboratory Technicians Local 702 and film processing laboratories in the east was signed in New York August 6. Producers' Laboratory was the final signer. The contracts, which provide for wage increases and other benefits for about 1,800 laboratory workers, have been submitted to the War Labor Board for approval.

Short Product in First Run Houses

NEW YORK—Week of August 6

ASTOR: Dog Watch ..... ***RKO***
Feature: Wonder Man ..... RKO

CAPITOL: Mouse in Manhattan ..... ***MGM***
Tee Tricks ..... ***RKO***
Feature: Anchors Aweigh ..... MGM

CRITERION: Chips and Putts ..... ***Columbia***
The Loose Nut ..... ***Universal***
Feature: A Thousand and One Nights ..... Columbia

GLOBE: Hare Trigger ..... ***Vitaphone***
Overseas Roundup ..... ***Vitaphone***
Feature: The Great John L. ..... UA

HOLLYWOOD: Water Babies ..... ***Vitaphone***
Hare Trigger ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.

MUSIC HALL: Where Is the Meat? (March of Time) ..... ***20th Cent.-Fox***
Feature: A Bell for Adano ..... 20th Cent.-Fox

PARAMOUNT: Pop-Pie a la Mode ... ***Paramount***
A Musical Way (Speaking of Animals) ***Paramount***
Popular Science ..... ***Paramount***
Feature: Incendiary Blonde ..... Paramount

RIALTO: Booby Dupes ..... ***Columbia***
Clock Watcher ..... ***RKO***
Feature: The Frozen Ghost ..... Universal

RIVOLI: Gypsy Life ..... ***20th Cent.-Fo***
The Empire State ..... ***20th Cent.-Fo***
Feature: Junior Miss ..... 20th Cent.-Fo

STRAND: Tale of Two Mice ..... ***Vitaphon***
Mexican Sea Sports ..... ***Vitaphon***
America the Beautiful ..... ***Vitaphon***
Feature: Christmas in Connecticut ..... Warner Bros

CHICAGO—Week of August 6

APOLLO: Coney Island Honeymoon ... ***Vitaphon***
Feature: God Is My Co-Pilot ..... Warner Bros

GARRICK: Jasper's Close Shave ..... ***Paramoun***
Feature: The Picture of Dorian Gray ..... MGM

ORIENTAL: Capt'n Cub ..... ***Columbi***
Feature: Molly and Me ..... 20th Cent.-Fo

ROOSEVELT: Tale of Two Mice ..... ***Vitaphon***
Feature: Conflict ..... Warner Bros

STATE LAKE: Tea for Two ..... ***Paramoun***
Feature: Valley of Decision ..... MGM

UNITED ARTISTS: Down the Fairways ***20th Cent.-Fox***
Feature: Thrill of a Romance ..... MGM

WOODS: Screen Snapshots, No. 9 ..... ***Columbia***
Feature: Wonder Man ..... RKO

Des Moines Gets Premiere Of "State Fair" Musical

The world premiere of Twentieth Century-Fox's Technicolor musical, "State Fair," will be held in Des Moines at the Des Moines theatre August 29, it was announced this week by Tom Connors, vice-president in charge of distribution.

"State Fair" was adapted by Oscar Hammerstein II and Richard Rodgers from the novel by Phil Stong. Following the opening, the picture will play in 65 other Iowa cities. The committee sponsoring the activities in connection with the premiere include Robert D. Blue, Governor of Iowa; John MacVicar, Mayor of Des Moines; Gardner Cowles, Jr., president of the Des Moines *Register and Tribune;* A. H. Blank, president of Tri-States Theatres Corporation, and G. Ralph Branton, general manager of Tri-States.

Leading roles in the picture are played by Dick Haymes, Jeanne Crain, Dana Andrews and Vivian Blaine. It is scheduled for release sometime in October.

Projectionists on Coast Get 10-Cent Hourly Increase

IATSE projectionists in Southern California will receive an hourly increase of about 10 cents and vacations with pay under terms of the new two-year contract agreed upon and soon to be submitted to the War Labor Board. The raise will bring the projectionists up to the ceiling under the Little Steel formula. The contract is retroactive to July 1, the expiration date of the old contract. Projectionists employed regularly for a year or more, up to five years, will receive a week's paid vacation; over five years, two weeks' vacation.

Petrillo Denied Jurisdiction Over "Platter Turners"

The U. S. Circuit Court of Appeals in New York has ruled that the National Broadcasting Company and American Broadcasting Company must comply with an order of the National Labor Relations Board to bargain collectively at all their stations, except Chicago, with the National Association of Broadcast Engineers and Technicians. Thus James C. Petrillo, president of the American Feleration of Musicians, has lost his battle for jurisdiction over the "platter turners", men who handle the records on recorded musical programs.

"Marines" Opens In Philadelphia

A full day of varied activities marked the world premiere of Warners' "Pride of the Marines," held Tuesday in Philadelphia.

The day marked the observance by the Marine Corps of "Guadalcanal Day" and 400 members of the First Marine Division gathered in Philadelphia for the event.

A group of approximately 25 Marines were welcomed at the Mayor's office at the start of the day. At that time several of the men were awarded decorations in the Mayor's reception room at City Hall. The event was broadcast. Al Schmid, Marine veteran who was blinded on Guadalcanal, and who is the hero of the picture, with the Mayor was official host.

In the afternoon, a group of 50 First Division Marines participated in an outdoor celebration with the Northeast Chamber of Commerce and the American Legion Post of Frankford. Following this a cocktail reception was held preceding the banquet at the Bellevue-Stratford Hotel.

Among the notables who attended the banquet were: James Forrestal, Secretary of the Navy; General A. A. Vandergrift, Colonel Louis Puller, Brig. Gen. R. L. Denig, Governor Martin of Pennsylvania and Mayor Samuel of Philadelphia.

A half-hour coast-to-coast and worldwide broadcast was also arranged with Philadelphia and Okinawa broadcasting directly to each other.

Veterans of Guadalcanal attended regional previews in San Diego, Los Angeles, Portland, San Francisco, Seattle, Chicago, Salt Lake City, Boston, Memphis, Atlanta, Minneapolis, Detroit, Cincinnati, St. Louis, Kansas City, Dallas, Denver, Albany, Buffalo, Cleveland, Pittsburgh and others. The public premiere of "Pride of the Marines" took place at the Mastbaum theatre in Philadelphia Wednesday. The film is reviewed in this issue. in the Product Digest Section.

Goetz Resigns in Canada

Jack Goetz has resigned his position as vice-president of Film Laboratory of Canada due to his increased activities in the Du-Art Laboratories, New York, of which he is vice-president. Mr. Goetz was also a member of the board of directors of the Canadian company.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COWBOY CANTEEN: Charles Starrett, Jane Frazee—ry good weekend attraction. Will use it again later. S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LADIE WAS A LADY: Anne Miller, Joe Besser, Hal cIntyre—Good program picture. Played it with "Shads in the Night." Every one liked the variation in program. Weather good.—T. Tomiska, F. Benenie, ar Theatre, Guernsey, Wyo. Small town and minng ronage.

GUY, A GAL AND A PAL, A: Lynn Merrick, Ross nter—It did O.K. on double bill for Friday and Satday crowd. Used Western on other half and did aver- business. Played July 13, 14.—Kyle E. Keltner, Ozark eatre, Ozark, Mo.

LOVE A MYSTERY: Jim Bannon, Nina Foch—Fair stery picture. O.K. for double bill. Played Friday, turday, July 6, 7.—Kyle E. Keltner, Ozark Theatre, ark, Mo.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee wman—This is a good picture. If all companies would this type of work on pictures the small town exhibi- would not have to worry about the box office. Played nday-Tuesday, June 3-5.—T. Tomiska, F. Benenie, Star eatre, Guernsey, Wyo. Small town and mining patron-e.

Metro-Goldwyn-Mayer

AMERICAN ROMANCE, AN: Brian Donlevy, Ann chards—Very good picture. It has a good story and od directing. It tells what the American people really and do in the American plan of life. Weather fair. ayed Wednesday, Thursday, June 6, 7.—T. Tomiska, F. nenie, Star Theatre, Guernsey, Wyo. Small town and ning patronage.

AMERICAN ROMANCE, AN: Brian Donlevy, Ann chards—Played this in the middle of the week to fine siness for two days. This picture carried a good boost the labor unions.—J. N. Wells, Wells Theatre, Kingsd, Ga.

BETWEEN TWO WOMEN: Van Johnson, Lionel Barnore—The popularity of Van Johnson was enough to ng out a better than average midweek crowd. Played ednesday, Thursday, July 15, 16.—A. C. Edwards, Wine- Theatre, Scotia, Cal. Small lumber town patronage.

DRAGON SEED: Katharine Hepburn, Walter Huston Picture very good. Acting good. Direction good. This lly gave us a surprise at the box office. We thought ad when we bought it, but it turned out O.K. Weather od. Played Friday, Saturday, July 6, 7.—T. Tomiska, nenie, Star Theatre, Guernsey, Wyo. Small town and ning patronage.

KISMET: Ronald Colman, Marlene Dietrich—Metro ld have saved the price of the film used on this pice and made two good ones. Had many walkouts. eather good. Even good air conditioning on a hot day t them outside. Played Sunday-Tuesday, July 1-3.— Tomiska, F. Benenie, Star Theatre, Guernsey, Wyo. all town and mining patronage.

MEET ME IN ST. LOUIS: Judy Garland, Margaret Brien—Business very good. Much favorable reaction. had a few criticisms from those who prefer modern nosphere. Personally considered this superb. Played nday, Monday, July 15, 16.—A. C. Edwards, Winema eatre, Scotia, Cal. Small lumber town patronage.

MEET ME IN ST. LOUIS: Judy Garland, Margaret Brien—Very good. It seemed to please all. We did bet- than average business. Played Sunday, Monday, July 2.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

MRS. PARKINGTON: Greer Garson, Walter Pidgeon—od picture for a large city. This type did not go over so ll with our type of patrons. There is not enough action l it is too long. Weather fair. Played Sunday, Mon-.—T. Tomiska, F. Benenie, Star Theatre, Guernsey, yo. Small town and mining patronage.

NOTHING BUT TROUBLE: Laurel and Hardy—These always draw well in this town. Their comedy is K. It is not too dry. There is good acting in this l we did good business. It is a relief from some of socalled big pictures that are being made and shoved the public. Played Friday, Saturday, July 20, 21.— Tomiska, F. Benenie, Star Theatre, Guernsey, Wyo. all town and mining patronage.

THIN MAN GOES HOME, THE: William Powell, rna Loy—Personally I thought that the picture was y entertaining, but the paying customers thought difently. They never came out. Played Wednesday, ursday, July 11, 12.—Kyle E. Keltner, Ozark Theatre, ark, Mo.

THIN MAN GOES HOME, THE: William Powell, Myrna Loy—Fair mystery picture. However, the stars will draw them in.—J. N. Wells, Wells Theatre, Kingsland, Ga.

THIN MAN GOES HOME, THE: William Powell, Myrna Loy—These "Thin Man" pictures are very good for the entire family. They seem to please our patrons. Played Wednesday, July 18.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

THIRTY SECONDS OVER TOKYO: Van Johnson, Spencer Tracy—This picture hit right in the middle of a 15-day rain and the bottom fell out at every performance, but I did more business with it than with any picture since the last week in December, 1944. MGM stands as one of the best money making companies, as far as I am concerned.—J. N. Wells, Wells Theatre, Kingsland, Ga.

WITHOUT LOVE: Katharine Hepburn, Spencer Tracy —"Without Love" is without an interesting story for a small town audience. The leading performances are O.K. and the supporting cast couldn't give a bad performance. Business was very good but many were dissatisfied. Played Sunday, Monday, July 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WITHOUT LOVE: Katharine Hepburn, Spencer Tracy —A very entertaining feature. I like Tracy, but you may have Miss Hepburn. No southern talk is as bad as hers. Played Monday, Tuesday, July 16, 17.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Monogram

ALASKA: Kent Taylor, Margaret Lindsay—Good little picture but I made a mistake and used it on Sunday.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

BRING ON THE GIRLS: Veronica Lake, Sonny Tufts —Good musical show which pleased above average business. Played Wednesday, Thursday, July 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FOR WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—This is a wonderful production in Technicolor. Some people raved about it and some didn't. Business was good. The length of the picture, two hours and 38 minutes, compelled us to change policy and give only one show a night. This added confusion and bewilderment to our patronage. Played Sunday-Tuesday, July 1-3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordova—Paramount comes along with a lulu once in a while, but this one sure takes the cake. They could have let the French have this one free and I am sure they would not have accepted it. Why they don't save film on this type and make some good American pictures I don't know. Weather hot. Played Sunday-Tuesday, July 15-17.—T. Tomiska, F. Benenie, Star Theatre, Guernsey, Wyo. Small town and mining patronage.

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—Not Crosby's best. But it did excellent business and pleased. Perfect title.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MINISTRY OF FEAR: Ray Milland, Marjorie Reynolds—Here comes Paramount again. What are they trying to do to a good star. They sure gave Ray a bad part this time. No one stayed through the whole show to see what happened. The operator went to sleep. Boy, what a night for crime! Weather good. Played Wednesday, Thursday, July 18, 19.—T. Tomiska, F. Benenie, Star Theatre, Guernsey, Wyom. Small town and mining patronage.

MINISTRY OF FEAR: Ray Milland, Marjorie Reynolds—Played this two days to poor business. There are too many Scotland Yard pictures on the market now. It seems that the producers have hit another rut.—J. N. Wells, Wells Theatre, Kingsland, Ga.

UNSEEN, THE: Joel McCrea, Gail Russell—Doubled with "Sudan." This made an excellent program for Friday and Saturday. It played to very good business and pleased all who came. This picture has a kid couple in it which registered very well with our audience. Played July 6, 7.—Thomas di Lorenzo, New Paltz Theatre New Paltz, N. Y. Small town patronage.

RKO Radio

BETRAYAL FROM THE EAST: Lee Tracy, Nancy Kelly—This is a propaganda picture that pleased an average crowd. O.K. for a one-day stand.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

CHINA SKY: Randolph Scott, Ruth Warrick—Enjoyed by all. This is really a swell picture. Played Wednesday-Friday, July 25-27.—Garland C. Lamb, Rex Theatre, Minden, La.

ENCHANTED COTTAGE, THE: Dorothy McGuire, Robert Young—In my estimation this is an excellent picture. It brought mixed comments from the patrons. Played Sunday, Monday, July 22, 23.—Garland C. Lamb, Rex Theatre, Minden La.

MASTER RACE, THE: George Coulouris, Stanley Ridges—Played to better than average business on a very poor show date for us. We were not sold on this ourselves but the paying customers came. Played Wednesday, Thursday, July 4, 5.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

SNOW WHITE AND THE SEVEN DWARFS: Disney Cartoon Feature—Brought this back after six years and it still did good business. It is good for the children. It is good for anyone. After all, we were all kids once. Weather hot. Played Sunday-Tuesday, July 22-24.—T. Tomiska, F. Benenie, Star Theatre, Guernsey, Wyo. Small town and mining patronage.

WOMAN IN THE WINDOW, THE: Edward G. Robinson, Joan Bennett—Just an average picture that played to below average business. Played Sunday, Monday, July 8, 9.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

Republic

ATLANTIC CITY: Constance Moore, Bradford Taylor—Just an average program picture, which might pay expenses.—J. N. Wells, Wells Theatre, Kingsland, Ga.

CORPUS CHRISTI BANDITS: Allan Lane, Helen Talbot—Routine Western which pleased the Friday and Saturday trade. Played July 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GREAT FLAMARION, THE: Erich Von Stroheim, Mary Beth Hughes—This one brought mixed comments. Had average Saturday business. Played July 28.—Garland C. Lamb, Rex Theatre, Minden, La.

JAMBOREE: George Byron, Ruth Terry—Had a full house two nights with this small budget picture. If it wasn't for pictures like this and Westerns, I would have had to close long ago.—J. N. Wells, Wells Theatre, Kingsland, Ga.

JAMBOREE: George Byron, Ruth Terry—Did good business. This is a good attraction of its kind.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

STAGECOACH TO MONTEREY: Allan Lane, Peggy Stewart—Good Western. Why doesn't some producer sign Max Terhune. He was liked very much here. He and "Elmer" always went over in a big way on Saturdays.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

STEPPIN' IN SOCIETY: Edward Everett Horton, Gladys George—This is a fair one-day picture but it did not bring them out. Played Tuesday, July 24.—Garland C. Lamb, Rex Theatre, Minden, La.

TUCSON RAIDERS: Bill Elliott, Bobby Blake—Good Western. Elliott is popular with the Western fans.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

DIAMOND HORSESHOE: Betty Grable, Dick Haymes —This is one of the best musicals we have had in a long time. Everyone who came seemed to enjoy it. We had the best business for any 20th-Fox musical played yet this year. It was ahead of the other Grable pictures. Women commented on the wonderful clothes worn in the

(*Continued on page* 40)

Hits



A REPUBLIC PICTURE

he BOX OFFICE
ecause it HITS THE HEART!

The picture that answers what every woman wants to know . . . "how does jealousy begin and where does it end?"

Jealousy

A REPUBLIC 10TH ANNIVERSARY PICTURE

. . . it's got that Crowd Appeal!

Starring

JOHN LODER · JANE RANDOLPH

with

KAREN MORLEY · NILS ASTHER

Produced and Directed by GUSTAV MACHATY

Screen Play by ARNOLD PHILLIPS and GUSTAV MACHATY

Based on an original idea by DALTON TRUMBO

(Continued from page 37)

picture, and one lady asked me if I knew where she could buy some like them. Played Sunday, Monday, July 22, 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FIGHTING LADY, THE: Naval Documentary—Used on double bill with Western. We had more walkouts on this than any other picture we ever played. Personally thought it was good. However, box office results were bad. Played Friday, Saturday, July 20, 21.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

MOLLY AND ME: Monty Woolley, Gracie Fields—This is a half and half feature. Half our audience enjoyed it thoroughly and the other half sat through it waiting to see "To the Shores of Iwo Jima." The picture is O.K. for its type of audience, but in small towns they don't care much for such a story or cast. Business was good. We were helped by the summer-time rainy weather. Played Wednesday, July 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

ROYAL SCANDAL, A: Tallulah Bankhead, Anne Baxter—For the right audience this is tops. Personally I enjoyed every moment of it. The direction and the production, with a stellar cast, could not be improved upon. We did good business, but I know many went out of the theatre before the picture was through. Small town audiences don't go for this classy stuff. Played Wednesday, July 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—The title of this picture sure fits. You can take it or leave it. 20th-Fox must have wanted to save some of their sets for something else. It had too many old shots and the story was weak. It was not run according to the radio show. There was too much exaggeration on the $64 question. The weather was good. Played Friday, Saturday, July 13, 14.—T. Tomiska, F. Benenie, Star Theatre, Guernsey, Wyo. Small town and mining patronage.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, Joan Blondell—Good drama which pleased average business. Picture is well made. Played Sunday, Monday, July 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain—They did not turn out for this picture. I just barely made cost with it.—J. N. Wells, Wells Theatre, Kingsland, Ga.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain—Good show. We did not do the business we expected. Sunday was average but Monday's business fell way down. Played July 15, 16.—Kyle E. Keltner, Ozark Theatre, Ozark, Mo.

United Artists

GUEST IN THE HOUSE: Anne Baxter, Ralph Bellamy—A very good picture which pleased and satisfied all who came. Played Wednesday, July 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Universal

FRISCO SAL: Turhan Bey, Susanna Foster—This is O.K. except for the cast. Some of them try hard to be tough with angel faces. We teamed this one with "The Horn Blows at Midnight" for good Friday and Saturday business. "Frisco Sal" pleased them of the two. I never knew that they had such swing music in Frisco at the turn of the century. Just listen to it. Played July 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HERE COME THE CO-EDS: Abbott and Costello—Just too absurd for any comment. Business fair. Played Friday, Saturday, July 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SALOME WHERE SHE DANCED: Yvonne De Carlo, David Bruce—This proved a surprise package for us. We had not only a big crowd for our hamlet but a completely satisfied one. The picture held up both days and drew a good crowd the second day. The girl is a hit. The picture has everything but Napoleon and Indians, but it probably didn't need them. Played Friday, Saturday, July 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SHE GETS HER MAN: Joan Davis, Leon Errol—This went over with a bang with my customers. They all seem to like Joan Davis.—J. N. Wells, Wells Theatre, Kingsland, Ga.

SUDAN: Maria Montez, Jon Hall—I think everyone who saw this enjoyed it. The audience seemed interested all the while it was showing. We doubled it with "The Unseen" to very good business. Played Friday, Saturday, July 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SUSPECT, THE: Ella Raines, Charles Laughton—Laughton does not hit with my patrons. This was just average or a little less.—J. N. Wells, Wells Theatre, Kingsland, Ga.

TRIGGER TRAIL: Rod Cameron, Fuzzy Knight—As usual, this is a good Universal Western. I wish Universal would reissue "Strawberry Roan."—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

UNDER WESTERN SKIES: Martha O'Driscoll, Noah Beery, Jr.—Used on second half of double bill. Pleased Western fans and children. Played Friday, Saturday, July 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—When it rains in the summer around here, the business is great. It rained, and how! We had the biggest two-day gross of 1945 with this one and everyone who came was highly pleased. There is never a dull moment in it. Dennis Morgan is very popular here. Played Sunday, Monday, July 15, 16.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HORN BLOWS AT MIDNIGHT, THE: Jack Benny, Alexis Smith—We doubled this with "Frisco Sal" to make a pretty good show. Business was good. They said they did not like the "Horn" at all. Played Friday, Saturday, July 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MANPOWER: Edward G. Robinson, George Raft—Good reissue. Now let's have a reissue of "Pride of the Yankees."—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

OKLAHOMA KID: James Cagney, Humphrey Bogart—Picked this one up and played it on a Sunday opening. A surprise at the box office. This is good any time, anywhere. It was the first reissue we played on a Sunday. Did not regret it one bit. Weather fine. Played Sunday-Tuesday, July 8-10.—T. Tomiska, F. Benenis, Star Theatre, Guernsey, Wyo. Small town and mining patronage.

ROUGHLY SPEAKING: Rosalind Russell, Jack Carson—This was a good picture, but I was barely able to make expenses.—J. N. Wells, Wells Theatre, Kingsland, Ga.

Short Features

Metro-Goldwyn-Mayer

JERKY TURKEY: Technicolor Cartoons—This is the kind of cartoon which keeps the audience laughing. They forget their troubles and feel glad they came to the theatre. We highly recommend this one.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PUTTIN' ON THE DOG: Technicolor Cartoon—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SOMEWHERE, U. S. A.: Miniatures—This Technicolor reel is very worth while. We ran it July 4 and it made a very noticeable impression on all who saw it. The commentary is well spoken and the pictures are a delight.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

A MUSICAL WAY: Speaking of Animals—Another good reel with talking animals.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

AT THE ZOO: Little Lulu—The young people went crazy over this one.—Thomas di Lorenzo, New Pal Theatre, New Paltz, N. Y.

BOMBALERA: Musical Parade—This is very good. is mostly Latin music with a lovely little girl who sin and dances very well. Everyone liked it.—Thomas Lorenzo, New Paltz Theatre, New Paltz, N. Y.

CATCH 'EM AND EAT 'EM: Sportlights—An ente taining reel with lots of pretty girls. It registered her —Thomas di Lorenzo, New Paltz Theatre, New Palt N. Y.

JASPER'S PARADISE: George Pal Puppetoons—The get better all the time, and this one deserves praise. certainly took honors on a program with a not-so-h feature in this theatre.—Thomas di Lorenzo, New Pal Theatre, New Paltz, N. Y.

THE LITTLE STRANGER: Color Classics Cartoons Entertaining Technicolor cartoon.—E. M. Freiburge Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

MIGHTY MOUSE AND THE KILKENNY CATS Terrytoons—A cat and a mouse fight from start to finis Pleasing.—Thomas di Lorenzo, New Paltz Theatre, Ne Paltz, N. Y.

United Artists

WHEN ASIA SPEAKS: World in Action—Almos everyone enjoyed this subject when it played here. thought a lot of the photography could have been bette especially the scenes in India.—Thomas di Lorenzo, Ne Paltz Theatre, New Paltz, N. Y.

Universal

NATIONAL GALLERY: Person-Oddities—An inter esting and entertaining visit to the National Gallery a Washington, D. C. It is something that few people hav had a chance to see because of the travel condition Everyone here liked this.—Thomas di Lorenzo, Ne Paltz Theatre, New Paltz, N. Y.

Warner-Vitaphone

BEHIND THE MEATBALL: Merrie Melodies Car toons—Dogs, no less, dreaming about having meat. Ou people laughed and laughed at this one. Very timely —Thomas di Lorenzo, New Paltz Theatre, New Paltz N. Y.

CONEY ISLAND HONEYMOON: Technicolor Special —This is just about one of the best two-reel shorts of th season. Small town audiences will like it. The Techni color adds a lot to it. This was booked to us as a sul stitution for a missout, and we didn't know it was coming Deserves billing as a feature.—Thomas di Lorenzo, Ne Paltz Theatre, New Paltz, N. Y.

Memphis Ordinance Proposed To Censor Advertising

Lloyd T. Binford, chairman of the Memphis Board of Motion Picture Censors, has asked Mayor Walter Chandler for the passage of a city ordinance providing censorship of motion picture advertising in local newspapers. "Repeatedly you see paid advertisements with art which implies that it represents some scenes in the picture", said Mr. Binford. He continued, "You see the picture and there is no such scene". Mr. Binford has been very much in the limelight since banning a showing of "The Southerner" in Memphis. He has banned the reissue of "Dead End" because "it might influence boys to be gangsters".

Legion of Decency Reviews Eleven New Features

The National Legion of Decency reviewed 11 new films this week. In Class A-I, unobjectionable for general patronage, were: "Captain Eddie", "The Caribbean Mystery", "The Gay Senorita", "Man from Oklahoma" and "Radio Stars on Parade". In Class A-II, unobjectionable for adults, were: "Dangerous Intruder", "Dangerous Partners", "Divorce", "Lady on a Train" and "Love Letters". In Class B, objectionable in part, was "The Story of G.I. Joe".

Eastman Kodak Reopening Camera Plant in Germany

The Eastman Kodak Company is reopening its plant in Stuttgart, Germany, with approval of the Army, for the manufacture of cameras for occupation troops and repair of fire control instruments, according to Thomas J. Hargrave, president of the company.

WANTED

SALES REPRESENTATIVES

Discharged veterans with former motion picture distribution or theatre experience. Must own car and be free to travel in protected territory. Liberal commission and expense allowance. Leads furnished. For complete details, write

Box 261, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Siritzky Planning First Run Circuit

Samuel and Joseph Siritzky, independent exhibi-
rs who operate the Squire and Majestic theatres,
ew York, have leased the Ambassador theatre,
rmerly a legitimate house, from the Shuberts
d will convert it into a first run house. It was
pected that the alterations would be completed
time for opening early in September, the broth-
s said.

The Ambassador, located on 49th Street west of
oadway, closed its last legitimate show, "School
r Brides," last June, the musical having run for
out nine months.

The selection of the picture for the opening of
e 1,200-seat house is being made this week, the
ritzky brothers reporting that they are discuss-
g "different deals with several major companies."
o stage shows will be offered.

According to present plans, the Ambassador, on
hich they have taken a long term lease, will be
e initial first run theatre in a circuit which the
others hope to establish in New York and out
town. They are awaiting the return from
ance of their father, Leon Siritzky, before any
finite plans are made for the circuit. The fam-
's French theatres at present are in the hands of
e French Government.

adio Shows Promote aramount Anniversary

A dozen coast-to-coast network radio shows are
to promote Paramount's One Third of a Cen-
y celebration and the pictures which will be
eased during the anniversary period, R. M. Gill-
m, Paramount advertising and publicity director,
s announced.

Heralding the nationwide Labor Day week re-
se of "Incendiary Blonde," the anniversary fea-
re, the radio promotion will be launched August
and will continue during September.

The programs that are cooperating in the Para-
unt celebration are: CBS's "Vox Pop", "Quizz
Two Cities", NBC; "Duffy's Tavern", CBS;
e Rise Stevens broadcast, NBC; "People Are
nny", NBC; "Stars Over Hollywood", CBS;
estinghouse program, NBC; Tommy Dorsey
ogram, NBC; Lux Radio Theatre, CBS;
reakfast in Hollywood", NBC; "House Party",
BS; "Walkie-Talkie", NBC.

WI Overseas Films Switch mphasis to Pacific Area

There has been no appreciable letup in the pro-
ction of films for the Overseas Motion Picture
reau of the Office of War Information, accord-
to a statement made by Robert Riskin, its
ently resigned head. However, the major effort
the bureau is now directed toward the Pacific
a, where this method of psychological warfare
playing an important role. Mr. Riskin, who still
s in a consultant capacity to the Government
ency, reports that films currently being produced
e being dubbed in 27 different languages.

oyls, Warner British Sound Chief, Here on Rebuilding

Warners' British studio, at Teddington, England,
ll be rebuilt when materials are available. This
s made known in New York this week, with the
rival at the home office of Ernest Royls, in
arge of all sound activities at the studio. Mr.
oyls is surveying American equipment in anticipa-
n of the rebuilding. The Teddington studio was
stroyed by a German V-bomb. Mr. Royls left
ew York at midweek for the coast, where he will
nfer with Jack L. Warner, executive producer.

Rhapsody" Tradeshow Set

The national tradeshow of "Rhapsody in Blue,"
arner Brothers musical based on the life of
orge Gershwin, has been set for Monday, Sep-
nber 10. The picture is now in its seventh week
its pre-release run at the Hollywood theatre,
ew York.

"Orders from Tokyo" Gets Special Press Screening

A special showing of "Orders from Tokyo" was held last week in New York for the trade press, newspaper and magazine editors and Government officials. This 20-minute, Technicolor film was produced by Warner Brothers in cooperation with the Commonwealth Government of the Philippines and the Office of Strategic Services. It is a factual account of the Japanese destruction of Manila.

This destruction was premeditated and methodical, according to Brig. Gen. Carlos P. Romulo, resident commissioner of the Philippines to the United States, who spoke at the showing.

"Today", he said, "when there seems to be an apparent growth of apathy of the American people toward the war against Japan, such a film as this will serve as documentary evidence against all the Japanese war lords, including the Emperor.

"When the era of 'One World—One Humanity' dawns", he continued, "my people will stand strong and proud among the great democracies".

General Romulo appears in the prologue to the picture, while General Douglas MacArthur and the President of the Philippines, Sergio Osmena, also appear. The film, which was photographed and narrated by Captain David C. Griffin, USMC, will be released August 18.

Army Film on Japanese Is Considered for Theatres

The Office of War Information is expected to turn over the Army orientation film, "Know Your Enemy, Japan," to the War Activities committee for consideration for nationwide showings. The picture's running time is 50 minutes. It was produced by Col. Frank Capra. "Know Your Enemy, Japan" contains considerable Japanese film obtained from the Alien Property Custodian.

Raibourn Awards Head

Paul Raibourn, president of Television Productions and an economist for Paramount Pictures, has been appointed chairman of the awards committee of the Television Broadcasters Association.

Millions See Mine Pictures in Year

The United States Bureau of Mines has exhibited sound motion pictures to more than seven million people during the last 12 months, it is reported from Washington.

The bureau's vast film informational program has been paid for almost entirely by American industrial concerns whose contributions have enabled the bureau to build up a library of approximately 10,000 reels on scores of subjects.

To defray the costs of producing the films, the mineral and allied industries have paid out more than $2,250,000 during the last 25 years. The Government has provided only the cost of maintaining a small staff to circulate the films and to keep them in repair. The pictures are produced through a simple agreement which provides that industry finance the production and that the production itself be supervised by the Bureau of Mines. There is no advertising material in the films; the cooperating company's name is acknowledged only at the opening and close of each picture, the bureau said.

Last year alone, the bureau's motion pictures were screened on 94,000 occasions, describing to varied audiences the part that metals, fuels and lubricants play in the war and in everyday life.

Since the bureau inaugurated its film service, the pictures have been shown nearly 1,300,000 times to audiences totaling more than 120,000,000 people.

Wieting Host at Party

Frank Wieting, who operates the Park theatre, Cobleskill, N. Y., played host to Albany branch managers, salesmen, office managers and head bookers at an outing at the country club in Cobleskill. It is an annual affair for Mr. Wieting. Managers present were: Ray Smith, Warners; Harry Alexander, 20th-Fox; Moe A. Grassgreen, Boston manager for 20th-Fox; Eugene Vogel, Universal; Gene Lowe, Monogram; Holbrook Bisselle, Columbia.



PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

A THOUSAND AND ONE NIGHTS (Col.)

First Report:

Total Gross Tabulated	$313,000
Comparative Average Gross	268,000
Over-all Performance	116.7%

BOSTON—Orpheum 103.3%
(DB) Boston Blackie's Rendezvous (Col.)
BOSTON—State 99.3%
(DB) Boston Blackie's Rendezvous (Col.)
BUFFALO—Lafayette, 1st week 118.8%
(DB) I love a Mystery (Col.)
BUFFALO—Lafayette, 2nd week 93.1%
(DB) I Love a Mystery (Col.)
CINCINNATI—RKO Palace 135.7%
CINCINNATI—RKO Shubert, MO 1st week . . . 180.8%
CLEVELAND—Warner's Hippodrome 136.8%
LOS ANGELES—Hillstreet, 1st week 151.2%
(DB) Blonde from Brooklyn (Col.)
LOS ANGELES—Hillstreet, 2nd week 97.4%
(DB) Blonde from Brooklyn (Col.)
LOS ANGELES—Pantages, 1st week 158.7%
(DB) Blonde from Brooklyn (Col.)
LOS ANGELES—Pantages, 2nd week 98.8%
(DB) Blonde from Brooklyn (Col.)
NEW YORK—Criterion, 1st week 123.5%
NEW YORK—Criterion, 2nd week 100.3%
NEW YORK—Criterion, 3rd week 92.6%
PROVIDENCE—RKO Albee 122.2%
(DB) Three's a Crowd (Rep.)

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THE VALLEY OF DECISION (MGM)

Final Report:

Total Gross Tabulated	$2,171,000
Comparative Average Gross	1,991,300
Over-all Performance	109.0%

BALTIMORE—Century, 1st week 110.5%
BALTIMORE—Century, 2nd week 88.4%
BALTIMORE—Century, 3rd week 71.8%
BOSTON—Orpheum 125.8%
BOSTON—State 96.9%
BUFFALO—Great Lakes, 1st week 140.4%
BUFFALO—Great Lakes, 2nd week 102.8%
BUFFALO—Great Lakes, 3nd week 70.2%
CINCINNATI—RKO Capitol, 1st week 207.3%
CINCINNATI—RKO Capitol, 2nd week 182.9%
CINCINNATI—RKO Capitol, 3rd week 121.9%
CINCINNATI—RKO Capitol, 4th week 97.6%
CINCINNATI—RKO Capitol, 5th week 67.0%
CLEVELAND—Loew's State, 1st week 135.4%
CLEVELAND—Loew's State, 2nd week 120.6%
CLEVELAND—Loew's State, 3nd week 54.2%
CLEVELAND—Loew's Ohio, MO 1st week 120.6%
DENVER—Orpheum 150.3%
(DB) Let's Go Steady (Col.)
INDIANAPOLIS—Loew's 120.9%
KANSAS CITY—Midland, 1st week 90.1%
KANSAS CITY—Midland, 2nd week 84.7%
LOS ANGELES—Egyptian, 1st week 134.0%
LOS ANGELES—Egyptian, 2nd week 115.6%
LOS ANGELES—Egyptian, 3rd week 102.7%
LOS ANGELES—Egyptian, 4th week 70.0%
LOS ANGELES—Los Angeles, 1st week 150.4%
LOS ANGELES—Los Angeles, 2nd week 121.9%
LOS ANGELES—Los Angeles, 3rd week 101.6%
LOS ANGELES—Los Angeles, 4th week 77.2%
LOS ANGELES—Ritz, 1st week 124.6%
LOS ANGELES—Ritz, 2nd week 119.2%
LOS ANGELES—Ritz, 3rd week 103.8%
LOS ANGELES—Ritz, 4th week 84.6%
MINNEAPOLIS—State 174.3%
NEW YORK—Music Hall, 1st week 109.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 113.3%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 110.2%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 113.3%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5th week 103.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 6th week 102.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 7th week 99.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 8th week 102.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 9th week 99.1%
(SA) Radio City Music Hall Stage Presentation
OMAHA—Paramount 123.0%
PHILADELPHIA—Stanley, 1st week 143.8%
PHILADELPHIA—Stanley, 2nd week 118.0%
PHILADELPHIA—Stanley, 3rd week 115.8%
PHILADELPHIA—Stanley, 4th week 86.1%
PHILADELPHIA—Stanley, 5th week 79.4%
PHILADELPHIA—Stanley, 6th week 66.9%
PITTSBURGH—Penn 178.5%
PROVIDENCE—State, 1st week 141.9%
PROVIDENCE—State, 2nd week 93.5%
SAN FRANCISCO—Warfield, 1st week 133.6%
SAN FRANCISCO—Warfield, 2nd week 118.3%
SAN FRANCISCO—Warfield, 3rd week 95.2%
SAN FRANCISCO—State, MO 1st week 103.4%
(DB) There Goes Kelly (Mono.)
SAN FRANCISCO—State, MO 2nd week 75.8%
(DB) There Goes Kelly (Mono.)
SEATTLE—Paramount, 1st week 150.0%
SEATTLE—Paramount, 2nd week 133.3%
SEATTLE—Music Box, MO 1st week 122.4%
ST. LOUIS—Loew's State, 1st week 121.0%
ST. LOUIS—Loew's State, 2nd week 100.0%
ST. LOUIS—Loew's State, 3rd week 76.3%
ST. LOUIS—Loew's Orpheum, MO 1st week . . . 135.7%
WASHINGTON—Palace, 1st week 155.0%
WASHINGTON—Palace, 2nd week 117.6%

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A BELL FOR ADANO (20th-Fox)

First Report:

Total Gross Tabulated	$611,200
Comparative Average Gross	534,900
Over-all Performance	114.2%

CINCINNATI—RKO Albee 129.8%
DENVER—Denver 102.2%
(DB) The Beautiful Cheat (Univ.)
DENVER—Esquire 106.3%
(DB) The Beautiful Cheat (Univ.)
NEW YORK—Music Hall, 1st week 116.6%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 110.6%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 105.3%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 105.3%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Boyd 125.0%
SAN FRANCISCO—Fox 126.6%
(DB) Steppin' in Society (Rep.)
SAN FRANCISCO—St. Francis, MO 1st week . . 90.0%
(DB) Steppin' in Society (Rep.)

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ALONG CAME JONES (RKO)

First Report:

Total Gross Tabulated	$239,400
Comparative Average Gross	203,200
Over-all Performance	112.9%

BALTIMORE—Hippodrome, 1st week 111.3%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week 103.2%
(SA) Vaudeville
BOSTON—Memorial 85.6%
CINCINNATI—RKO Albee 160.3%
CINCINNATI—RKO Grand, MO 1st week . . . 85.3%
CINCINNATI—RKO Lyric, MO 2nd week . . . 96.1%
KANSAS CITY—Orpheum, 1st week 119.9%
(DB) Two O'Clock Courage (RKO)
KANSAS CITY—Orpheum, 2nd week 82.0%
(DB) Two O'Clock Courage (RKO)
KANSAS CITY—Orpheum, 3rd week 78.3%
(DB) Two O'Clock Courage (RKO)
NEW YORK—Palace, 1st week 164.0%
NEW YORK—Palace, 2nd week 148.0%
OMAHA—Brandeis, 1st week 124.8%
(DB) Forever Yours (Mono.)
OMAHA—Brandeis, 2nd week 86.3%
(DB) Forever Yours (Mono.)
PROVIDENCE—Albee 137.0%
(DB) Penthouse Rhythm (Univ.)

10 U.S. Companies In Mexico Face Employee Strike

by LUIS BECERRA CELIS
in Mexico City

Unless the Federal Board of Conciliation and Arbitration succeeds in current discussions in averting the threatened strike in Mexico, 10 American companies doing business in Mexico probably will be closed about August 15, as they have refused to consider the employees' demand for a 30 per cent pay increase. All employees are members of Section One of the National Cinematographic Industry Workers Union, Mexico's original film labor organization.

Leading Mexican producers and distributors are also included in the demand for higher wages.

It is understood that the American companies base their refusal to increase wages on the contention that their business in Mexico is now 50 per cent less than formerly because of the increase in the popularity of Mexican pictures, a condition, it is said, which warrants reducing wages instead of raising them.

The Mexican producers reportedly are inclined to grant certain increases.

The American companies involved in the dispute are Paramount, Warner Brothers, Universal, United Artists, Republic, Columbia, RKO, 20th Century-Fox, MGM and Monogram. The Mexicans include Pan American Films, Film Trust Espana-Mexico-Argentina, Films Mundiales, Producciones Raul de Anda and Rodriguez Brothers.

▽

The National union after all, is to get raw stock recently allowed it by the Ministry of the Interior, in charge of distributing the material, now under close rationing, to produce the 20 pictures it announced will "be of great artistic value and herald a new era of motion picture making in Mexico". The first district court here has denied the Association of Mexican Motion Picture Producers and Distributors the injunction it asked to block this apportionment. The court, in disagreeing with the Association's contention that allowing the National raw stock was an act of discrimination against it and the rest of the industry, held there was no reason why the Union should not be allowed the material.

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High pay for players, the highest in the 14-year history of the Mexican industry, has been rather accepted by producers as a result of present conditions in Mexico, where there is a deal of inflation and where high prices are the rule. Only in the recent past, a stellar player was content with as little as $1,000 for work in a picture. Now no first grade player can be had for less than $10,000 per production.

▽

Theatres here are among the biggest businesses of this city of nearly 2,000,000, according to a report by the civic Treasury Department. This report shows that the current average monthly gross receipts of the 76 local theatres is $1,250,000. That compares with the monthly average of $400,000 in 1941. The department attributes this great increase in theatre box office to more theatres in operation, greater interest on the part of the public in cinematographic entertainment and the higher admission prices now charged. Another factor is more Mexican pictures in exhibition, and their great popularity, particularly in the second and subsequent run houses.

▽

German pictures are to be exhibited in Mexico before long after an absence of nearly five years, although Mexico has been at war with the Axis powers a little more than three. Naturally, when Germany was fighting and when Mexico was at war with her, no German film could be exhibited.

Now, it is learned on good authority, arrangements are being made for the early screening of "The Great Operetta" and perhaps some other old German films, all featuring high grade music, which has a great appeal to Mexicans.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Advance Showings

Apropos of the Round Table's editorial on compulsory trade showings, issue of July 28, Gerald M. Paulmier at the Maplewood theatre, Maplewood, N. J., writes us as follows:

"You hit the nail on the head. . . . From past experience with circuit operation, I can say that none of the managers was able to attend a trade showing, nor were they even encouraged to see any screenings on their own time. While it is true that a circuit house has its product presold for it in many cases and true also that a manager's opinion on product is not wanted, I believe one hundred per cent in advance showings of every picture for every manager.

"In my situation here, I never present or even advertise a feature picture until I have seen it myself. Short subjects are just as important—I see them all before booking. This takes a whale of a lot of time, but I figure that it is very much a part of my job, because if I am to sell seats intelligently in my theatre I must know the merchandise I am offering."

Undoubtedly there are other managers who feel and emulate Mr. Paulmier's devotion. The limited amount of personal time the manager has at his disposal would indicate, however, that these are the rare or isolated cases. Then again most of the trade shows are scheduled during the hours when the theatre is operating.

In the majority, theatre managers are not permitted sufficient freedom of action to allow for their attendance at regular trade showings.

Therefore, the matter is one for general adjustment by circuit heads and owners throughout the industry.

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Radio Columnist

Bob Cox, manager of the Kentucky theatre, Lexington, has come up with a variation of the manager-columnist device which has been garnering both him and the theatre some swell publicity.

Mr. Cox put over a deal with a large department store which sponsors a 15 minute daily broadcast from the theatre lobby called "The Movie Man on the Street". The theatre manager interviews passers-by and patrons in quiz fashion using questions pertinent to the current and coming attractions. The department store supplies merchandise awards for correct answers, the theatre presents a guest ticket for incorrect answers. A pass is also awarded to listeners who submit questions which are used.

With desirable radio time always at a premium, the tiein is a useful one—and all for free.

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"... Surprised and Pleased"

"Imagine how surprised and pleased I was to return home last night from my vacation and find waiting not only a copy of the MOTION PICTURE HERALD, carrying my winning of the Second Quarter Quigley Award, but also the plaque as well. This came as a real surprise, believe me.

"I wish I could find words to express to you the appreciation I hold for the Quigley Awards. It is great to be associated with them. You might be surprised to know that dozens of ex-theatre managers, now in the armed services, have come in, purposely to meet me because they have followed my career in the Managers' Round Table. It is quite a thrill and I'm not kidding."—*JACK MATLACK, J. J. Parker Theatres, Portland, Oregon.*

Marquee Showmanship

Theatre men with their ever present capacity for developing new ideas indicate an increasing acceptance of the pulling power and importance of the theatre marquee.

The advent of multiple line silhouette letter equipment has in recent years come to be regarded with similar typographical consideration generally devoted to newspaper copy. Now showmen are going even further, with cutout and transparent star heads being used to further enhance the usually monotonous marquee announcements.

It is to be hoped that in time all theatre men who devote so much effort and time in the fashioning of newspaper ads and other displays with strong eye appeal, will be as concerned over the appearance of the attraction sign.

—CHESTER FRIEDMAN

Lobby Displays





Here's manager Arnold Gates' impressive lobby flash on 'Tomorrow the World" at the Stillman, Cleveland. Arnold also promoted American Airlines for several thousand circulars publicizing the picture. The heralds were distributed house to house, in stores and at busy street thoroughfares.

At left, Lester Stepner's smart front for "Wild Fire" at the La Salle, Chicago.





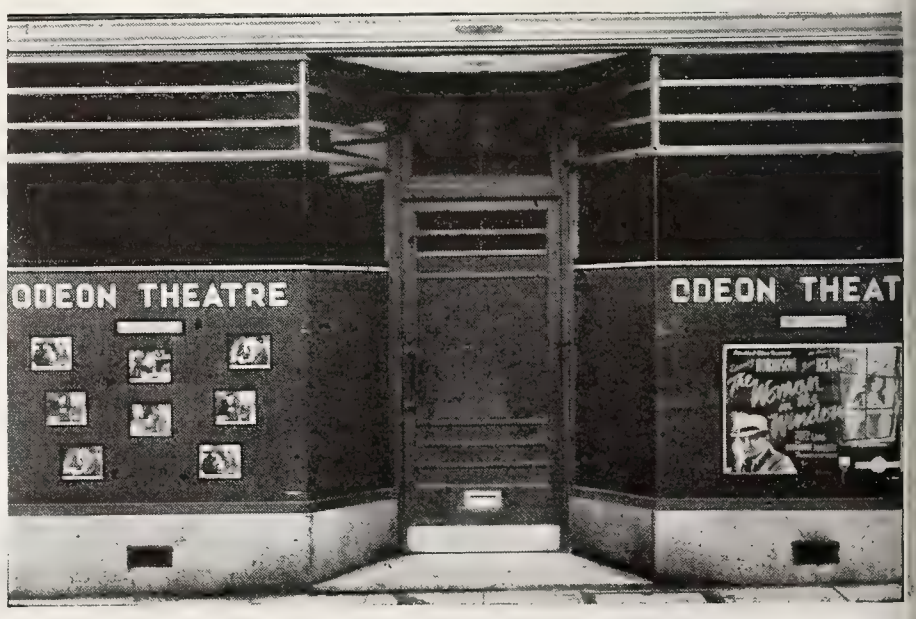
At the left, easy on the eyes is this lobby display by George Kraska at Loew's State, Boston, in advance of "The Clock".

Lou Cohen, manager, Poli, Hartford, announces coming summer hits on steps leading to the balcony.

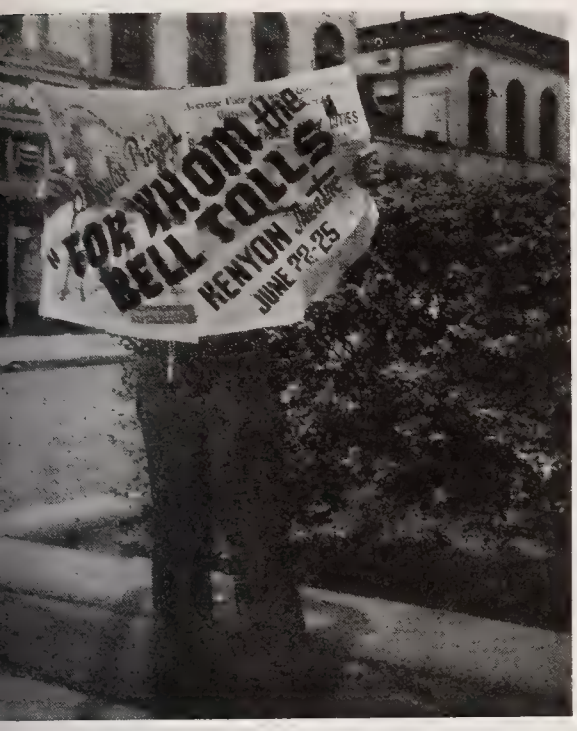


At left, Rex Graham's colorful lobby display on "Along Came Jones" at the State, Oklahoma City.

At right, in England, manager Harry Murray of the Odeon, Yorkshire, converted empty store windows into effective theatre salesmen. Changeable still inserts and title card facilitated handling.



Merchant Tieups Highlight Katz's "Bell" Campaign



reet ballyhoo utilized by Phil Katz in advance d during the run of his date on "For Whom e Bell Tolls" at Warners' Kenyon, Pittsburgh.

To carry through his campaign on "For hom the Bell Tolls," Phil Katz at the Ken-n, Pittsburgh, leaned heavily to outside ex-oitation and tied the whole showing to the h War Loan Drive by adopting a little phrase, oll Bells for the Japs," and conducting three vic-sponsored stage programs during the run.

A cooperative and costless tiein was made ith a local bowling alley proprietor, who al-wed Phil to mount three four-foot and three-ot signs at the head of the alleys with strong ttering on "bells." Also arranged was a high ore contest for bowlers, 14 by 22 cards had ominent spaces in the alleys and told of a ee pass offer for designated scores.

A tieup was also effected with the toy depart-ent of McCrory's on a coloring contest based a special scene from the picture. By turn-g in their entries, the children received a n photo of Ingrid Bergman. At the store's ncheonette counter a "Bell" sundae was pro-oted.

lerchant Tieups Numerous

A third costless tieup was made with a laun-y, which was timed to the primary election ere. Distributed at the theatre and stuffed to outgoing laundry packages were "winning ckets." Other merchant tieups were effected.

The Saturday matinee especially planned for e children featured a group of six veteran larines, together with a fully equipped jeep nd walkie-talkies, who took the children for a ort ride if they made a minimum purchase of 10 cent War Stamp.



The Selling Approach ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

ALONG CAME JONES (International): Stress the romance angle heavily in this one in which lovely Loretta Young plays opposite Gary Cooper. Launching a $5,000 prize contest on Clara Harris Cosmetics and their search for the "loveliest lips in the land", that outfit has come through with full-page ads announcing the rules. A feature of the contest is the participation of Gary Cooper as one of the judges.

In cooperation with your local newspaper, a search may be instituted for the largest Jones family in town and invite them to see the picture. Special entertainment might be promoted and the local radio station brought into the deal by interviewing members of the family. Guest admissions could be offered to a certain number of girls who come to the theatre with a "Jones" escort during designated hours.

Designate a special night during the showing as "Jones Night" and offer prizes to the following: the oldest man named Jones, the oldest woman whose maiden name was Jones, the oldest married couple, the most attractive Jones twins, the youngest Jones, and the best looking Jones girl and boy. The incentive for their attendance would be War Bonds

Arrange with hotels, bus and train terminals to page "Mr. Melody Jones" at intervals during the run of the picture. Use the words: "Calling Melody Jones, wanted at the Palace theatre. Gary Cooper and Loretta Young waiting." Another paging stunt would be to have a messenger page "Melody Jones" in the theatre audience week before opening.

CHRISTMAS IN CONNECTICUT (Warners): An excellent cast, featuring Barbara Stanwyck, Dennis Morgan and Sydney Greenstreet, together with effective teaser ads, offers plenty of opportunity for enterprising theatremen to go to town.

A four-day jingle contest with mats is available, each featuring a scene still from the picture. In this connection, War Bonds or cash prizes are suggested. Contestants are to be invited to submit their entries to the cooperating newspaper jingle editor.

Since Dennis Morgan, as a veteran sailor hero, is invited to spend Christmas at a Connecticut farmhouse, this idea may be used as the basis for special promotion, arranging for a local veteran hero to have his "Christmas in Connecticut" dinner at a private home in the community. For lobby attention, dress the place with mistletoe, wreaths and garlands of holly. Add to the holiday mood by placing an evergreen tree under the marquee with all the trimmings in the form of large stars to which are pasted still heads of the cast.



Exploiting the New Pictures

How the recent pictures are being sold a
the first run and pre-release date showing

CAPTAIN EDDIE

With the cooperation of local, city, state and military officials, the management of Loew's Ohio theatre in Columbus and 20th Century-Fox exploiteers under the direction of Sid Blumenstock, assitsant to exploitation manager Rodney Bush, put on one of the outstanding promotion campaigns to herald the world premiere of "Captain Eddie".

Beginning many weeks in advance a "Welcome Captain Eddie" committee was organized in Columbus embracing newspapers, radio stations and prominent merchants and citizens, with Congressman Jerry Vorys as chairman.

With August 1st set as the date for the world premiere at the Ohio theatre, the committee launched a series of promotions such as has never been seen throughout the state of Ohio. A month in advance of the opening all citizens were invited to sign a register which was presented to Capt. Rickenbacker from the theatre stage on opening night. Almost 50,000 signatures in the book testified to the popularity of the Columbus boy who became the most outstanding ace of World War I.

Motion picture stars, including Carole Landis, Richard Conte, Peggy Ann Garner, Lloyd Nolan and James Dunn, attended the opening and were hosted by the premiere committee at numerous functions of nationwide interest.

Each function was given complete coverage by the press with photos and stories dominating the front pages of the *Dispatch, Journal* and *Citizen* days in advance and right through the current showing of the picture.

On opening day all of the papers used headline notices, while the *Citizen* featured a huge red over-imprint of Captain Rickenbacker's famous "Hat in the Ring" insignia.

Governor Interviewed "Capt. Eddie"

All three major networks carried a special fifteen minute interview on coast to coast hookups from the state capitol during which the Governor informally interviewed World War I "ace of aces". The day before opening Governor Lausche appeared on the "We the People" broadcast and officially proclaimed August 1st as Captain Eddie Day throughout the state.

All three local radio stations, WCOL, WBNS, and WHKC, broadcast in toto a special luncheon sponsored by the Chamber of Commerce which was attended by Captain Rickenbacker, the Hollywood stars, Governor Lausche, Mayor Rhodes, former Governor Bricker and some six hundred prominent citizens of the city in the Grand Ballroom of the Neil House.

Another unusual event which attracted national attention emanated from Capital University, which awarded Captain Rickenbacker an honorary degree of Doctor of Laws. Captain Eddie's acknowledgment speech made every wire service in the nation, in many cases lan ing on page one.

Meanwhile city officials, merchants and t premiere committee proceeded to decorate t city in unusual fashion. Stores, buildings a lampposts were literally covered under a ba rage of flags and bunting. "Welcome Capta Eddie" banners literally flooded the enti downtown district. City Hall was renam Captain Eddie Hall, the streets surroundi the State Capitol were renamed Rickenback Square, street intersections were stencilled wi huge nine-foot red and blue "Hat in the Rin emblems on white circular backgrounds a attracted considerable attention.

Exhibits Held on Capitol Lawn

Special displays appeared in almost eve window in the downtown section. Atop t state capitol dome a forty-foot illuminated i signia was erected which was visible for mil around. On the lawn of the state capitol buil ing numerous exhibits attracted attention fr the citizens. These included a display of o time automobiles, a heliocopter, a huge ta in which periodic demonstrations were giv by army officers of a life raft similar to th in which Captain Rickenbacker and his cr were adrift prior to their rescue after twent two days at sea.

A revolving thirty-five-foot "Hat in t Ring" display was placed at the intersecti of Broad and High Streets. Street cars a buses carried "Welcome" cards and a full sho ing of twenty-four sheets and window car blanketed the town.

For several days in advance local merchan defense plants and other industries paid homa to the premiere.

The Ohio theatre was represented on t promotion campaign by Allen Sparrow, Lo Division Manager, and Manager Bob Gibbo Assisting Sid Blumenstock for 20th Centu Fox were Jim Keefe, Mike Weiss, Jim G lespie and Bernard Lewis.



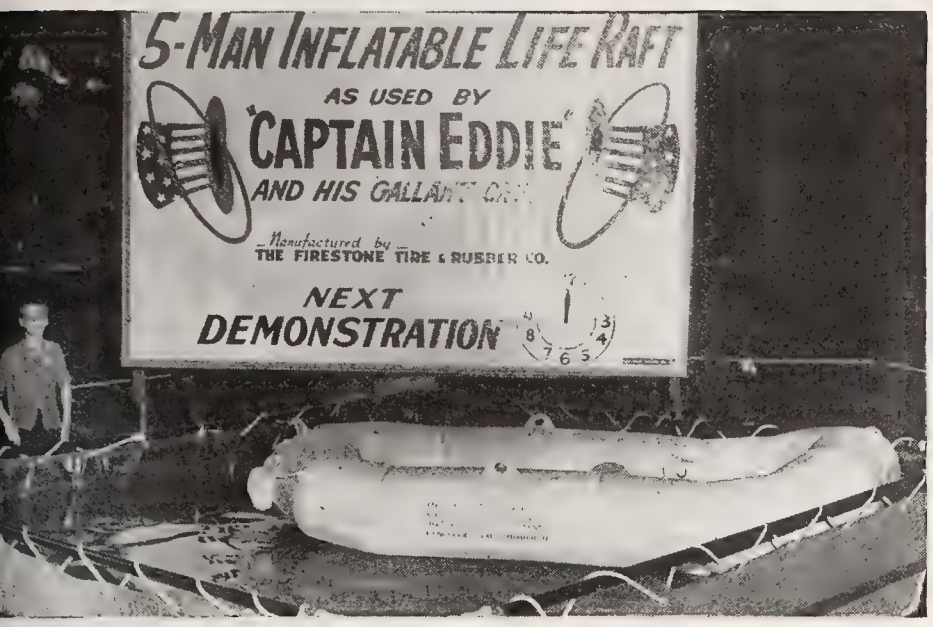
Large size newspaper cooperative advertising by local business concerns gave added empha to the world premiere of "Captain Eddie" in Columbus.



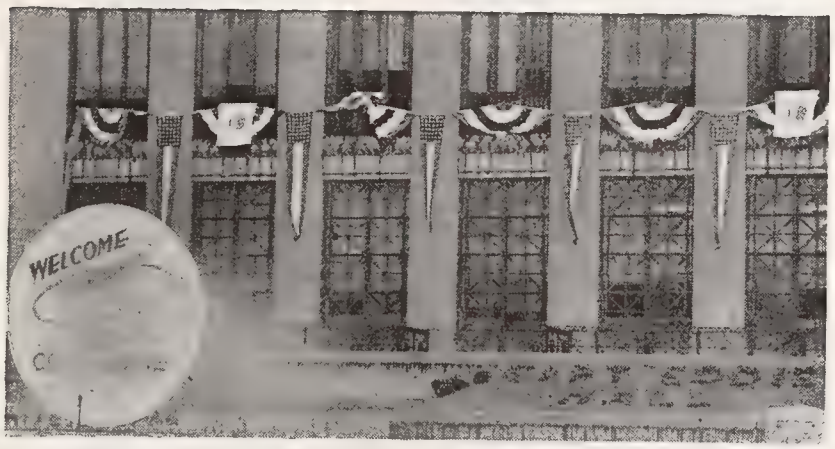
Fifty thousand Columbus residents affixed their signatures to a mammoth "Welcome" book for Captain Eddie Rickenbacker which was presented to the famous flier on the night of the premiere of "Captain Eddie" from the stage of the Ohio theatre. For weeks in advance, "headquarters" was besieged with signers.

"CAPTAIN EDDIE"

emiere in Columbus met with enthusiastic support from vic, military and business men's groups. Pictured here are me of the promotional highlights of the campaign.



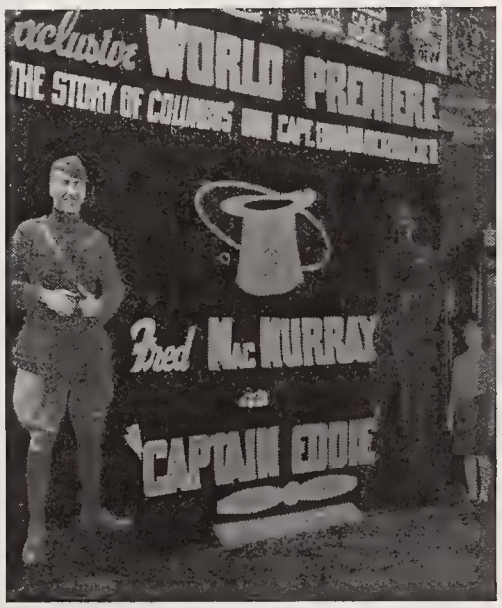














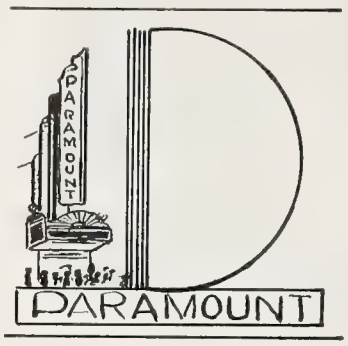
Novelty display ads

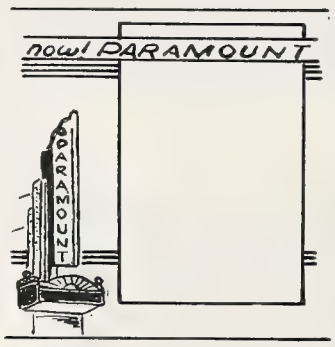
pictured on this page are reproductions, submitted by Round Tablers recently. The series of small sketches by J. J. Dempsey combines an institutional idea suitable for current display copy which is adaptable in locations where economy of space is desirable.

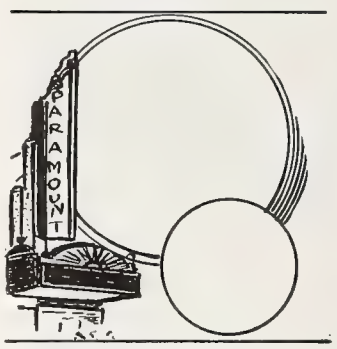


N. Y. Daily News

Jack MacInerney, publicity director, Paramount theatre, New York.







James J. Dempsey, Paramount, Lynn, Mass.



Newark Le

Jay Wren, Paramount Adams ad head, Newark, N. J.



St. Louis Post Dispa

Ted Barker, publicist, Loew's, St. Louis.



Washington Times-Herald

Sol Sorkin, manager, RKO Keith's, Washington, D. C.



Providence Journal

J. G. Samartano, manager, State, Providence.



Akron Beacon Journ

Sid Holland, manager, Palace theatre, Akron.

SHOWMEN PERSONALS

Happy Birthday: Barney Gurnette, W. A. leston, Nick Karl, Bennie Henning, John W. ripp, Mike Kirkhart, Arthur Egberts, Marville lcAlexander, Martin J. Shearn, John N. Fend-y, Norman H. Bailey, Felton G. Mills.

Albert R. Sunderland, Lloyd H. Rollins, Dale ugene Medhurst, Carl B. Sherred, M. A. Ells-orth, David Sidman, Harry D. Kreigsman, Rich-rd Miller, W. R. Paara, Fred E. McSpadden, . T. Mathes.

Natalicio Bruski, James S. Biggers, John F. urhorn, Lester Lockwood, Al Vialardi, John W. ernard, William F. Gerst, R. E. Wanamaker, awrence P. Albanese, John T. Krieger, Leonard erkowitz, Harry J. Nash.

John C. Hartley, Joel H. Dowdy, Pete M. icholas, Henry M. Rogers, H. J. Quartemont, . F. Benefiel, Fred Reeths, Cecil G. Winstead, ern Manning, Charles B. King, Mollie Stickles.

In New Posts: Frank B. Hall, manager Tren-n, Trenton, Michigan, Fred Erickson, relief manager, Wyandotte, Wyandotte, Michigan.

Al Harris has purchased the Ridgemont, Seattle, Washington. H. R. Bisby has purchased and is operating the Plaza, Garland, Texas. William O'Donnell has bought the Eagle, New York, N. Y.

Joe Miller, former Columbia manager, has taken on position of district manager for PRC in Albany, Buffalo, Cincinnati and Cleveland. George Sexton, former manager of the Glen, Kansas City, now doing special exploitation for Dickinson Theatres, Inc.

Harold Metzinger, manager, Colony, Winter Park, Florida. Cliff R. Hall, Florida State Theatres, Inc., Tampa and St. Petersburg. Dick Wren, manager, Graystone, Detroit. Harry A. Jones, manager, Liberty, Center Line, Michigan.

Frank Doyle, manager, Motor City, Van Dyke, Michigan.

Assistant Managers: John Ferger, Adams, Detroit, Joseph A. Newell, Downtown, Detroit.

abloids Herald Opening of Phantom of 42nd Street"

For his date on "Phantom of 42nd Street," the Poli Strand, Waterbury, Conn., Paul O. lingler erected a false front with blowups of ills from the picture, cutout letters and 8 by 0 mounted stills. 8,000 four-page tabloid her-ds were distributed over the city by one of ie paper's carrier boys and two six sheets ere pasted in the theatre lobby one week prior opening date. Displays were pasted to the oor and covered with water glass.

Through a tieup with an amusement arcade, l pin ball and shooting gallery machines car-ed 22 by 28 cards reading: "See if you can hit is target, then make your target Loew's rand," etc., etc. The theatre lobby display nsisted of 32 8 by 10 stills, two 30 by 40's id two reader boards.

ervicemen's Honor Roll rected by Katz

Because the Kenyon theatre, which is situ-ed in the northside section of Pittsburgh hich is vast and spread out, Phil Katz, instead having a large servicemen's honor roll in s lobby, had erected a display which he calls Sons and Daughters of Northside Serving r Allied Victory."

The overall length of the setpiece is 12 feet in length and five feet in depth. A few photos and a small card inviting others, as well as clippings and articles, etc., started the ball rolling and the patrons were quick to bring in a large number of photos of their servicemen. In the center of the display, on a white background card with patriotic motif, Phil pastes the clippings patrons bring in. A large American flag is highlighted with colored spots.

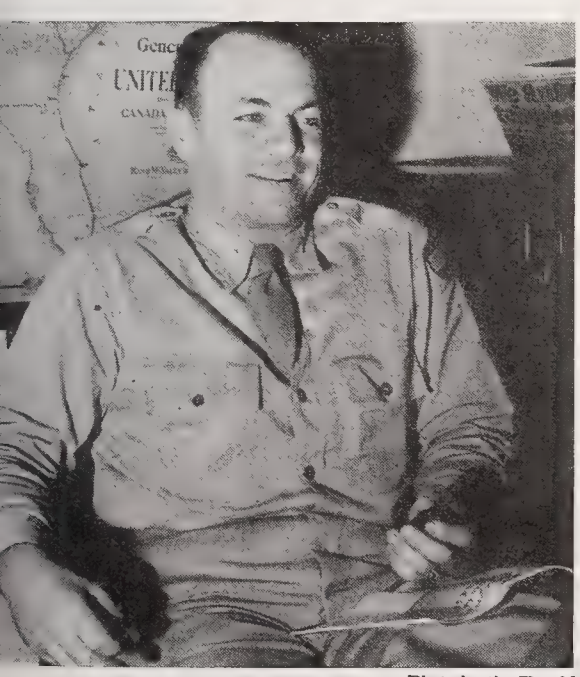


Photo by the Herald

. Sig. Goldberg, former manager of the yceum theatre, Duluth, now attached to dq. Army Ground Forces, Washington, D. C., sits at the Round Table.

Tie-up Boosts Bookings of Republic's Rogers Specials

Promotion tie-ins between the Curtis Publishing Company and theatres throughout the United States and Canada resulted in excellent publicity for bookings of Roy Rogers outdoor specials and for a recent issue of the *Saturday Evening Post*, which carried a feature story.

Delivery trucks carried posters calling attention to the magazine and to theatres and playdates. Many lobby displays attracted attention to Rogers' pictures through the use of a blowup of the *Saturday Evening Post* story, with copy reading: "Read the fascinating story of Roy Rogers, King of the Cowboys, and Trigger . . . the Smartest Horse in the Movies. See his latest picture here."

The campaign in Cincinnati was particularly successful, inasmuch as the feature was titled "Cincinnati Cowboys." Both the *Times-Star* and the *Enquirer* carried stories on the article. An effective lobby display in the Strand theatre was tied into the booking of "Bells of Rosarita," which was also boosted by the window displays and the use of pennants. A. J. Meininger is manager of the Strand.

Builds Gag Lobby Setpiece For "Pillow to Post"

To create interest in his date on "Pillow to Post" at the Capital theatre, Madison, Wis., Marlowe Conner injected a little humor into his lobby display. A compo board bed was set up with the head and footboard covered with scene stills with the title letters on the two pillows. Selling copy was framed and placed over the bed and on the wall. Copy read as follows: "The battle of the bedroom. A fight that's a delight. What a man. What a woman. What a time."

Seeks "Miss America 1962"

Alex Sayles, managing director of Fabian's Palace, Albany, is conducting his junior Bathing Beauty contest under the novel selling copy that the winner will be named Miss 1962. The contestants are from four to eight years old.

Bathing Beauty Contest Held In Cincinnati

Nate Wise, publicity head RKO Theatres, Cincinnati, working with Joe Alexander at the Albee theatre, just successfully completed the engagement of their bathing beauty contest, which is an annual promotion sponsored by radio station WCKY. The winner of this contest is designated Miss WCKY-Cincinnati of 1945 and will compete for the national award at Atlantic City. The local winner will receive an abundance of top prizes, foremost being a $500 War Bond from Yvonne DeCarlo; a $500 diamond ring donated by a local merchant; an elaborate wardrobe and an all-expense trip to Atlantic City.

The radio station has assigned a special representative to contact bathing resorts, colleges, music schools and other sources to enlist girls to enter the contest. The theatre has used a series of trailers plugging its participation and lobby photos of the entrants. A three-column art break was landed in the *Times Star* in addition to breaks in weekly newspapers.

Alexander created a handsome production of the stage presentation with a colorful beach set for the parading local beauties.

Rankin Distributes Two For One Tickets

In connection with small town theatre activities, Harland Rankin at the Plaza, Tilbury, Ontario, reports on a tieup he recently effected with one of the local manufacturing firms. Harland sold them on the idea of their distributing 6,000 tickets which were good for one free admission provided another adult ticket was purchased.

Entire cost to the merchant was $18 for printing, ads in the paper, etc. The front of the card bore list of garments manufactured by the plant, the reverse side listing pictures.

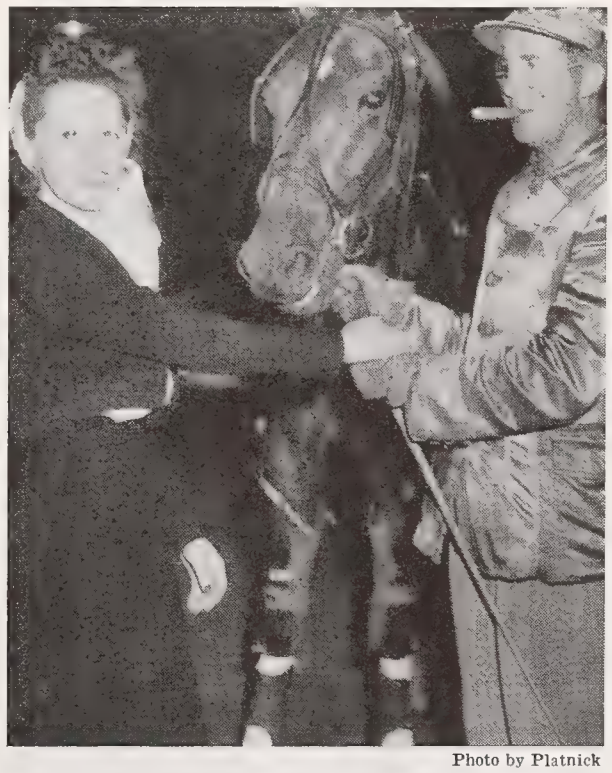


Photo by Platnick

On a recent trip to New York, Helen Wabbe, publicity director, RKO Golden Gate theatre, San Francisco, attended the races at the Roosevelt Raceway, Westbury, L. I. Above, she is shown with Red Brew and his driver, Lew Floyd.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

MANAGER. YOUNG MAN EXPERIENCED IN ALL phases of theatre operation desires position. Willing to go anywhere in U. S. Can furnish references. Capable of carrying full responsibility. BOX 1844, MOTION PICTURE HERALD.

CONNECTION DESIRED AS DISTRICT MANAGER with small circuit having post-war possibilities of expansion. Now employed. Experienced in all phases of theatre management and operation. BOX 1887, MOTION PICTURE HERALD.

EXECUTIVE, 12 YEARS' EXPERIENCE, MOTION picture industry—New York Representative—comptroller, auditor, sales statistics. Presently employed elsewhere. Married. Location secondary. BOX 1888, MOTION PICTURE HERALD.

YOUNG MAN, AGE 24, IN THEATRE BUSINESS since age of 3. House manager, advertising and publicity director for five theatres since 1939. Honorable Army Discharge. Single. Want position as manager or assistant manager. Prefer Southwest. Best of references available. BOX 1889, MOTION PICTURE HERALD.

AVAILABLE: AMERICAN COUPLE: MAN A1 projectionist and manager, thorough knowledge of sound equipment. Wife: Capable experienced cashier, booker, advertising. Will work reasonable. No children. Dependable, steady workers. Go anywhere. BOX 1890, MOTION PICTURE HERALD.

AT LIBERTY—THEATRE MANAGER OR EXECUtive. High type, mature man. Aggressive showman thoroughly experienced and capable, exploitation, publicity, advertising and all angles of operation. Sober and reliable every respect. Association leading independent or major circuit desired. Responsible reference ability and integrity. Address BOX 1891, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

STUDIO RECORDER COMPLETE $1,250, INCLUDing Artreeves Galvanometer; synchronous motor; 1000' magazine; amplifier; power supply; microphone; cables; etc. Quartz slits, $39.50. Background Projection outfit worth $10,000, now $4,990. Recording Amplifier with condenser microphone, $125. Continuous contact 16mm. printers, picture, track or both, $1,375. Send for Summer Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

SERVICES

FIRE EXTINGUISHERS AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

CLEANED ON LOCATION: RUGS, TACKED DOWN carpet, o'stuffed furniture. Satisfaction guaranteed. Midwest Carpet Cleaners covering Indianapolis, Michigan, Ohio, Kentucky, Illinois. BOX 1880, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

USED EQUIPMENT

RCA PG 30 SOUND SYSTEM, $300. VACHERIE THEATRE, Vacherie, La.

MANY SMALL HOUSES GOT GOING WITH THESE —Complete Simplex Booth outfits; Rebuilt projectors, lamphouses, lens, new soundheads, motors, amplifier, new speakers, sound-screen. Guaranteed one year—$1,500.— Why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18, N. Y.

WHERE DO THEY GET THEM? HERE'S THE answer: 870 hardwood portable assembly Chairs, gangs of two, $3.60; 219 Irwin 5-ply veneer Chairs, $4.50; 230 American panel back, box spring cushions, $6.50; 800 rebuilt metal lined American velour padded back with box spring cushions, $9.50; 202 Heywood-Wakefield panel back, squab cushions, $4.95; 242 American ball bearing (in two lots) heavy reupholstered panel back, reupholstered box spring cushion chairs, $6.50. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

HELP WANTED

OPERATOR - ASSISTANT MANAGER WANTED. Modern small town theatre in Virginia near Richmond and Washington. Ideal setup for electrician or radio repairman. $25 for 23 hours, 6 days. BOX 1883, MOTION PICTURE HERALD.

MANAGER—PERMANENT POSTWAR POSITION. Theatre in Northern Illinois. State salary and full particulars. BOX 1893, MOTION PICTURE HERALD.

NEW EQUIPMENT

ARMY SURPLUS RCA PA AMPLIFIERS, 30W OUTput, $95; lighting Coinometers with pennies, $110; rayon plush drapery material, $2.45 yd.; Ideal Rechargeable Batteries, $2.20; electric Bubler Water Coolers, $220; Flextone washable soundscreens, 30½c ft., beaded 44½c. Summer Catalog ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

USHERS' SEARCHLIGHTS, METAL CASE, PREfocus bulb, $1.25; colored GE mazda lamps; lumilines; new factory sealed tubes—6SC7, 75c; 6L6, $1; 5U4G, 75c. Consumer's certificate required. BOX 1886, MOTION PICTURE HERALD.

THEATRES

WANTED—SMALL CITY OR TOWN MOVIE THEatre anywhere. Give details. BOX 1892, MOTION PICTURE HERALD.

THEATRE FOR SALE, TOWN OF 1,500 IN MICHIgan. Wonderful opportunity. BOX 1894, MOTION PICTURE HERALD.

WANT TO LEASE SMALL TOWN THEATRE IN New York state. State all. BOX 1885, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

GIANT AIR CIRCULATORS, 7,500 CFM CAPACITY, 8½' stand, 24" blades, $75; mat type Air Washers to work with any blower, easily installed. 5,000 cfm, $115; others equally reasonable. Blowers, from $106.50 for 5,500 cfm. Diffuser grilles, from $21.80. AA-5MRO Priority required. Send for Air Conditioning Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles start. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

POPCORN

HYBRID YELLOW VARIETY FOR BEST POPPING volume. Yearly supply guaranteed. Immediate delivery. LOUIS D. HARRIS, Greenville, Ohio.

Arthur S. Kane Dies on Coast

Arthur S. Kane, Sr., well known industr pioneer, died Saturday, August 2, at the Motio Picture Country Home in California, following a abdominal operation. He was 72 years old.

Entering the amusement industry in the earl 1900's, Mr. Kane was first associated with Craw ford Amusements, leaving that company to go t New York to serve as aide to Percy Waters o General Films. Later he joined Famous Player as assistant to Al Lichtman, at that time genera manager of the company. When Famous Player changed over to the Select Films trademark, Mr Kane became sales manager for the company.

He had also been sales manager for Realart for Harold Lloyd films at Pathe and for Charle Ray's productions. In 1934 he was western distric manager for United Artists. He retired the fol lowing year.

Services were held August 3 in Hollywood. H is survived by his widow and two sons.

Fred DeLodder Services Held; Was Michigan Theatre Head

Services were held August 2 in Detroit for Fre DeLodder, president of Cooperative Theatres o Michigan and long a leader in Michigan Allied Mr. DeLodder died July 31 after a long illness He is survived by his widow, a daughter and son, Staff/Sgt. Fred DeLodder, Jr., who was hi father's assistant. Cooperative Theatres booke approximately 100 theatres.

Philadelphia Theatres Sold $80,000,000 in Bonds

A record total of $80,000,000 in War Bond was sold by the theatres in the Philadelphia area it was reported by Sidney E. Samuelson, exhibito co-chairman for the Seventh War Loan. In addition, special commendation came to the theatres o the area from the War Finance Division for it "E" Bond effort. The $80,000,000 record is believed to be the best turned in by any exchange area in the country. Of the record total, the Warner theatres in the Philadelphia zone reached a record sum of $42,501,469.

Variety Club Unit Founder Is Honored at Banquet

More than 200 members of the Los Angeles Variety Club honored Duke Clark, one of its founders, at a banquet held at the Ambassador Hotel, Los Angeles, July 30. Mr. Clark, now Paramount district manager in Dallas, was in California on a transcontinental tour of Paramount exchanges in connection with the company's One Third of a Century celebration.

Deny St. Louis Writ

A temporary injunction was denied the Congress Investment Company against the St. Louis Amusement Company, by Circuit Judge Waldo Mayfield in St. Louis, July 26. The investment company, which owns the Congress theatre, sought to restrain the defendant from refusing its agents admittance and from removing equipment. The St. Louis Amusement Company, a subsidiary of Fanchon & Marco, has been notified that its lease on the theatre, which expires August 31, will not be renewed.

MGM to Show "Tender Grapes"

Metro-Goldwyn-Mayer's "Our Vines Have Tender Grapes", starring Edward G. Robinson and Margaret O'Brien, will be tradeshown Friday, August 17, in all exchange areas except New York and Los Angeles, where it was screened July 19. No release date has been set.

Dervin Gets Republic Post

Jack Davis, Republic's New England district sales manager, announced last week the appointment of Frank Dervin as sales manager of the company's Boston branch.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Pride of the Marines

Warners—Post-war Problems

Based on the true story of the life of Private Al chmid, of the U. S. Marine Corps, this soberly- resented film touches, by means of many digres- ons, upon such subjects as post-war unemploy- ent, future world peace and racial equality. The sult is not particularly cheerful, but for those ns who don't mind a little straight thinking along ith their entertainment, it should prove satisfac- ry.

John Garfield, as Private Schmid, handles a dif- cult assignment skillfully. The characterization rovided him by Albert Maltz, who wrote the creenplay, is curiously twofold. At the start of he picture, and during the battle sequences, chmid is portrayed as a hero. In his reaction to lindness, however, he is a whining, snivelling, self- itying coward.

The story, adapted by Marvin Borowsky from book by Roger Butterfield, starts just before earl Harbor, and presents Schmid as a self-con- dent, fun-loving lad who works in a Philadelphia actory, and who is determined, above all things, o remain a bachelor. Then he meets Eleanor arker, cast as the girl who makes him change his ind.

The news of the sneak attack on Pearl Harbor s received by the principals, as well as by John idgely, Ann Doran and Ann Todd, portraying nembers of a family with whom Schmid boards, vith a cheerful unconcern that is incredible.

Subsequently Schmid enlists in the Marine Corps, distinguishes himself on Guadalcanal, and s blinded by a Jap grenade. He is shipped back o a naval hospital.

Stubbornly refusing to accept his disability, he ecomes bitter, surly and uncooperative. Deter- mined to cut himself off from the girl he loves, and who loves him, he refuses to tell her of his blindness. Even when his commanding officer orders him back to Philadelphia to receive the Navy Cross, he is determined not to meet her again. By a ruse, however, she meets him at the station, and takes him back to the home where he has boarded for so many years. There his sullen, ungracious attitude continues, and it is only in the last five minutes of the film that the girl manages to convince him that her need for him is as great as his for her, and that he must face the problem of his handicap like a man.

The picture was given careful production by Jerry Wald, and Delmar Daves' direction over- comes its excessive length. Outstanding in the cast are Dane Clark, as Schmid's buddy, and Ann Todd.

Previewed at the Warner theatre, Hollywood, where the audience was attentive throughout, laughing heartily at some of the comedy relief furnished by Dane Clark, and applauding patriotic scenes. Reviewer's Rating: Good.—THALIA BELL.

Release date, September 1, 1945. Running time, 120 min. PCA No. 10661. General audience classification.

Al Schmid.....John Garfield
Ruth Hartley.....Eleanor Parker
Lee Diamond.....Dane Clark
Jim Merchant.....John Ridgely

Rosemary DeCamp, Ann Doran, Ann Todd, Warren Douglas, Don McGuire, Tom D'Andrea, Rory Mallinson, Stephen Richards, Anthony Caruso, Maroni Olsen, Dave Willock, John Sheridan.

"Half-Way House", the British-made psychological drama dealing with the supernatural, is released in this country by A.F.E. Corporation. The film was reviewed from London by Peter Burnup in Motion Picture Herald, March 4, 1944. The review said in part: "It is an unusual, a disturbing kind of film—one, moreover, which demanded vast courage in the making. . . . There is, too, some rare and ripe comedy in the story's unfolding." Featured are Francoise Rosay, Tom Walls and Mervyn Johns. Running time is 88 minutes.

Lady on a Train

Universal—Merriment and Murder

This diverting film is comparable to such successes as "Theodora Goes Wild," and "The Awful Truth," although it parallels them in spirit rather than in substance. Producer Felix Jackson set out to make what is known as a "screwball" comedy, poking good humored fun the while at big business, detective story addicts, and those sultry night club singers whose delivery evokes appreciative whistles from the patrons. Add Deanna Durbin's lovely voice, her ability as a comedienne, and skilled performances by Ralph Bellamy, Edward Everett Horton, Dan Duryea and David Bruce, and the result is solid entertainment.

The original story is one of Leslie Charteris' best, expertly adapted by Edmund Beloin and Robert O'Brien. Miss Durbin, so the story goes, is a murder mystery addict. From a train window she sees a murder committed in a shabby room fronting the railroad track. Arriving at the station, she reports the crime to the police, but is not believed. Thereupon the determined young lady enlists the aid of a writer of detective fiction, and sets out to solve the mystery. Her sleuthing leads her to the country home of the wealthy Waring family, in and out of a New York night club, and at last to a warehouse in the tenement district, where she meets the murderer, and barely escapes with her life.

The night club sequences permit Miss Durbin to sing several songs. Her rendition of "Give Me a Little Kiss, Will You, Huh?" is a masterpiece of parody. In a more serious mood and setting she sings "Silent Night" with all the reverence, all the beauty that beloved carol commands.

Among the supporting performances, Duryea's is particularly well-rounded. Elizabeth Patterson contributes an outstanding bit, and the inimitable Horton is cast to advantage.

Charles David's direction achieves a delicate balance between comedy and melodrama, as well as smooth continuity.

Previewed at the Warner theatre, Beverly Hills, where the audience audibly expressed whole-hearted enjoyment. Reviewer's Rating: Good.—T. B.

Release date, August 17, 1945. Running time, 94 min. PCA No. 10873. General audience classification.

Nicki.....Deanna Durbin
Jonathan.....Ralph Bellamy
Haskell.....Edward Everett Horton

George Coulouris, Allen Jenkins, David Bruce, Patricia Morison, Dan Duryea, Maria Palmer, Elizabeth Patterson, Samuel S. Hinds, William Frawley, Jacqueline de Wit, Thurston Hall, Clyde Fillmore, Ben Carter, Mary Forbes, Sarah Edwards, Nora Cecil, Hobart Cavanaugh.

Easy to Look At

Universal—Musical

Gloria Jean is the featured player in this film, and sings several songs. The Delta Rhythm Boys also contribute a musical number, a rendition of "Is You Is or Is You Ain't My Baby?" Among the supporting cast are such players as Kirby Grant, George Dolenz, J. Edward Bromberg and Eric Blore.

The screenplay, which was written by associate producer Henry Blankfort, tells of a young girl who comes to New York with ambitions to be a designer. She meets a night watchman employed by a firm of theatrical designers. He is sympathetic toward the young lady's aspirations, having been a well known designer himself some years prior to the story's opening. After a series of trials and tribulations, the young woman's talent is recognized. She designs the costumes for a Broadway production, and marries the head of the firm by which she is employed.

Ford Beebe directed.

Seen at the studio. Reviewer's Rating: Average.—T. B.

Release date, August 10. Running time, 65 min. PCA No. 10691. General audience classification.

Judy.....Gloria Jean
Tyler.....Kirby Grant

George Dolenz, J. Edward Bromberg, Eric Blore, Mildred Law, Leon Belasco, Maurice Cass, the Delta Rhythm Boys.

ORDERS FROM TOKYO (WB)

War Documentary

The Japanese were on the verge of withdrawing from Manila proper when the first American soldiers entered the city's suburbs. Those nationals first freed from the enemy believed, for a time, that Manila might be left intact. But then, on orders from Tokyo, the city was systematically destroyed and its citizens ruthlessly killed. "Orders from Tokyo," a two-reel Technicolor Warner Brothers release, tells the story of Manila's destruction; tells it factually, listing the bloody acts of atrocity, showing the women and children killed, showing the heart of a city reduced to rubble.

Produced in cooperation with the Commonwealth Government of the Philippines and the Office of Strategic Service, "Orders from Tokyo" opens with a talk by Brigadier General Carlos Romulo, who tells the audience that the picture will be used as evidence when the Japanese are brought to trial for their crimes.

"Orders from Tokyo" is a vivid and startling documentary; one that most effectively points up the Filipino's role in America's fight in the Pacific.

The film was photographed and narrated by Capt. David C. Griffin of the Marine Corps.

Release date, August 18, 1945 — 20 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2568-2569, issue of July 28, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2580-81, issue of Aug. 4, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Adventures of Rusty (formerly Rusty)	Col.	....	Ted Donald-Conrad Nagel	Sept. 6,'45	....	.....	....	2467	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Allotment Wives, Inc. (1945-46)	Mono.	....	Kay Francis-Paul Kelly	Dec. 1,'45	....	.....	....	2555	....
Along Came Jones (1945-46)	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2511	2278	....
American Guerrilla ('45-'46)	20th-Fox	....	John Payne-Linda Darnell	Mar.,'46	....	.....	....	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	....
And Then There Were None (1945-46)	20th-Fox	....	Barry Fitzgerald-Walter Huston	Oct.,'45	99m	July 14,'45	2541	....	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An (1945-46)	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	.....	....	2384	....
Apology for Murder (1945-46)	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	....	.....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad (1945-46)	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	64m	July 21,'45	2554	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	
Back to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2567
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	1945-46	....	.....	....	2434	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2567
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	.....	....	2418	....
Bell for Adano, A (1945-46)	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2510	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The (1945-46)	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	.....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2567
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2523
Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	.....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The (1945-46)	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Blazing the Western Trail			Charles Starrett-Tex Harding	Sept. 20,'45	....	.....	....	2543	....
Blithe Spirit (British) (1945-46)	UA	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2567
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage (1945-46)	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Border Bad Men (1945-46)	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	....	.....	....	2543	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	....	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	2567
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2523
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2523
Bullfighters, The	20th-Fox	526	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Reviewed: Advance Synopsis Page	Reviewed: Service Data Page
CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie (1945-46)	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2509	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	....
Captain Tugboat Annie ('45-46)	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	.....	....	2403	....
Caribbean Mystery (1945-46)	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2554	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Centennial Summer (color) (1945-46)	20th-Fox	....	Linda Darnell-William Eythe	July,'46	....	.....	....	....	....
Cheaters, The	Rep.	421	Joseph Schildkraut-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
Chicken Every Sunday (1945-46)	20th-Fox	....	....	Apr.,'46	....	.....	....	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2567
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	....
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	....
Cinderella Jones (1945-46)	WB	....	Joan Leslie-Robert Alda	Feb. 23,'45	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid in Old New Mexico	Mono	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	....	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	64m	July 7,'45	2533	2242	....
Claudia and David ('45-46)	20th-Fox	....	Dorothy McGuire-Robert Young	May,'46	....	.....	....	....	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2567
Club Havana (1945-46)	PRC	....	Tom Neal-Margaret Lindsay	Not Set	....	.....	....	2555	....
Cluny Brown (color) ('45-46)	20th-Fox	....	Jennifer Jones-Charles Boyer	Apr.,'46	....	.....	....	....	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Col. Effingham's Raid ('45-'46)	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	....	.....	....	2259	....
Colorado Pioneers (1945-46)	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2555	....
Come Out Fighting (1945-46)	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 29,'45	....	.....	....	2366	....
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	....
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime Doctor's Warning	Col.	....	Warner Baxter-Dusty Anderson	Not Set	....	.....	....	2543	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	76m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The (1945-46)	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	.....	....	2467	....
Cross My Heart (1945-46)	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Danger Signal (1945-46)	WB	....	Faye Emerson-Zachary Scott	Jan. 12,'46	....	.....	....	2555	....
Dangerous Intruder (1945-46)	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	61m	Aug. 4,'45	2578	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Partners (1945-46)	MGM	....	James Craig-Signe Hasso	Not Set	74m	Aug. 4,'45	2578	2555	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Corner (1945-46)	20th-Fox	....	....	July,'46	....	.....	....	....	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2567
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Detour (1945-46)	PRC	....	Ann Savage-Tom Neal	Not Set	....	.....	....	2543	....
Devotion (1945-46)	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2216	....
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2567
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Doll Face (1945-46)	20th-Fox	....	Carol Landis-William Eythe	Feb.,'46	....	.....	....	....	....
Dolly Sisters, The (color) (1945-46)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	....	.....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color) ('45-'46)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	.....	....	2403	....
Duel in the Sun (color) ('45-46)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	...	2366	....
Duffy's Tavern (1945-46)	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed (color) ('45-46)	MGM	....	Lucille Ball-Van Johnson	Not Set	....	.....	....	2366	....
East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2567
Enchanted Forest (color) (1945-46)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	... .	....	2279	....
Enchanted Voyage, The (color) (1945-46)	20th-Fox	....	John Payne-June Haver	Feb.,'46	....	.....	....	2499	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	63m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	....
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406

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FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco ('45-46)	RKO	....	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2554	2366	....
Fallen Angel (1945-46)	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45	....	.....	....	2454	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fatal Witness, The	Rep.	...	Evelyn Ankers-Richard Fraser	Not Set	....	.....	....	2467	...
Fighting Bill Carson (1945-46)	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	....	.....	....	2543	....
Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	84m	.....	....	2278	2523
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Yank Into Tokyo (1945-46)	RKO	....	Tom Neal-Barbara Hale	Not Set	...	.....	....	2366	..
Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	2567
Flame of the West	Mono.	...	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
Flaming Bullets (1945-46)	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	....	.....	....	2543	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	2523
Follow That Woman (1945-46)	Para.	....	William Gargan-Nancy Kelly	Not Set	....	.....	...	2543	....
Forever Yours	Mono.		Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	2523
• For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frontier Fugitives (1945-46)	PRC	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	55m	July 21,'45	2554	2543	....
Frontier Gal (1945-46)	Univ.	....	Rod Cameron-Yvonne De Carlo	Not Set	....	.....	....	2555	....
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (1945-46) (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	....	.....	....	2384	....
Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	54m	.....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	July 21,'45	2554	2543	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gay Senorita, The	Col.	....	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	....	.....	....	2543	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
Geo. White's Scandals ('45-46)	RKO	....	Joan Davis-Jack Haley	Block 1	95m	Aug. 5,'45	2578	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
Girl on the Spot (1945-46)	Univ.	....	Lois Collier-Jess Barker	Not Set	....	.....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of Big House (1945-46)	Rep.	....	Lynne Roberts-Richard Powers	Not Set	....	.....	....	2467	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2523
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2567
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2567
Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Guy Could Change, A (1945-46)	Rep.	....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Hangover Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2523
Harvey Girls (color) ('45-46)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color) (1945-46)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy (1945-46)	MGM	....	Hedy Lamarr-Robert Walker	Not Set	111m	July 14,'45	2541	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The (1945-46)	MGM	....	Edward Arnold-Frances Rafferty	Not Set	70m	July 28,'45	2565	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color) (1945-46)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (1945-46) (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	60m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	2567
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2567
Hotel Reserve (British) ('45-'46)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
House on 92nd St. ('45-'46) (formerly Now It Can Be Told)	20th-Fox	....	William Eythe-Lloyd Nolan	Oct.,'45	....	.....	....	2499	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
I Didn't Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	....	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2567
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....

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Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	. .	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130		....
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	....
In Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead (1945-46)	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	2523
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel (1945-46)	RKO	....	George Raft-Signe Hasso	Block I	79m	Aug. 4,'45	2577	2259	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	....
Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss (1945-46)	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2497	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2567
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell (1945-46)	Col.	....	Shirley Temple-Jerome Courtland	Sept.,'45	....	.....	....	2353	....
Kitten on the Keys (color) (1945-46)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Mar.,'46	....	.....	....	2499	....
Kitty (1945-46)	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	66m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Last Hill, The (Russian)	Artkino	....	War feature	June 23,'45	84m	July 14,'45	2542	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
Lawless Empire (1945-46)	Col.	....	Charles Starrett-Vernon Keays	Not Set	....	.....	....	2543	....
Leave Her to Heaven (color) (1945-46)	20th-Fox	....	Gene Tierney-Cornel Wilde	Jan.,'46	....	.....	....	2499	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Trail, The (1945-46)	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 27,'45	....	.....	....	2555	....
Lost Weekend, The (1945-46)	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	.....	....	2454	....
Love Letters (1945-46)	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	...
MAIN Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa (1945-46)	RKO	...	Leon Errol-Elisabeth Risdon	Block I	60m	Aug. 4,'45	2578	2403	....
Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	74m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo (1945-46)	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block I	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2567
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary (1945-46)	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	.....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	.....	....	2499	....
Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce (1945-46)	WB	....	Joan Crawford-Jack Carson	Oct. 20,'45	. . .	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's (1945-46)	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet!	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation (1945-46)	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block I	76m	Sept. 23,'44	2110	2032	2218
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block I	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455

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Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	...
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color) (1945-46)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2567
Nobody Lives Forever ('45-'46)	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2567
Of Human Bondage (1945-46)	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream (1945-46)	Univ.	....	Franchot Tone-Susanna Foster	Not Set	....	.....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One More Tomorrow (1945-46) (formerly (Animal Kingdom)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
On Stage, Everybody	Univ.	....	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	....
Our Hearts Were Growing Up (1945-46)	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes (1945-46)	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	103m	July 21,'45	2553	2230	....
Outlaw, The	UA	....	Jane Russell-Walter Huston	Aug. 31,'45	121m	Feb. 13,'43	2542	....	....
Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	2523
Pardon My Past (1945-46)	Col.	....	Fred MacMurray-Marguerite Chapman	Not Set	....	.....	....	2543	....
Paris—Underground (1945-46)	UA	....	Constance Bennett-Gracie Fields	Sept. 14,'45	....	.....	....	2454	....
Party Girl (1945-46) (formerly Main Street Girl)	Mono.	....	Doris Merrick-Eddie Quillan	Oct. 13,'45	....	.....	....	2418	....
Passionate Ghost, The (1945-46) (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	.....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	2523
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	60m	Apr. 7,'45	2394	2279	....
Phantom of the Plains ('45-46) (formerly Texas Manhunt)	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2567
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (1945-46) (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'44	2589	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RADIO Stars on Parade (1945-46)	RKO	....	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2578	....	....
Rainbow Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rancho Grande (Re-release)	Rep.	5304	Gene Autry	Sept. 30,'45	68m	Mar. 30,'40	....	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Razor's Edge, The ('45-46)	20th-Fox	....	Alice Faye-Gregory Peck	June,'46	....	.....	....	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	56m	.....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Rhapsody in Blue (1945-46)	WB	....	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2521	1530	2567
Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	66m	.....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
River Gang (1945-46) (formerly Fairy Tale Murder)	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia (1945-46)	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roaring Rangers (1945-46)	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2543	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	July 28,'45	2566	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	....	.....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Aug. 11,'45	....	.....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Sailor Takes a Wife (1945-46)	MGM	....	Robert Walker-June Allyson	Not Set	....	.....	....	2555	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color) (1945-46)	WB	....	Errol Flynn-Alexis Smith	Oct. 27,'45	....	.....	....	2216	..
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....

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Saratoga Trunk (1945-46)	WB	....	Gary Cooper-Ingrid Bergman	Jan. 26,'46	....	.....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Scotland Yard Investigator (1945-46)	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	....	.....	....	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West (1945-46)	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	.....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of a Woman (1945-46)	WB	....	Andrea King-Helmut-Dantine	Feb. 9,'46	....	.....	....	2543	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadow of Terror (1945-46) (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Oct. 14,'45	....	.....	....	2467	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	61m	Jan. 20,'45	2278	2230	....
Shady Lady (1945-46)	Univ.	....	Charles Coburn-Ginny Simms	Not Set	....	.....	....	2543	....
Shanghai Cobra, The (1945-46)	Mono.	....	Sidney Toler-Joan Barclay	Sept. 1,'45	....	.....	....	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Shock (1945-46)	20th-Fox	....	....	June,'46	....	.....	....	....	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'41	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home (1945-46)	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	2354	....
Smoky (color) (1945-46)	20th-Fox	....	Fred MacMurray-Anne Baxter	May,'46	....	.....	....	....	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	(1945-46)	....	.....	....	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2567
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2567
South of Rio Grande ('45-46)	Mono.	....	Duncan Renaldo-Armida	Sept. 8,'45	....	.....	....	....	....
Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color) (1945-46)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (1945-46) (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Sept. 28,'45	....	.....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Spider, The (1945-46)	20th-Fox	....	Richard Conte-Faye Marlowe	Jan.,'46	....	.....	....	2499	....
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	59m	.....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	....
Stage Coach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	58m	July 14,'45	2542	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
State Fair (color) (1945-46)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	....	.....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Stork Club, The (1945-46)	Para.	....	Betty Hutton-Barry Fitzgerald	Not Set	....	.....	....	2555	....
Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2567
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Strange Mr. Gregory ('45-46)	Mono.	....	Edmund Lowe-Jean Rogers	Oct. 20,'45	....	.....	....	....	....
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	Aug. 4,'45	56m	Apr. 21,'45	2414	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunbonnet Sue (1945-46) (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Oct. 6,'45	....	.....	....	2454	....
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2555	....
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Suspense (1945-46)	Mono.	....	Warren William-Lee White	Nov. 3,'45	....	.....	....	....	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Sept. 1,'45	....	.....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	....	.....	....	2403	....
Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Were Expendable ('45-46)	MGM	....	Robert Montgomery-John Wayne	Not Set	....	.....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2523
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....

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This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2523
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	.	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	....
3 Is a Family	UA	..	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2567
Three in the Saddle	PRC	. .	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers (1945-46)	WB	. . .	Geraldine Fitzgerald-Sydney Greenstreet	Oct. 13,'45	.	.....	.	2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	...
Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2523
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2523
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	..	....
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	...	.....	....	2467	....
Time, the Place, the Girl, The (1945-46)	WB	....	Dennis Morgan-Jack Carson	Dec. 29,'45	....	.....	....	2555	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow Is Forever (1945-46)	RKO	....	Claudette Colbert-Orson Welles	Not Set	....	.....	....	2555	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2567
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know (1945-46)	WB	....	Faye Emerson-Zachary Scott	Not Set	....	.....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	.....	....	2418	....
Twice Blessed	MGM	529	Lee & Lynn Wilde-James Craig	July,'45	77m	June 2,'45	2477	2354	....
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
2,000 Women (British) ('45-46)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast (1945-46)	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNCLE Harry	Univ.	....	George Sanders-Ella Raines	Aug. 17,'45	....	.....	....	2499	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2523
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color) (1945-46)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAGON Wheels Westward	Rep.	....	Bill Elliott-Bobby Blake	1945-46	....	.....	....	2555	....
Walk in the Sun, A	20th-Fox	....	Dana Andrews-Huntz Hall	Jan.,'46	....	.....	....	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	....	July 28,'45	2566	....	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	115m	June 17,'44	2239	....	2523
Way to the Stars, The (Brit.)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	. . .
Weekend at the Waldorf (1945-46)	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	130m	July 28,'45	2565	2242	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2567
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	..		2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color) (1945-46)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	2567
Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	...
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The (1945-46)	Rep.	....	Nancy Kelly-John Loder	Not Set	....	.....	....	2555	....
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2523
YOLANDA and the Thief (color) (1945-46)	MGM	....	Fred Astaire-Lucille Bremer	Not Set	. .	.....	....	2354	....
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	July 26,'45	....	.....	....	2418	....
Young Widow (1945-46)	UA	....	Jane Russell-Louis Hayward	Not Set	....	.....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	1945-46	..	.....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2580.



OFFICIAL U. S. ARMY PHOTO

Movies are "good medicine"...

Movies, in generous doses repeated frequently, are valuable therapy...speed many a wounded man through convalescence to recovery by taking his mind off his understandable worries...

In hospitals abroad, and here at home, movies are shown as often as possible...are flashed on ceilings to entertain bed patients...are presented in lounges for "ambulatory" cases. Literally, movies are "just what the doctor ordered"—another noteworthy contribution of the motion picture industry.

Eastman Kodak Company, Rochester 4, N. Y.

J. E. BRULATOUR, INC., *Distributors*

FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies at war





I'm Not Very Good at fractions..

But...

I do know that One Third of a Century means...THIRTY THREE YEARS of outstanding screen entertainment from PARAMOUNT ***THIRTY THREE YEARS of Serving the Industry ...and Entertaining the World***A record of which any company could well be proud...especially, when it's studded with history-making motion picture successes...Academy Award winning films and Stars...and the good-will of exhibitors and movie-goers...producers and distributors ...throughout the world***That record adds up to SUCCESS...and the PRIZE BABY joins the Industry...in wishing more and more SUCCESS to PARAMOUNT PICTURES...for the balance of the Century...and more to come # # #

Paramount 1/3 of a Century

Congratulations from The Prize Baby



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

FILE COPY
NOT TO LEND

MOTION PICTURE HERALD

The Peace

¶ The clash of arms has ceased, around the world. The greatest peace has come to end the greatest war. In triumph there is an hour of exulting, a time of celebration. We have won in a struggle of desperations. The taste of victory is sweet.

¶ But joy must be tempered by a remembering of the costs, the blood, sweat and tears, the years of travail poured into the crucible of experience. Gold stars gleam in the windows, crosses stand row on row from Normandy to Okinawa. Human hope and the world have been waiting for that brighter tomorrow, while ancient hates have fought for the savage selfishness of the yesterdays.

¶ We stand today on the threshold of that tomorrow. The dawn of it has been born in a burst of destiny piercing the very substance of the cosmos. That is new. But nineteen hundred and forty-five years ago a Man born of woman brought renewed revelation of the spirit and the way of grace by which our world and its peoples must live.

¶ This great day and time is a moment's pause in the upward course of striving humanity. In humble faith, let us be cheered that it is ordained that we who live may carry on.



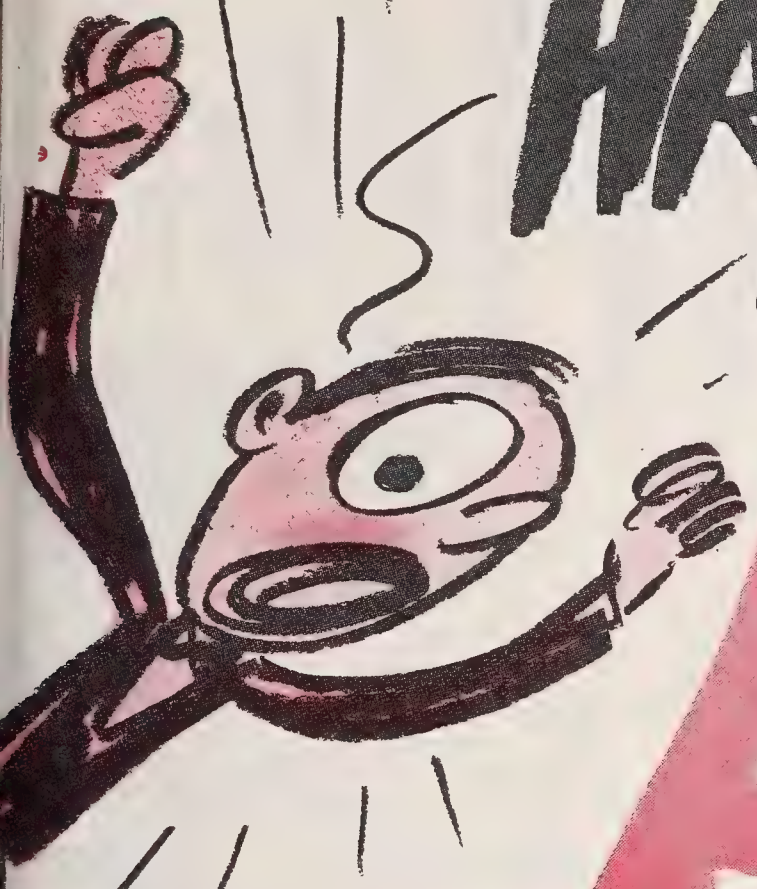
HE'S JUST SEEN THE FIGURES ON M-G-M's "ANCHORS AWEIGH" AT THE CAPITOL, N. Y.!

First Week Sets New House Record!

Second Week Breaks it!

Three Week Gross Hits New Terrific TOP!

Merrily we roll along, in Technicolor!



HAS ANYBODY GOT A SHORT SUBJECT ABOUT THE ATOM

YES! who?? WARNERS!

When will it be ready??

When can I get it???

NOW

'MIRACLE MAKERS'

ONE REEL – TEN MINUTES

Warners' glorious

Pride of th



One of the best of all
-and best of all it's tr

If you think

run a story

worth and more

tell it to the

Marines

starring

JOHN GARFIELD

ELEANOR PARKER • DANE CLARK

Directed by
DELMER DAVES
Screen Play by Albert Maltz
Adaptation by Marvin Borowsky



Produced by
JERRY WALD
From a Book by Roger Butterfield • Music by Franz Waxman

HERE IT IS!

OPENED IN PHILLY AND FILLED THE 5500-SEAT MASTBAUM-- AND FILLED IT AND FILLED IT TO TOP "THIS IS THE ARMY" AND EVERYTHING EVER SHOWN THERE!

You've ever with more heart than this Marines!!!

T NEVER HAPPENED BEFORE!

2nd week **BIGGER** than first!

3rd week **BIGGER** than second!

4th week **BIGGER** than third!

5th week **BIGGER** than fourth!

6th week **TWICE AS BIG** as first!

7th week **BIGGER** than sixth!

8th WEEK BIGGEST OF ALL!



Junior Miss

has broken every precedent at the **RIVOLI,** N.Y.C.
9th week headed toward still **BIGGER** figure!

Starring
PEGGY
ANN GARNER
Directed by
GEORGE SEATON
Produced by
WILLIAM PERLBERG
Screen Play by George Seaton

20th CENTURY-FOX

KEEP SELLING BONDS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 160, No. 7 — August 18, 1945

ATOMIC PROMISES

THE great fact of this century is the uranium bomb. By rule of thumb, mostly, we have been juggling molecules for a long time, and for rather a while we have been playing with electrons in such matters as x-ray, telephony, radio, sound pictures and television. Now we have jimmied into the inside of the atom and split it apart, and all hell is let loose. The long theoretical interchangeability between matter and energy, their identity in fact, is demonstrated—in tools of destruction.

The devasting demonstration of power implies a capacity for useful work—mayhap an escape from the curse of Cain if we have wit enough to handle it.

The implication is more work for the machine and less for man.

That means more leisure, more living time, more playtime, more entertainment, probably. The process has been long on the way, by horse, waterwheel, steam, electricity and gasoline. Today's motion picture audiences of millions are part of the development. Before the industrial age, common man was too busy to be an audience. Two centuries ago the motion picture would have been a king's gadget, and no more.

THE while no immediate revolutions in this or any other industry are to be anticipated. To consider precedent for a moment, gunpowder, a molecular reaction, came into use in war in the thirteenth century, and with rather a big bang for then. Almost at once inventors set about trying to harness its power in internal combustion engines. That did not arrive until the end of the nineteenth century and the gasoline engine with its controlled explosions—remember the Blitzen Benz car from Germany? Probably it will be also a while before the atom splitters build an engine to deliver power to a shaft.

We are said to have spent two billions of dollars, under the desperate demand of war, to achieve the uranium bomb. Peace and private enterprise produce no such fevered pressures.

For yet a while, even if we had all the power in the universe at hand and free we would not know what to do with it. Common man is not ready.

■ ■ ■

EAGLE and LION

THE American sojourn of Mr. J. Arthur Rank has resulted happily in a new and vastly improved understanding in cinema between Britain and the United States. Mr. Rank has made it clear enough that he is determined to have a place in the sun, and the American box office, for his English product. But shrewdly enough he has proceeded to make multilateral arrangements, as they say in the patois of diplomacy. There is a notable array of diversifications in his contractual connections and plans. He tends to play the field.

An interesting, and decidedly significant, development is manifested in the recordings of the London industry press anent the much mooted, hooted and debated subject of the American Production Code.

When Mr. Rank took off for these shores the Code was being eyed in London, by trade and lay press alike, very much as an implement addressed at the hampering of the British picture in this market. It was ridiculed not a little, by devices familiar enough over here. Now Mr. Rank, having had personal contact and experience on this side, has returned to deliver a new understanding.

One finds the frequently vociferous *Daily Film Renter* quoting Mr. Rank, on July 25: ". . . There's no doubt to my mind that the Code has done a great deal to improve the character of pictures." And saying that Mr. Rank had said ". . . he had no doubt we could write scripts without violating it."

In another line of comment the *Daily Film Renter* remarks: "Mr. Rank is wise enough to know that the real obstacles in the States are not racial or cultural but economic and commercial. Are our pictures calculated to appeal to American audiences in such a way that exhibitors will rush to book them? That is the main question."

Again—*The Cinema,* London, July 25, observes, concerning some pother that has been had over the American Code objection to Shakespearian words in "Henry V": "Whence comes this idea that every word that Shakespeare wrote has to be uttered just as he wrote it?" ". . . Almost every Shakespeare play produced on the stage here has cuts made in it. . . . If we can drop whole scenes for ourselves, surely we might drop one word for America. . . ."

All this represents progress in behalf of the screen. It takes a while for understanding.

■ ■ ■

ART of GARBLE

CLICHES exist in patterns of thought as well as in phrase. A conspicuous one is the lay editorial state of mind which insists that the Production Code Administration is a "Hays Office censorship" superimposed upon Hollywood, in a refusal to recognize the principle of voluntary self-regulation. By the same reasoning a man is submitting to censorship when he consults doctor, lawyer, priest.

Closely akin is the cliche concept that the Church must always frown on entertainment. So it comes that *Newsweek* of August 6 goes a conspicuous distance to make it appear that Pope Pius XII made an occasion of rebuke out of the recent visit of an American motion picture delegation to Vatican City.

"The Pope's little lecture," says *Newsweek*, "may be read by American Catholics as an exhortation to tighten the indirect censorship which they exercise over Hollywood productions through the Catholic Legion of Decency. . . ."

What *Newsweek* so thoughtfully left out were the entirely laudatory words of the Pope at that audience when he said: ". . . and it is encouraging to know that your committee is aware of the danger, and more and more conscious of its [the motion picture] grave responsibility before society and God. It is for public opinion to sustain wholeheartedly and effectively every legitimate effort made by men of integrity and honor to purify the films and keep them clean, to improve them and increase their usefulness. . . ."

We quote from page 18 of MOTION PICTURE HERALD of July 21, available to *Newsweek*. —*Terry Ramsaye*

THIS WEEK IN THE NEW

This Was How

OPINIONS varied as they usually do. Some who saw "The True Glory," Anglo-American documentary on the final drive in western Europe, in 84 minutes, agreed it was a fine job. Others were reputedly less enthusiastic. They seemed to think some of the footage, of necessity, was repetitive of other war documentaries already shown here.

Practical theatre men concluded those 84 minutes of running time would interfere with the hard practicalities of running theatres. They were thinking of turn-over and how "True Glory" was pretty long for a second feature, and in their opinion, not strong enough for top spot.

All of this led into original indecision as to whether or not the War Activities Committee ought to take it as one of its committed films under the wartime program. What the ponderers here in New York did not know, however, and what their principals had neglected to tell them, what with Army planes, briefings and tours of the western Europe battle fronts, was this: that the film had been screened for them in London and that they had promised—with willingness and enthusiasm, it appears—to give the documentary wide distribution in the United States. They had seen it while guests of the Army on an Army arranged tour. After all, it isn't nice to show lack of appreciation to one's host.

Costello's Peace

LOU COSTELLO's attempt to play reporter backfired when he caused a near riot at the Earle theatre in Philadelphia Thursday, August 9, with the announcement of a false peace. The report, of course, was untrue at that time. The relationship between the comic and Bill Israel, manager of the house, was somewhat strained for a while with Costello being told that he was hired as a "comic—not as a news commentator." Lou came on stage in the middle of another act to announce that the Japs had asked for a six-hour truce. He did qualify by adding that he hoped it was true. Nevertheless, the audience immediately went into a wild demonstration and hundreds left the theatre to get out where they could hear more. The source of Costello's information, it was reported, was the telephone operator with whom he was placing a New York call.

Buck Rogers World

THERE are notes about the great, big wonderful post-war world wherever one looks.

Westinghouse Electric Corporation and the Glenn L. Martin Company say that stratovision, television broadcasting from planes flying 30,000 feet above the earth, is just around the corner.

Herbert J. Yates, Sr., president of Republic, is going to purchase a six-passenger helicopter to look for location sites and a lot of other planes for less startling duities.

But not always do the post-war promises mean a Buck Rogers world. Sometimes those promises get downright homey. Now take the case of a scorched shirt. Well, Westinghouse Lamp Division has the answer to that. You can eliminate that scorch by the use of an electric sunlamp. Here's the way it works, according to Eugene W. Beggs, Westinghouse vapor lamp specialist: "The long-wave ultraviolet rays generated by the lamp administer a water transfusion to parched fibres of shirts scorched slightly during ironing. Irradiating previously dampened singed areas, the ultraviolet pumps the moisture into the fibres, restoring the shirts to their original whiteness in 10 minutes." Or is the helicopter easier to understand?

And then there's the atomic bomb and radar.

The Fans, Bless 'Em

THE AMERICAN film industry which, according to many signs, will face tough competition in the post-war world market, has an ace up its sleeve, according to Samuel Cohen, foreign publicity director for United Artists. And that "ace" is the glamor that surrounds the Hollywood star. According to Mr. Cohen the world market is still interested in glamor. To prove his point, Mr. Cohen pointed out that in the three months following V-E Day, requests for Hollywood news have come in from foreign publications in practically every corner of the globe. On a typical day recently, Mr. Cohen received an urgent cable from a Swiss fan magazine, airmail letters from a Turkish publication, a Baghdad department store and three newspapers in Latin America, plus a phone call from a British correspondent in New York. To satisfy the demand for Hollywood information, United Artists has resumed publication of its foreign news bulletin, "Behind the Screen in Hollywood," and at present is servicing 186 newspapers and magazines in 27 countries.

Brooklyn!

NEW YORK's *Brooklyn Eagle* has a gr
Brooklyn is being snubbed by not a few
writers and a lot of press agent talent an
doesn't like it; thinks, in fact, that "with g
writing and press agent talent selling at fa
lous sums, it would seem that millions of
lars of investment made by the produc
should not be endangered by the gauche
of people who seem to know nothing ab
Brooklyn, what pleases Brooklynites or w
offends them." And the *Eagle* offers docume
in the case: Twentieth Century-Fox produ
"A Tree Grows in Brooklyn" and forgets t
Brooklyn might like to see the film first; t
Warners produces a picture about Gersh
and doesn't say anything about the fact that
was born in Brooklyn; and now MGM ha
musical starring Frank Sinatra as a sai
nicknamed Brooklyn and the film indulges
such "old cliches" as "Greenpernt" and "goil
The *Eagle* rests its case.

Iowa's Taste

IF YOU can believe Iowa in the matter, peo
who live in cities prefer single bills over dou
bills while people who live on farms and sm
towns are vice versa about the matter. C
people can't lose that hurried feeling, evide
ly. Anyway, a survey conducted by the D
Moines *The Register and Tribune* showed,
addition to the double-single differentiati
that 77 per cent of those questioned said "Y
when asked "Do you like the movies?" Iow
also, likes Bing Crosby better than any oth
male star and Greer Garson better than a
actress. "Going My Way" was selected
the favorite picture.

INDUSTRY HAILS end of war, looks optimistically at the future Page 12

VICTORY ANNOUNCEMENT finds screen geared for reconversion Page 14

PEACE settles everything but the strike for Hollywood studios Page 19

WAR EFFORT by the industry was major factor in gaining the victory Page 22

CONGRESSIONAL committee studying foreign market will pay special attention to films Page 29

EXHIBITORS making plans for new thea in all territories Page

RANK gives new impetus to educational program Page

LOEW'S INTERNATIONAL announces 16 program for foreign distribution Page

STRIKE robs Mexico of all U.S. films; Am can offices closed Page

SETTLEMENT ends Danz anti-trust suit a new one threatens Page

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STA SEMANA

CINEMATOGRAFIA HOLLYWUDENSE clama la victoria del Pacífico, y vislumbra n porvenir halagador Página 12

PRONTA eliminación de restricciones élicas beneficiará a la industria, pero la scasez de brazos y materiales de cons- rucción sigue siendo fuerte problema Página 14

PAZ lo resuelve todo menos la huelga en Hollywood altos dirigentes declaran haber revisto el final de la guerra en sus planes e producción Páginas 19-20

INDUSTRIA revisa tres y medio años de sfuerzos bélicos; su rol, y cómo lo desem- eñó, en la victoria Página 22

SINDICATO MEXICANO declara en ontra de las empresas norteamericanas Página 30

EW'S INTERNATIONAL suplirá para el xtranjero, en 16 milímetros, las películas le programa M-G-M y un nuevo surtido de ortos educativos Página 31

egreso del Sr. RANK anima el programa nglés de películas educativas; se proyecta n intercambio; el Ministerio de Educación lemuestra interés Página 30

ore Field Ventures

E JOURNALISTIC empire of Marshall ld III, started June 18, 1940, with the birth *PM,* continues to grow. The liberal-mind- Chicago merchant, also the progenitor of *Chicago Sun,* now has announced the pur- se of *The Southern Farmer,* a 105-year-old nthly farm journal with a circulation of ,000. The growth doesn't stop there. His t-war journalistic expansions envisage, it reported, the buying of several other farm iodicals in the south and midwest, a west st newspaper and the launching of a na- al magazine of general interest which al- dy is in its experimental stages. Probably most ambitious venture of all is the report t Mr. Field and associates are now ponder- the idea of a news wire service in compe- on with AP, UP and INS.

anila Convention

ANILA was recently the site of an exhibi- s' convention of sorts when three theatre nagers formerly in the employ of the Minne- a Amusement Company got together for a le feature gabfest about the theatre busi- s. The three men, all of whom began their eers as ushers in the theatres of Duluth, re Captain Woodrow R. Praught, Lt. Ever- ett M. Olsen and Sgt. Dan Hudson. They had not seen each other for three years. Also on hand at the convention was Sgt. Milton Kutcher, former manager of the Liberty theatre, Liberty, N. Y.

Eyes on Post-War

MEETING as they were in a three-day session when the war against Japan ended, members and trustees of the Pacific Coast Conference of Independent Theatre Owners earned a distinction for themselves in Portland, Ore., on Tuesday of this week. The post-war world loomed dominantly in their discussions. Their plans were not announced but they were the first exhibitors to discuss peacetime potentialities organizationally with the end of the war actually reached. Those attending included: William Graeper, Jr., and O. J. Miller, Portland; M. M. Mattecheck, McMindille, Ore.; Hugh Bruen, Whittier, Cal.; Robert H. Poole, Los Angeles; George Diamos, Phoenix, Ariz.; H. V. Harvey and Ben Levine, San Francisco; L. I. Lukin, Leroy Johnson and James Hone, Seattle. In combination they represented 1,500 theatres in the Pacific northwest and Alaska.

It appeared likely that among matters and problems discussed were:

1. Theatre construction and rehabilitation.
2. Over-seating, growing out of unbridled construction programs and, inevitably,
3. The price of film.

The latter is standard, anyway.

Producer Skouras

"THIS Is Greece Today," a film produced in Greece under the supervision of Spyros Skouras, president of Twentieth Century-Fox, was shown for the first time at the Hotel Morrison in Chicago on Sunday, August 12, at the opening of a conference of Midwest officers and members of the Greek War Relief Association. Mr. Skouras is national president of the association. The picture is narrated by Lowell Thomas and illustrates the damage and the suffering caused in Greece by the war.

—in

Better Theatres

Three Modern Designs and Prize Scheme for Recreation Centers

Praise for Legion

"IN the post-war period American films may be a strong force for good and an example to producers in other countries which must rebuild their picture industries," Cardinal Pizzardo, a high Vatican official, said recently in a letter addressed to the National Legion of Decency headquarters in New York. The Cardinal wrote: "We have followed with interest for years the fine work you and all others in America associated in the activities of the Legion of Decency have been doing. We hope that the continuing vigilance will maintain, and even advance, the moral standards of motion pictures produced in the United States."

Nice Timing

RKO RADIO has accomplished a nice bit of timing. The studio has on hand a feature called "First Yank Into Tokyo" and so it appears to be the studio first under the wire to match the factual headlines with screen fiction. Needless to say, RKO has contracted for a national advertising campaign on this picture. The campaign will start breaking during Labor Day week in magazines with a total circulation of 11,500,000.

Lincoln to Berlin

"DON'T put on the dog with me, Bud, this is your brother, Les."

A lieutenant normally doesn't talk back to a lieutenant-colonel except under certain conditions. These were the conditions:

Les Oldfield is a shavetail with the Troop Carrier Command stationed at Templehof Airdrome, Berlin. "Bud" is Lieut. Colonel Barney Oldfield, public relations officer with the First Allied Airborne Army and, Nebraska will probably be proud to learn, the first resident of that state to reach the German capital.

The words, reports the Associated Press, came spilling through the colonel's telephone and so it came about the Oldfield brothers met thousands of miles away from their native heath.

Colonel Oldfield is well known in the industry on several counts. For years, he was a motion picture critic and trade press correspondent in Lincoln, Nebraska. His civilian wardrobe, running from pastels onward, often decorated the Hollywood scene. When there seemed to be doubt as to who might be coming down the pike, Hollywood knew it was Oldfield. By his dress was he always known.

Memorial

BLANCHARD, Iowa, has completed plans for the erection of a memorial theatre to honor the war dead of World War II. The town, which has a population of only 250, will call the motion picture house the "Memorial Theatre."

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Through the Years of War . . .



By the Herald

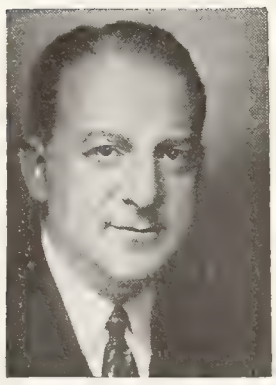
★ ★ ★

OUTSTANDING in performance of the many services which industry performed during the war was the record of coordina effort achieved by showmen and women in every branch of mo picture operation for the common good of the embattled nat Since Pearl Harbor, industry leaders called upon to serve, gave t time unselfishly, whether for War Bond drives, industry gift fi Army training pictures, Red Cross campaigns or any other endea directly concerned with backing the G.I. on the battle front or family on the home front. Their work and their purpose inspired men and women in the film world towards immediate but reaching goals.

★ ★ ★



THE WAR ACTIVITIES COMMITTEE, burgeoning as the w began, is led now by the men above: S. H. Fabian, head of th theatres division; Francis Harmon, coordinator, and George Schaefer, chairman. Like others who served the WAC continuall their war jobs took precedence over their own businesses.



BOND DRIVES were led by exhibitors. S.H.Fabian headed the first one.



L. C. GRIFFITH, Oklahoma City, led the Third War Loan campaign.



CHARLES P. SKOURAS, Los Angeles, was Fourth Loan chief.



ROBERT J. O'DONNELL, Dallas, was Fifth Loan director.



HARRY BRANDT, New York, was chairman of the Sixth Loan.



By the Hera

SAMUEL PINANSKI, Boston, directed the Seventh (Victory) Loan.





By the Herald

BROADWAY cooperated in its first dimout. Top, business as usual; above, the dimout.



By the Herald

THE INDUSTRY led the publicizing, in New York, of Army and Navy Emergency Relief. In this parade, executives of every branch participated.



FOR THE USO, the industry's stars worked — hard. Al Jolson, above, was one of the many who traveled untold thousands of miles, sometimes in comfort—and in discomfort.



By the Herald

REPEATEDLY, the industry rallied the public to the Red Cross banner. N. Peter Rathvon, left, RKO president, was 1945 industry chairman. He is shown with Basil O'Connor, Red Cross president.



THE TREMENDOUS sustained service motion picture program, a gift from the industry, was signified in presentation of the 10,000th print by Mr. Schaefer, WAC, to Brig. Gen. Brehon Somervell.



By the Herald

THE GIGANTIC cash register erected in Times Square, New York, by the WAC.



By the Herald

MYRIAD were the industry luncheons in key cities in preparation and support of the Loans. Above, Samuel Pinanski and Morris Kinzler, WAC, and Ted R. Gamble and Frederick Gehle, Treasury.

INDUSTRY HAILS WAR'S END CONFIDENT OF THE FUTURE

Two-Day Celebration Finds Industry Ready for New Reconversion Problems

News of peace, ending the war with the Axis, found the motion picture industry prepared for the long-awaited word of Victory.

Hollywood studios and New York distribution and exhibition centers took the Jap surrender with the same calm determination to carry on service to the nation in peacetime as the industry did in wartime.

In marking the end of World War II, the industry lost no time in settling down to an appraisal of its future, in terms of continuing its responsibility to the nation and the world as an instrument for the common good. Post-war problems of the industry's reconversion, long in planning, were to proceed with telescoped speed, in view of the shortened war.

Plans Ready for Eighth, Victory Bond Drive

Meanwhile, industry executives were prepared to mobilize all showmanship forces for the Treasury Department's forthcoming Victory Drive, to start November 8, the Eighth War Loan, and presumably the last.

President Truman's official announcement Tuesday at 7:00 P.M. that Japan had surrendered unconditionally put an end to the prolonged three-day waiting of the American people and touched off scores of spontaneous mass demonstrations of the people's pent-up anxiety finally released and transferred into joyous celebrations.

Perhaps the greatest mass gathering ever witnessed in the country was in New York, where nearly two million civilians and servicemen jammed Broadway from early afternoon until late evening.

When the news flashed through the crowds that Japan had surrendered, a victory roar rose that lasted for almost 20 minutes as wave after wave of shouts and cries from the happy throng surged forth.

Officials Report Orderly New York Crowds

Police reported that huge and noisy as was the crowd, it was, by and large, an orderly one. Impromptu parades streamed up and down Broadway and in surrounding streets from 40th Street to 53rd. Noise-makers, horns, confetti, even occasional fireworks and firearms, were in evidence.

Times Square theatres for the most part did not bother to board up their building fronts. Attendance was at a low ebb for several hours following the President's anouncement, and at the neighborhood theatres the box office dropped for the evening.

News of the Jap surrender was received with shouts of jubilation by audiences in film theatres across the land where exhibitors had arranged to flash the last-minute official word to their patrons. In New York, at the Radio City Music Hall, the news was flashed on the screen during the stage show presentation and the audience of 6,000 rose as one, cheering.

Special Victory issues of the newsreels were on Broadway screens within the hour following the news of Japan's surrender. Paramount News' special release was on Broadway screens at 7:45 P.M.

San Francisco theatres suffered considerable damage from the victory celebrants Tuesday night. War Bond booths in front of most houses were scrapped, posters torn from lobbies and box office plate glass was smashed

Following President Truman's granting of a two-day holiday to Government workers, many business firms and retail stores closed on Wednesday or Thursday in observance of V-J Day, despite the absence of any officially proclaimed V-J Day. Governor Dewey of New York and Mayor La Guardia, among other governors and mayors, proclaimed two-day holidays for state and city employees.

In New York, many film companies and theatre offices were closed Wednesday and Thursday, operating only with skeleton staffs.

Exhibitors expected the unofficial V-J Days would draw large crowds to film shows in all key cities.

Early in the week, when conflicting reports of the Jap surrender turned millions of Americans into city streets for premature peace celebrations, the newsreels stood by with special issues. One was planned for release if the Japs continued stalling their decision, the other when official word of surrender was flashed.

Newsreels Prepare Special Issues

On Tuesday, all five newsreels had "V-J" issues already printed and set for immediate distribution to theatres, awaiting word from President Truman that the Japs had at last capitulated to the Allies.

Throughout the nation, field reports from exhibitors in every key city, on Monday and Tuesday, brought word of special V-J Day plans, awaiting only President Truman's proclamation of the day.

Exhibitors also reported that in some sections of the country the premature peace news of last Friday had caused a drop at the box office, but that business resumed at normal pace shortly thereafter.

In Hollywood, the Hollywood Victory Committee announced Monday completion of plans for a two-hour radio program offering 60 the "biggest names in show business" to circle the globe via the Armed Forces radio on V Day.

Generally, exhibitors prepared to keep the theatres open and anticipated an increased volume of business at mid-week as a result of the holiday closing of other businesses. In many instances where city and town officials prepared special programs for the unofficial Peace Day theatre operators were included as participants in the plans for community celebrations.

First Run Theatres Flash News on Screens

In New York, down-town first run theatres and neighborhood houses planned to remain open on V-J Day with some of them arranging to bring announcements of the Jap surrender to their patrons from the stage.

Early Tuesday morning, Times Square New York was thronged with thousands workers and visitors bent on impromptu celebration, and caused Broadway first-run theatres and merchants to take precautions to guard against property damage.

Reports from San Francisco, Denver, Chicago, Los Angeles and other key cities Tuesday made known that exhibitors as well other business operators were hard pressed keep the milling crowds from destroying property in their enthusiasm.

For the most part, it was observed that the tres were to be alone in providing entertainment for the nation's V-J celebrants. The only possible "competition" viewed was from parades or general civic festivities which, in any event, were anticipated to draw crowds to the theatre districts.

With emphasis upon safety, many of the larger cities made arrangements for the closing bars and liquor stores upon official announcement of peace. Local police in many cities however, were prepared for any emergency and pledged their cooperation to exhibitors.

Wartime Agencies Ready To Scrap Controls

As the press teletype machines and the radio broadcast minute by minute development reaching to the climax of the long-waited J surrender, officials in Washington, representing Government wartime agencies dealing with price controls, materials restrictions and other war factors impinging on the civilian population, blazed with speculation as to an early end of their activities.

Of specific and direct interest to the industry was the anticipation of the lifting of raw film stock allocations and building material restrictions. The scheduled August 15 meeting in Washington for War Production Board officials and industry executives was postponed in view of the Jap surrender news. Nevertheless, Washington observers indicated that raw stock allocations would come to an end probably in September, permitting motion picture companies to obtain thereafter as much film stock as they required.

GASOLINE, FUEL AND MANPOWER FREED

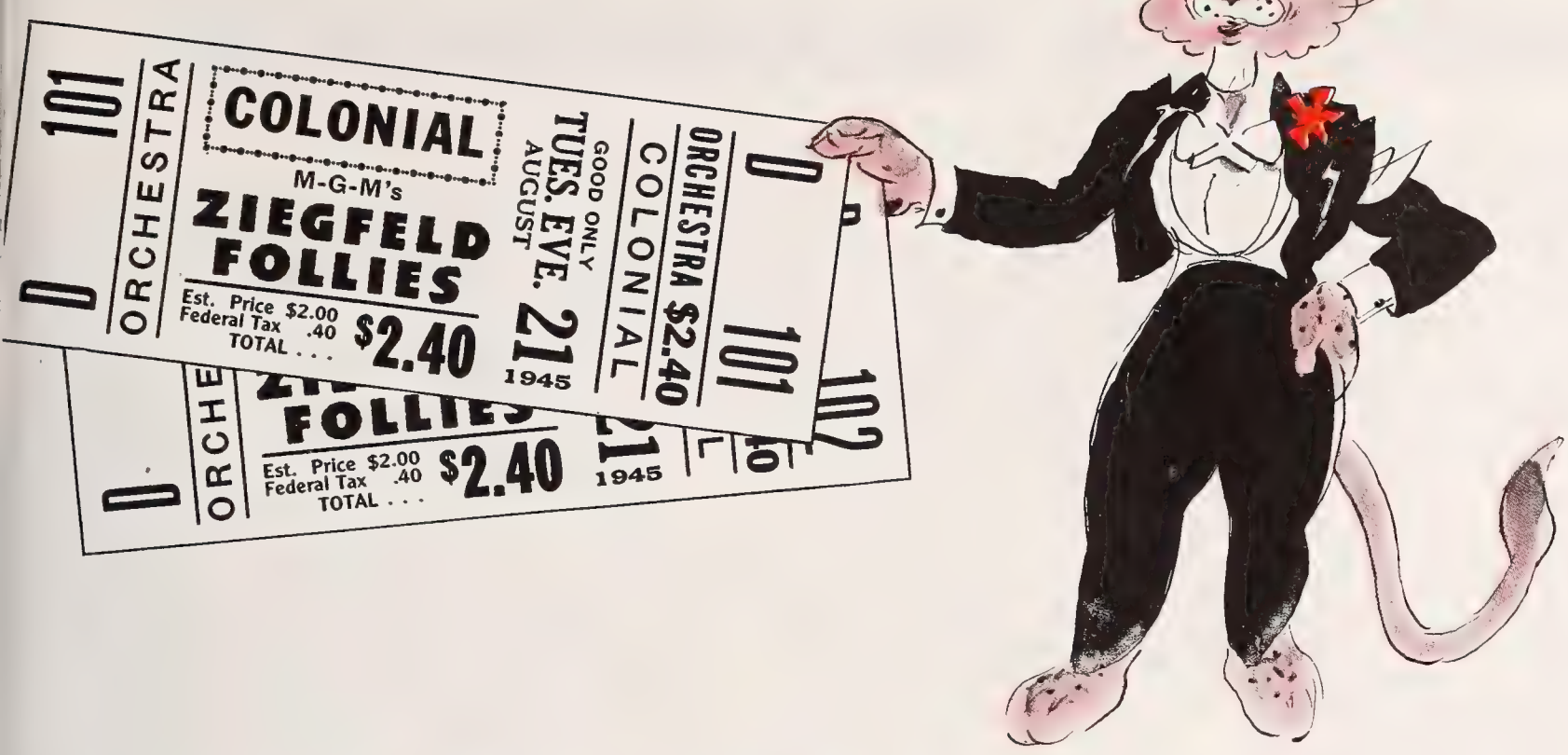
First immediate effect of the end of war upon America's national life came Wednesday when the Office of Price Administration and the War Manpower Commission announced that certain wartime controls were lifted.

The OPA ordered an end to gasoline and fuel oil rationing. The WMC abolished all controls over employers and workers, enabling employers to hire men where and when they pleased.

Exhibitors expected that unrestricted gas and oil supplies would immediately increase theatre attendance, as well as efficient operation.

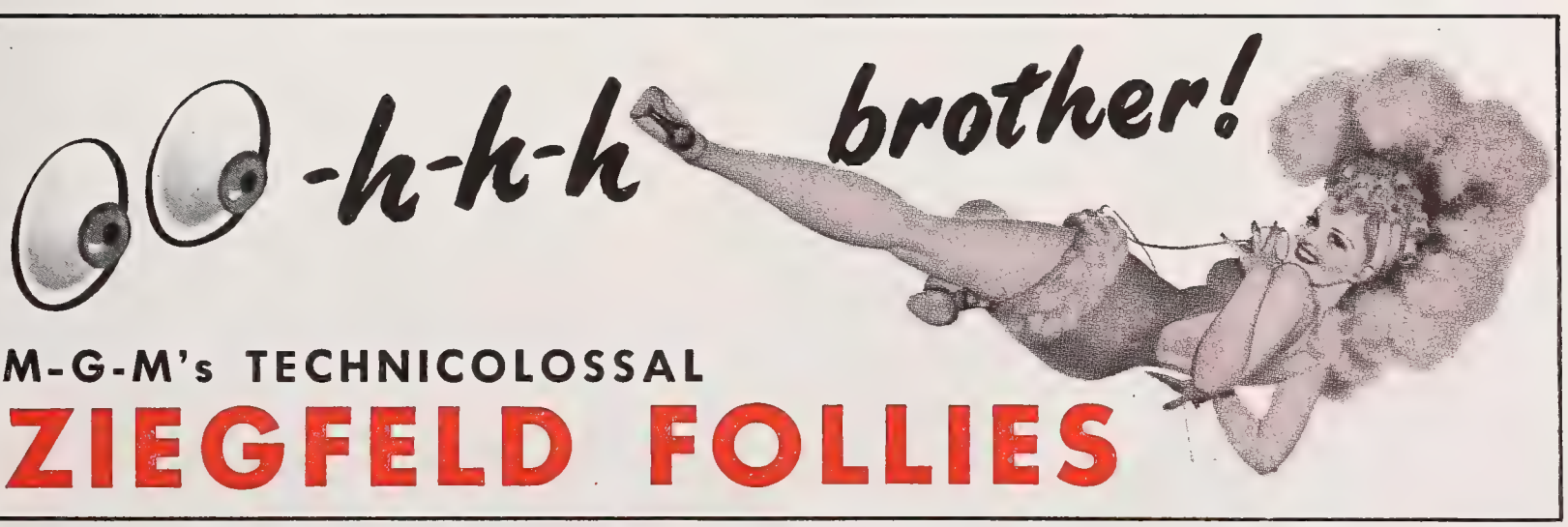
Official Washington's interpretation of the peace news, in terms of reconversion to peace-time economy, as reported by Francis L. Burt, will be found on page 14.

Hollywood's reaction to the end of war is reported by William R. Weaver on page 19.



THEY'RE HARD TO GET IN BOSTON–

Because M-G-M's "Ziegfeld Follies" is a smashing success at $2.40 Top with the Greatest advance sale in all Road-show history!



QUICK PEACE FINDS INDUSTRY GEARED FOR RECONVERSION

Long Term Readjustment on Construction, Labor and Fuel May Be Problem

by FRANCIS L. BURT
in Washington

Here is what VJ-Day means:

Quick lifting of the allocation control of raw stock;

Unrationed gasoline and fuel oil;

Quick acceleration of booth equipment production;

Lower taxes next year—corporate and individual, with repeal of the excess profits tax and likely a reduction in the rate on admission;

Re-establishment of foreign trade through normal channels;

Reduced demand for screen time for Government pictures;

Lifting of controls on employment.

But it also means:

A probable brief delay before unrestricted construction can be permitted;

Disruption of audiences in areas from which excess labor will migrate and those to which it will go;

A shortage of coal next winter, although not as bad as originally feared;

Some delay in developing adequate production of chairs, carpets and other "front of the house" items;

Labor disturbances due to war-peace wage differentials.

These and other changes are due to occur in a revolution of American industry and trade equally as great as and much faster than the regimenting of the nation for war. Whereas the building up of the war machine was constant throughout the four years and two months since President Roosevelt declared a state of national emergency in 1941, its tearing down will be a matter of mere months.

From the standpoint of the industry as a whole, the major change will be a return to free production with elimination of allocation of raw stock. This is expected to be one of the first moves of the War Production Board, and in contemplation of the change Stanley B. Adams, director of the consumers' hard goods bureau, postponed for at least two weeks meetings of the industry advisory committees which had been called for August 13-15 to consider abandonment of allocations.

Conversion Minor Problem For Equipment Companies

Curbs on the production of booth equipment previously had been removed, although how much additional apparatus would be turned out for theatres was to depend upon the availability of materials. The end of the war will ease the materials situation all along the line, with the exception of only a few items. The halting of war production will release machinery and labor and, since the equipment industry has been making the same things throughout the war that it makes in peacetime, it has no reconversion problem and will be able to boost its production immediately.

Less favorable, however, is the outlook for construction. The current severe shortage of lumber and one or two other items will not be overcome immediately and it is not expected that unrestricted building will be permitted until supplies are in better position. Initially, it is believed, such materials as become available will be channeled toward the most essential construction, public utility facilities, homes and similar projects, but it is not expected that the delay in building generally will be lengthy.

Employment Shifts Will Affect Theatre Audiences

Labor, too, will again become available in plentiful volume as the closing down of war plants throws millions of workers into the market. The War Manpower Commission Tuesday announced the lifting of job controls in all areas where critical war operations had kept them in effect.

The labor situation will have its effect upon audiences. Both unemployment and migration will be factors, the latter because several million workers who moved from their homes to new locations to take war jobs will now return to their homes or begin a trek toward areas where they think jobs may be available.

While film and booth-equipment problems promise to be worked out in a very brief period, the situation with respect to chairs, carpets and other "front of the house" items will require a somewhat longer time.

Restrictions on domestic railroad travel, including the ban on conventions and trade meetings, probably will not be lifted for some weeks but may be eliminated before winter. The end of the war sees the railroads with peak traffic levels and with facilities concentrated for movement toward the Pacific. The heavy volume of traffic, both passenger and freight, will drop only gradually and it will be necessary to unscramble the pooled equipment to restore normal services.

Foreign Travelers Will Face Many Restrictions

So far as foreign travel is concerned a number of factors enter into the picture. South American services are expected to be stepped up quickly but trips to Europe are in another category. Throughout much of the continent, and particularly in Germany, communication lines in operating condition are few and what there are, overloaded. In addition travel in allied-occupied areas will be restricted by the military governments. And in other sections it is probable the present governments, many of them only temporary, will restrict visitors until internal conditions are cleared up.

Price Administration officials believe it may be close to a year before the last of the price controls can be lifted. Workers will be migrating from war centers back to their homes or to other areas in search of new jobs, for many months. But Administration plans call for as quick a return to normal as can be accomplished by the weight of the government thrown behind business and industry with a minimum of confusion.

This, then, is the situation as it most directly affects the industry. There are other sectors in which any action taken will have its influence upon one or more branches.

First, taxes. Already long engaged in studies of the fields in which tax relief can be given and prepared to open hearings on new legislation in October, Congress is expected to speed its consideration of the revenue situation and come up quickly with a bill repealing the excess profits tax, reducing corporation and individual income taxes and probably, but not definitely, cutting some of the excise levies, such as that on admissions. The aim will be to cut the revenue coat to fit the cloth of reduced national income.

With the war program halted, the Government will have fewer "messages" to get to the people, and there should, accordingly, be a reduction in the demand for screen time. However, there will be a flow of war pictures for some time and there will be drives on such things as the need for price control to prevent "victory inflation," and the need for the public to hold on to the Bonds it has purchased during the war so as not to impose a sudden heavy burden on the Treasury.

See Early Dissolution of Special War Agencies

The Office of War Information, the Office of Inter-American Affairs and other agencies which have engaged in operations involving films will be dismantled as quickly as possible, with such of their activities as have a peacetime value going to regular Federal departments. Even this process, however, will be a matter of months.

For the distributors, the return of peace means a reopening of foreign markets. Both film and equipment exporters will benefit from the elimination of Germany as a competitor, under the Allied plan to keep Germany a nation of agriculture and small business and eradicate its ability to produce products which may be used for aggression—moral or physical.

To aid the industry in regaining its position abroad, the State Department is prepared, in fact already has taken steps in several countries, to initiate discussions with new or restored governments on questions of film barriers. Situations in England and Italy have been cleared up, and discussions are now going on in a half-dozen other countries.

The film unit of the Bureau of Foreign and Domestic Commerce will be more active in behalf of the industry at home and abroad than it has been permitted to be since the Hoover regime stepped out.

Department of Justice Little Affected

There will be no change in Department of Justice attitude toward monopoly, and a number of suits—none in the film industry—which were held up so as not to interfere with the war effort, will be pressed.

The final big question is surplus. The Army and Navy have millions of dollars worth of cameras, laboratory equipment and projection apparatus which will have to be disposed of. Little of this will be left abroad because of Army procedure which makes a camera or projector the personal equipment of the man to whom it is issued, to be taken by him wherever he goes and, finally, to be turned in and accounted for when he is discharged or transferred to different work.

Accordingly, there will be a very considerable volume of photographic equipment to be disposed of in this country.

Get out the ropes for Frank Sinatra, Kathryn Grayson,
Gene Kelly, Jose Iturbi in M★G★M's "Anchors Aweigh"
Tuneful, Terrific and Technicolor!




ANCHORS AWEIGH

THE LION TOUCH MEANS MILLIONS!



"Oh, that Lion Touch at the Capitol, N.Y. World Premiere Breaking all records week after week after week!"



M-G-M PRESENTS A GOLDMINE!

FRANK SINATRA
KATHRYN GRAYSON
GENE KELLY

IN THE TECHNICOLOR TREASURE

"Anchors Aweigh"

with

JOSE ITURBI

and

DEAN STOCKWELL • PAMELA BRITTON • "RAGS" RAGLAND • BILLY GILBERT • HENRY O'NEIL

Screen Play by Isobel Lennart

A Metro-Goldwyn-Mayer Picture

Directed by hit-maker GEORGE SIDNEY

(Another smash from the producer-director combination that made "As Thousands Cheer"!)

THAT PASTERNAK KNACK!

The best yet from Joe Pasternak, hit producer of "Thrill of a Romance" "Music for Millions" "Two Girls and a Sailor" "As Thousands Cheer" and others.

PEACE SETTLES EVERYTHING BUT STRIKE FOR HOLLYWOOD

Studios See Better Films After Materials, from Nails to Lenses, Come

by WILLIAM R. WEAVER
Hollywood Editor

What peace means to Hollywood is about 99 44/100% good.

The other 56/100% comes under the general heading of peace problems, such as how to utilize manpower suddenly made available, and a prime factor in this and all of Hollywood's peace problems is the continuing state of strike-siege not disposed of by the Potsdam Declaration or otherwise.

But materials and mobility mean more to Hollywood than manpower in point of immediacy as production executives prepare to adjust their plans and operations to the consequences of the peace. And it is in the pattern of precedent, since war drag on manpower was somehow coped with throughout the conflict, that manpower will be fitted into the picture of expansion which has been gathering impatient dust in every studio's pigeon-hole since back when V-E Day was something bright and shiny in the far future.

Lumber, Steel and Stucco Needed for Construction

The list of materials long needed and now hopefully expected to start flowing in without undue delay is long and more or less academic. On top of the list are such things as lumber, steel and stucco, required in vast amounts for building new stages on every studio lot and certain other places. Blueprints for something like $20,000,000 of these are on file and are of record in past editions of this publication. Doubtless there are more blueprints than that, even some overnight ones still in table-cloth original.

Lumber, even nails, not to mention technological mechanism, have been on Hollywood's scarcity list for so long that craftsmen have devised wondrous ways of getting along without them. A table cloth is as good a place as anywhere else to compute the probable dollar extent of purchases to be made in these directions before production facilities are restored to prewar levels, now fondly but none too clearly remembered as characterizing an era of professional paradise soon to return in even more effulgent magnificence.

Travel Easing Will Aid Location Difficulties

The list goes on indefinitely, to include such rarities as special lenses only a cinematographer knows what to do with, recording devices soundmen have been dreaming about getting when the Army is through with them—even the fabrics and fastenings that go into the costuming of such spectacles as "The Robe."

Mobility, similarly, promises improvement. One can argue until weary that the studio-created simulations of far places used during the transportation stringency have served their purpose adequately, but no one will convince the production executives whose job it is to decide whether to shoot a Florida scene on the back lot or at Miami.

Mobility means other things, too. Actors have been able to get around fairly well during the conflict, if they were on missions in behalf of the Hollywood Victory Committee and okayed by the War Department, but the exploitation journey *per se*—the use of personalities to start off a picture with a bang expected to echo throughout its exhibition career—has been out for the duration. And the field exploitation man, a less numerous and severely cramped species these past few years, can and unquestionably will tell how war limitations on travel have circumscribed his activities in behalf of the merchandise Hollywood makes.

Location trips—some as long as Sol Lesser's expedition to Paris, for the filming of "Paris Canteen"—are on every studio's thus far thwarted agenda. It's in the cards that many more will be planned forthwith. It's in the book of Hollywood, as its head men read the book, that these make for better pictures.

Manpower Remains Major Problem for Studios

The manpower problem persists, however, in any consideration of the advantages to be had from a relaxation of controls over materials and transportation.

Hollywood is fringed by aircraft factories which nobody expects to retain their thousands of skilled and unskilled workers longer than a couple of minutes after production of warplanes stops. In the face of this expected flood of labor supply, the studios have been and are continuing to be forced to limp along with an inadequate supply of carpenters, painters, machinists, electricians and other craftsmen furnished by the embattled International Alliance of Theatrical Stage Employees from the ranks of workers not averse to crossing a Conference of Studio Unions picket lines. It is nobody's secret that there have not been enough of these to make every producer happy, nor that some of them wouldn't have been available for studio employment, what with the War Manpower Commission forcing competent workers into warplants if they'd been good enough for other employment.

Early Change Seen In Labor Market

Doubtless a way will be found around this contradictory state of affairs to enable a good carpenter coming off the production line at Lockheed to go onto the production line at a major studio. Latterly warplant workers have been allowed to leave their jobs only to take jobs on the railroads. Labor officials predict early change in this whole situation. Pending such change, the only way producers can avail themselves of a labor supply dumped at their door by the warplants is to route workers in via IATSE membership and across CSU picket lines. It can be done, but it isn't simple.

Among the complications, and itself another of Hollywood's peace problems, is the presumably soon-to-be-returning former employee who has been away fighting and considers himself

(*Continued on following page*)

Few War Theme Pictures on Hand Say Studios as Peace Comes

Questioned by MOTION PICTURE HERALD when news of the Japanese capitulation was flashed to Hollywood, producers without exception said an early collapse of resistance had been anticipated in planning production and release schedules, with the result that no picture now shooting or in studio backlogs is regarded as affected in point of timeliness, save beneficially in one or two instances.

Neither were any subjects in preparatory stage considered to require re-examination or revision, although it was pointed out that scripts are always subject to tailoring to the pattern of market conditions and it would be normal procedure if some of this were done. By and large, Hollywood production heads declared, pictures-to-come based on, background in or pertaining to the war in the Pacific will be enhanced rather than depreciated by the coming of peace.

Seven pictures related more or less directly to the war were in shooting stage when the peace news broke. They are:

Tars and Spars (*Columbia*)
Prison Ship (*Columbia*)
This Strange Adventure (*MGM*)
What Next, Corporal Hargrove (*MGM*)
Calcutta (*Paramount*)
To Each His Own (*Paramount*)
Cornered (*RKO Radio*).

Eleven were completed and awaiting release. They are:

They Were Expendable (*MGM*)
A Sailor Takes a Wife (*MGM*)
Allotment Wives, Inc. (*Monogram*)
Love Letters (*Paramount*)
Danny Boy (*PRC*)
First Yank Into Tokyo (*RKO Radio*)
The House on 92nd Street (*20th Century-Fox*)
Paris Underground (*UA-Constance Bennett*)
A Walk in the Sun (*UA-Samuel Bronston*)
Young Widow (*UA-Hunt Stromberg*)
Pride of the Marines (*Warner*).

Among the pictures in preparation which relate directly to the fact of war are these:

Glory for Me (*Goldwyn*)
They Dream of Home (*RKO Radio*)
Manila John (*Republic*)
Return of the Buck Privates (*Universal*)
Paris Canteen (*Sol Lesser*).

Studio executives said it was too early for anyone to talk about numerical curves, change in types, or other trends.

Production

(Continued from preceding page)

entitled, under the G. I. Bill of Rights, to his old job. His employer wants him to have it, as each and every one of them has declared before now, and values his known experience particularly now, having had experience with the inexperienced aplenty these past years and months. If the returnee happens to have been a member of the IATSE, or of one of the unaffected unions, doubtless he's in. But if he happens to be a member of one of the 15 CSU crafts, where is he? And if an IATSE replacement or a riveter fresh from Lockheed is occupying his prewar job, what's he going to say and do about that?

It can be said that an utterly realistic and just slightly pessimistic view of Hollywood's labor problem in peace is that it's worse than it was while the war raged on.

Plans for Returned Veterans in Work

Organizations have sought, not too soon nor too successfully as yet, to make special provisions for the handling of the returning serviceman. The Society of Independent Motion Picture Producers only a fortnight back announced establishment of a bureau to advise and counsel returnees formerly employed by producer members of that organization. This followed circularization among producers of proposals made by the Screen Writers Guild, which was followed in turn by similar steps taken by the Screen Actors Guild. Long before this the Hollywood Council of Guilds and Unions, which includes representation of virtually every labor organization supplying workers to the studios, had held meetings on a program to be presented to the Association of Motion Picture Producers. Out of all these undertakings promise to come arrangements agreeable to all and equal to the emergency.

Apart from expansion in studio and stage construction, production executives have had nothing to predict with respect to increased activity. With most companies amply backlogged as to features, time can be taken in the matter of planning increase of production rate against the possibility of dwindling grosses, a postwar possibility forecast privately by executives who hope they're mistaken.

On the other hand, cessation of production of training films, a quietly conducted Hollywood operation occupying considerable place in the production picture, although slacking off some in recent months, is expected to free some studio space and manpower for production of other films, particularly in the short subjects and cartoon brackets.

Disney Reconverting To Peacetime Outpost

Walt Disney, for instance, whose plant was at one time devoting 90% of its production capacity to training films and government subjects, expects to go almost at once to a basis of 100% entertainment production, which will include two feature-length subjects annually. Screen Gems faces a similar prospect.

Ultimately the availability of materials and manpower will result in a virtual doubling of Technicolor activity, long limited by the war. Plans for completion of a new studio surpassing the present one in size and capacity are ready and waiting. But the company sees no prospect of immediate easement of pressures which have pertained since (1) demands for its services, by trade and by the military, increased sharply early in the war, and (2) the strike aggravated its already distressed position with regard to experts in Technicolor work.

Product-wise, all studios declare they are free of pictures which the coming of peace will affect as regards box office potentials. Just as shelves were largely cleared of films with Nazi themes in advance of V-E Day, so have producers anticipated the advent of V-J Day. This does not quite mean that no pictures in backlogs are without reference to the Japanese as an enemy people, for some of the finished and unreleased pictures do contain such material, but none of it is regarded by its sponsors as in danger of being deleteriously dated by the collapse of Japan. It is believed the references are fairly general and not specific enough to be outdated six months hence.

Expect More Controls Lifted by Government

What will become of governmental controls which remain in force, although these have been largely removed since V-E Day, is not yet precisely known by Hollywood representatives.

William Cunningham, in charge of the Hollywood bureau of the Office of War Information, told Motion Picture Herald he had received no orders for change of policy or procedure as of the weekend.

Mervin Travis, executive secretary of the Motion Picture Society for the Americas, local branch of the Co-ordinator of Inter-American Affairs, said plans and funds have been arranged for continuation of its functions through June of 1946, and added that he has been assured it is not the government's intention to abandon its good-neighbor policy with respect to Latin-America now or later. On the contrary, expansion of those plans to include the world at large is eminently favored, he said, mentioning Donald Nelson, who joined the MPSA directorate after becoming president of the Independent Motion Picture Producers Association, as a personality energetically interested in such expansion.

Executive Reaction to the News

WILL H. HAYS, president, Motion Picture Producers and Distributors of America:

"With the rest of the civilized world, the motion picture industry joins in thanksgiving and rejoicing. . . . This industry, which dedicated itself completely to helping with this war against the forces of tyranny, will devote itself as utterly to fostering peace and rehabilitation in the ways of peace."

HARRY M. WARNER, president, Warner Bros.-Pictures, Inc.:

"In giving thanks for the return of peace, we can hope and pray the peoples of the world will be able to live together peacefully in the future. . . . The end of the war should unleash vast amounts of purchasing power which during the war have been carefully restricted and conserved. The conversion to peacetime use of many technological advances in the war will broaden the horizon of the people and will widen the scope of the motion picture."

HENRY GINSBERG, vice-president in charge of Paramount production:

"The coming of peace will bring the importance of showmanship into the foreground again, as exhibitors find successful theatre operation demanding more energetic promotion than has been required under war conditions. Paramount . . . is confronted with no reconversion problem."

KENNETH THOMSON, chairman, Hollywood Victory Committee:

"Hollywood is conscious that its work cannot stop with the end of fighting. Americans in uniform will be overseas for many months and their need for entertainment will continue. In hospitals here at home, the need for the cheer our people can bring will exist on its functions as long as use for an organized program continues."

HERBERT J. YATES, president, Republic Prod., Inc.:

"It is difficult to take such a piece of news as this and apply it to ourselves as individuals or companies. However, now that the big day actually has arrived, it will mean speed ahead for Republic—everything we have planned in the way of growth and physical expansion will get under way as quickly as bars are let down. . . ."

LEON FROMKESS, president, PRC Pictures, Inc.:

"The return of our men and women in the armed forces will only step up our plans for added expansion. . . . Our natural growth will more than take care of the reabsorption of those to whom we pay homage."

JOSEPH BERNHARD, general manager Warner Bros. Circuit Management Corp.:

"Now we have to solve the great problems of peace and prosperity. . . . In this world, the American motion picture, which successfully crossed all national boundaries before the war and was accepted and enjoyed by all the civilized races of mankind, can play a major role."

JACK L. WARNER, executive vice-president in charge of Warner production:

"There will be no change in policy at Warner Bros. . . . Our studio is prepared to welcome back returning service men and we are ready to expand production as rapidly as conditions warrant."

GEORGE MURPHY, president, Screen Actors Guild:

"Victory Day marks a triumph for common man and democracy. The 7,500 members of Screen Actors Guild are humbly grateful to have a small part in that triumph."

National Theatres Honor Australian Theatre Head

National Theatres Amusement Company honored Ernest Turnbull, managing director of Hoyt's Theatres, Australian circuit, at a luncheon held Tuesday, August 14, at the St. Moritz, New York. In addition to members of National and Twentieth Century-Fox, other guests included heads of the foreign departments of other film companies. Those from Twentieth Century-Fox included W. C. Michel, executive vice-president; Murray Silverstone, president of Twentieth Century-Fox International Corporation; Dan Michalove, vice-president of National Theatres; Sam Shain, Leslie Whelan, Otto Bolle, A. S. Gambee and Robert Selig. Others included Albert Deane, Paramount; Joseph A. McConville and Jack Segal, Columbia; Joseph Seidelman and Alfred Daff, Universal; Arthur Loew and Mort Spring, Loew's; Harry Schroeder, Tom Mulrooney, Al Loew, United Artists; Wolfe Cohen and Karl McDonald, Warner Brothers, and R. K. Hawkinson, RKO.

"Pinocchio" Opens in New York

Walt Disney's "Pinocchio," released by RKO Radio, opened its Broadway engagement at the Republic theatre on Saturday, August 18. The Technicolor film is set for general release in October. This is the second Disney feature which RKO has reissued in the past year, "Snow White and the Seven Dwarfs" was the first.

Acquires Russian Film

Danubia Pictures has acquired distribution rights to the four-reel Russian subject, "Capture of Budapest." The film has an English narration.

"CAN THE CHAMP KEEP IT UP?"



Dr. "Chick" Lewis, Editor of Showmen's Trade Review, examines Leo!

THE QUESTION:

(From Dr. "Chick" Lewis' Editorial in Showmen's Trade Review)

In last week's issue of STR, three M-G-M productions were reviewed—and all three pictures rated raves from the show-wise reviewers of this paper. The pictures are "Our Vines Have Tender Grapes" (we venture the opinion that exhibitors who play it will have tender memories of business this one racks up at their theatres), "Anchors Aweigh" (any showman who fails to sell this one—despite its potent self-selling possibilities—will rate a permanent membership in the dog house), and "Week-End at the Waldorf" (which certainly should provide enough profits for exhibitors to spend a couple of week-ends at the Waldorf).

That's a brand of product which is bound to be reflected in continuing prosperity for theatres and the industry. It's product that is most important to the welfare of the industry at this time and in the near future, because as business volume levels off in the period of reconversion it will require very potent box-office attractions to keep theatre attendance up there at marks that mean profits for exhibitors, distributors and producers.

Thus, it is not only M-G-M that benefits from the production of such outstanding quality pictures as these three fine attractions, but the industry as a whole.

Apparently Leo has hit a terrific stride. Can he keep it up?

THE ANSWER:

(From the Champ's Treasure-House of M-G-M Hits!)

"ANCHORS AWEIGH"
(Technicolor)

"WEEK-END AT THE WALDORF"

"OUR VINES HAVE TENDER GRAPES"

"ZIEGFELD FOLLIES"
(Technicolor)

"THEY WERE EXPENDABLE"

"THE HARVEY GIRLS"
(Technicolor)

"YOLANDA AND THE THIEF"
(Technicolor)

"THE YEARLING"
(Technicolor)

"THE BIG SHORE LEAVE"
(Clark Gable! Greer Garson!)

In addition to current hits!

"THRILL OF A ROMANCE" *(Technicolor)*
"VALLEY OF DECISION"
"SON OF LASSIE" *(Technicolor)*

And More!

SCREEN WAR EFFORT MAJOR CONTRIBUTION TO VICTORY

Time, Money, Materials and Manpower Given Freely To Aid the Battle

The war effort of the motion picture industry, continuous and intensive during the three years and eight months of armed conflict which ended this week, involved time, money, materials, manpower and the service of every member of the industry from top executives to part-time employees.

Its greatest contribution, recognized as such by the Government and by military officials, was in the maintenance of morale on the home front and in the armed services, but beyond that there were material contributions, such as the production of training films, which did not receive the attention given the more public manifestations.

Industry war activities were channelled through the War Activities Committee which grew out of the Motion Picture Committee Cooperating for National Defense, organized in October, 1940. Immediately following Pearl Harbor, the industry expanded this machinery to help the Government mobilize its men, materials and morale for the ensuing global war.

At the moment of victory over Japan, there continues a discussion of long duration as to whether War Activities Committee should continue to function after the war. On the basis of record achievement during the war period, there are several distribution and exhibition leaders who believe WAC can serve an important peace-time role for the industry. Contrariwise, other industry executives are of the opinion that with the end of the war, WAC will have fulfilled its function. Originally, WAC was set up as a war-time industry agency.

War Activities Committee, with its seven national divisions and its 31 exchange area committees, hued to the battle line through the distribution of industry gift films for servicemen and women abroad, War Bond campaigns, Red Cross drives, production and exhibition of Government war films at home and the dramatization of paper, rubber and other critical materials salvage campaigns.

Production in Hollywood Was Major War Aid

Joining with the forces of distribution and exhibition, Hollywood commandeered all its resources to give service to the nation through its Research Council of the Academy of Motion Picture Arts and Sciences, which produced training films for the Army at the beginning of the war; the Hollywood Victory Committee, which cooperated with USO-Camp Shows in bringing Hollywood stars to the front lines of combat around the world, and through Hollywood Writers Mobilization.

In four years, Hollywood studios produced 167 pictures for the Army, totaling 464 reels, and 350 films for the Navy, amounting to several hundreds of reels. The Walt Disney studio alone turned out more than 100 other pictures for the military services, in addition to the series of films produced by the Disney studio for the Office of Inter-American Affairs.

Perhaps the most outstanding contribution of the industry to the nation at war was the gift films, given free to the Army for showing to G.I.'s in every combat area and at every station overseas.

WAC officials estimate that the distributing companies contributed $40,000,000 in gift films to men and women in service. Approximately 37,703 prints of feature pictures and 31,231 prints of short subjects were made available up to August 7 of this year. These were distributed by the Army to its 21 separate exchange areas throughout the world.

As of December 30, 1944, WAC reported that 24,867 prints of features and 26,341 prints of shorts were delivered for overseas showing. Approximately 3,500 shows were held daily, viewed by an estimated daily attendance of 1,450,000. The number of different features shipped annually amounted to 156.

WAC estimates the $40,000,000 figure on the basis of the cost of the film stock and prints, plus the hypothetical charge of five cents per man per exhibition. The shipment, distribution and exhibition overseas are handled exclusively by the armed forces.

It is believed that the industry raised $2,000,000,000 during each of the seven War Bond drives, achieved between $14,000,000,000 and $15,000,000,000 in Bond sales through industry activity.

War Bond Drive Campaigns Continuous and Effective

During 1944, the Treasury Department asked America's showmen and women three times to sell War Bonds. In every community theatre operators sponsored Bond shows and worked with local committees to promote the sale of Bonds. During the Bond campaigns of 1944, 101 screen stars made Bond Tours. In the six War Loans since Pearl Harbor, 233 stars made national tours, 242 made individual appearances and 307 made broadcasts and transcriptions.

The American Red Cross, which conducted a special, national war fund campaign in 1944, called upon the industry to help dramatize its needs to the American public. War Activities Committee mobilized showmanship forces, and during 1944 Red Cross collections in theatres reached $6,793,000, including $1,291,610 in corporate gifts and Hollywood collections. This figure topped previous Red Cross drives in which the industry participated.

Throughout the war, theatre managers never relaxed vigilance in their communities seeking blood donors for the Red Cross blood plasma banks.

129 War Information Films Distributed to Theatres

A total of 129 war information films, including the film bulletins attached to newsreels, were produced by the film companies during the war period. These subjects included pictures more than two-reels in length as well as regular feature-length films. Production was administered with the cooperation of the Office of War Information domestic film division.

Of the 16,948 theatres operating in the United States, 16,600 pledged themselves to show these Government war messages, under War Activities Committee sponsorship.

Hollywood Victory Committee reports that the total number of personal appearances by Hollywood stars and players during the war years reached 48,986, and the number of events in which these men and women participated was 7,004. Overseas and off-shore tours numbered 672; hospital tours, 153. A total of 3,584 stars and players appeared for the Army; 919 for the Navy. They played 365 benefit tours, 121 hospital tours and 104 overseas, off-shore tours.

War Activities Committee estimates that 6,000 Hollywood employees, one-third of its entire manpower force, joined the armed services since the war, including approximately 2,000 actors, 60 stars, 50 executives and producers, 135 screen directors and about 250 writers.

Men and women from the exhibition branch of the industry in the armed forces totaled approximately 25,000.

An important function of the industry during the war has been the production of hundreds of feature entertainment films which helped the American people to better understand their Allies. Films were made showing the war effort of the British Canadian, Chinese and Russian people. Other features dramatized the underground movements of France, Belgium, Norway, Denmark, Holland, Czechoslovakia, Austria and even Germany.

These feature pictures were initiated by the industry, with the counsel and assistance of the Office of War Information overseas film division.

Additionally, the companies made available to the OWI more than 40 entertainment features, especially selected, for showing to the people of liberated areas of Europe. The films were dubbed in French, Italian and German. Distribution was undertaken by the OWI in conjunction with the Army Psychological Warfare Bureau until military conditions permitted the major companies to resume operation.

To present the American way of life and the cause of the United Nations in this war to the people of South America who had been propagandized by the Nazis and Italians long before Pearl Harbor, the Office of Inter-American Affairs embarked upon an ambitious film program as part of its educational activities in Latin America. Assisting the OIAA program has been the industry's Motion Picture Society for the Americas, which has headquarters in Hollywood.

The Society reports that since 1941 more than $100,000,000 has been invested in films of inter-American significance and content. This includes 77 full-length features and 50 shorts dealing with the history, customs and wartime accomplishments of the other Americas. In addition, the industry produced over 100 shorts on the United States way of life for showing in Latin America. A considerable part of the society's work has consisted in helping studio research departments to give accurate treatment to inter-American themes and locales.

OWI, Foreign Heads Confer On Films for Germany

The types of films to be shown in Germany was the subject of discussion at a meeting held in New York by Charles Goldsmith, acting head of the Office of War Information's overseas motion picture bureau, and the foreign heads of the major companies. They considered the possible number and kinds of films to be shown in the American occupation zone through the Information Control Division.

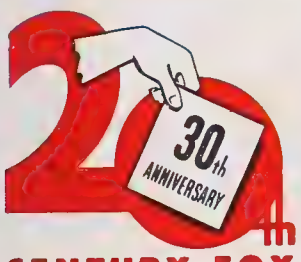
Louis Lober, chief of the overseas motion picture bureau, is expected to return to New York this week from Paris with additional information.

Berlin Has Six Theatres For American Soldiers

Six Berlin film theatres are in daily operation for American soldiers, it was reported this week by the motion picture branch of the Office of the Chief of Special Service of the Army. Largest is the Titania Palast, which seats 2,000. Others are the Templehof Korso, Park, Zeli, Onkel Tom and the Lumina. All are serviced by Army Special Service which handles three new films weekly. During the recent "Big Three" conference in Potsdam, the Coliseum was opened temporarily for conference personnel.

Rose Plans to Produce Three in London

David Rose, Paramount's managing director of Great Britain, reported this week from London that he was ready to start work on three films, each budgeted at $800,000. Work will begin as soon as studio space can be procured. Ray Milland and Olivia De Havilland, and possibly Robert Cummings, will journey to London to work in the pictures, two of which are titled "Crying Out Loud" and "Whenever I Remember."



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and

Mary Philips · Darryl Hickman · Spring Byington · Richard Conte

Directed by
LLOYD BACON

Produced by
WINFIELD R. SHEEHAN

Associate Producer CHRISTY WALSH · Screen Play by John Tucker Battle

KEEP SELLING BONDS!

Market Study By Congress Group Stresses Films

Washington Bureau

Eleven members of a special House of Representatives committee left the United States Tuesday to investigate economic and control policies of various Allied and liberated countries in Europe and their bearing on the American economy, in which special attention will be paid to policies affecting American motion pictures.

They were members of the Special Committee on Postwar Economic Policy and Planning headed by Representative William M. Colmer of Mississippi. Dr. William Y. Elliott, professor of government at Harvard University, who resigned as vice chairman of the War Production Board for civilian requirements last week, is a staff consultant to the committee.

Study of the specific trade barriers raised against American motion pictures alone was incorporated in the committee's agenda following discussions between Dr. Elliott and officials of Federal departments interested in the subject at which his attention was called to the fact that this commodity has been singled out in many countries for restrictions unprecedented in world commerce.

Barriers Aimed at U. S. Films

American film exporters, Dr. Elliott was told, are subjected in various countries to trade barriers raised against no other product, often designed to hit American pictures only.

These barriers include such devices as language and dubbing requirements, internal taxes, quotas and unnecessary censorship, exchange controls, and limitations on distribution. As an example, the French regulation was quoted, limiting the showing of English-dialogue pictures to 15 theatres and requiring pictures shown in all other theatres to be dubbed in French.

It was also pointed out that problems affecting American films are live subjects currently in more countries at one time than has been the case for many years. While diplomatic representatives abroad have been successful in straightening out the British raw stock situation and have been assured that fair treatment will be accorded our pictures in an Italian decree now being perfected, enabling the distributors to return to that market, from which they were driven in 1938, negotiations are actively going on with the French, Dutch, Jugoslav and other governments which have or propose new trade barriers.

State Department Interested

It was represented that first-hand information on these and relative problems would be of great value to Congress in its consideration of appropriations, commercial agreements and other matters in which films are involved. The investigations by the committee and the report which it will write upon its return will be the first such direct information to be available at the Capitol. A sympathetic understanding of the situation also will be of value to the State Department in its negotiation of new postwar reciprocal trade agreements, in many of which films will be covered by specific provisions.

The group making the trip will include Chairman Colmer, Representative Jere Cooper of Tennessee, Francis E. Walter of Pennsylvania, Orville Zimmerman of Missouri, Charles Wolverton of New Jersey, Clifford R. Hope of Kansas, Jesse P. Wolcott of Michigan, Jay LeFevre of New York, and Sid Simpson of Illinois, Dr. Elliott and R. B. Folsom, staff director.

"Great Dictator" in Amsterdam

Charles Chaplin's "The Great Dictator" was shown last week in Amsterdam as a memorial tribute to members of the resistance movement who lost their lives during the five years of the German occupation of Holland. According to officials of the Office of War Information, *Het Parool*, the resistance newspaper which sponsored the affair, requested the United Artists picture.

CZECH GOVERNMENT SETS UP MONOPOLY

Czechoslovakia has established a government monopoly on the distribution and exhibition of pictures, possibly as a first step toward the nationalization of the industry, it was disclosed this week in Washington. Although there is little official information beyond the bare statement of fact, it may be that the government is using its control to "screen" the industry of any collaborationists. There are no American distributors in Czechoslovakia.

Academy Units In Army Hold Reserve Status

Washington Bureau

Members of the five technical units sponsored by the Research Council of the Motion Picture Academy of Arts and Sciences will not be entirely released from the Army at the conclusion of the war but will be placed on inactive reserve status, it was announced by the War Department Monday.

The five units sponsored and manned by the council were included in a list of several hundred similar units which the department announced would be retained in the postwar Army. These units were set up by various companies and organizations, mostly confined to a few major fields —motion pictures, medicine, motor and rail transportation, motor maintenance, communications and similar fields.

Decision Is Compliment to Men

Paying tribute to the service rendered by the members of these units, the department said its decision to retain them in an inactive reserve status rather than disband them should add to the pride of the sponsoring organizations in the units they established. The five units set up by the council are the 164th and 165th Signal Photo Companies, under the Signal Corps, and the 166th, 167th and 168th, under the Army Ground Forces.

These units will be inactivated rather than disbanded.

The program which granted authority to civilian organizations to sponsor military units which required personnel with a high degree of professional or specialized training, the department said, made possible the orderly conversion of the nation's professional and technical manpower from peace to war "at a time when the requirements of both industry and the Army greatly exceeded the availability of such skills."

Need to Preserve Relationship

"These so-called affiliated units have rendered such meritorious service that many of the sponsors have expressed the hope that a similar relationship could be preserved in the postwar military establishment," it was explained. "In response to these suggestions, the War Department has adopted the following statement of policy:

"'It will be the policy of the War Department to preserve affiliated units and sponsored units for possible use in the postwar Army. Continued sponsorship of units by business firms and institutions during the postwar period will not only preserve interest in national security, but will also speed the reactivation of units whenever necessary. Moreover, the historical continuity of these units will be assured if they are inactivated rather than disbanded. This should materially enhance the pride of the sponsoring organization in its unit. Affiliated units will become a part of the reserves."

Post-War Houses Are Planned for All Territories

Post-war theatre building programs are being mapped in every territory, according to announcements from the field. MOTION PICTURE HERALD reported July 28 that vast post-war changes of the exhibition map were in prospect.

Producers' Council of New York, a national organization of manufacturers of building materials and equipment, observed this week in New York that the volume of private industry construction after the war was expected to reach a peak of $1,000,000,000 annually in 1947 and 1948 and then decline to an average of $575,000,000 during the three following years. Many new film theatres are to be included in this construction.

Anticipating the rise in theatre building during the next few years, Maxon Associates, architects and industrial engineers, announced in New York Monday that Maurice D. Sornik, expert in theatre construction, had been retained as chief consultant and designer for the company's projects in the amusement field. Mr. Sornik's first job for Maxon is a series of remodeling projects for the Rapf & Ruden circuit, New York.

Friedl Plans Construction

Recently John Friedl, president of Minnesota Amusement Company, Paramount affiliate, announced his circuit would begin construction of new houses in Eau Claire, Wis., Minot, N. D., and Rochester, Minn., as soon as materials become available. Theatres also are planned for Mankato and Austin, Minn., and possibly neighborhood houses at Larpenteur and Snelling suburban areas north of the Twin Cities' Midway area.

Three new theatres opened within recent weeks, the Hays in St. Cloud, Minn.; the Urban, 1,000-seats, in Dallas, and the Salem Playhouse at Naugatuck, Conn.

W. A. Prewitt, Jr., of Associated Theatres, Kosciusko, Mississippi, is constructing a new house, the Pix, which is scheduled to open about September 1. Mr. Prewitt also will remodel and enlarge his Gay theatre in Jackson.

V. B. Fitzhugh has been granted a building permit to erect a $75,000 suburban house for the Maple Springs housing project outside Dallas.

Interstate Circuit has started to break ground for its new suburban theatre to be located in Dallas.

Fred C. Coleman, vice-president of East Point Amusement Company, Atlanta, has announced plans for two community theatres, one at Hapeville, the other at College Park.

Plan Philadelphia House

In Philadelphia, the Abbey theatre is planned for the northeast section, by Benjamin Rogosalttsky and Morris Katz, new to the industry.

Fanchon and Marco and the St. Louis Amusement Company will build the Hampton, a new neighborhood unit, to be constructed at St. Louis Hills at an estimated cost of $500,000. F&M first-runs, including the Fox, Ambassador, Missouri and St. Louis, are to be redecorated.

The Stadium at Caldwell, Idaho, has been purchased by Fox Theatres and will be torn down. A new house, renamed the Ritz, will be erected on the site.

Strand Theatres, Inc., operating a circuit in the Charlotte, N. C., area, has bought a lot in the Myers Park section and will build a theatre there as soon as building restrictions are lifted.

Red Mercy, Sr., theatre owner in Yakima, Wash., announced recently he plans new houses at Selah and Naches, Wash., costing about $60,000 each. He also will remodel the Capitol, at Yakima, at a cost of $25,000.

Fox Midwest, according to its executives, is planning two new theatres, one in Kansas City, Mo., and one in the Kansas City area in Johnson County, Kan., subject to WPB approval and availability of materials and labor. The new Kansas City theatre is to be a de luxe house for Negroes, to be known as the Carver. The Johnson County theatre will be at Overland. It will be a modern structure to be known as the Trail theatre.

RANK GIVES NEW IMPETUS TO EDUCATIONAL FILM PLANS

Set American Interchange While Here; Ministry of Education Interested

by PETER BURNUP

in London

Disclosed by J. Arthur Rank is the significant circumstance that one of the fruits of his American journey is an agreement providing for a mutual interchange of educational films between the United States and Britain.

[At the time of Mr. Rank's departure from the United States it was indicated he had entered into preliminary negotiations with the Bell & Howell Company, Chicago, for an agreement on an interchange of equipment and product. Bell & Howell is an outstanding producer of educational films and manufacturer of equipment for use in visual education.]

Mr. Rank confesses to respect for the wide development in America of the use of motion pictures in education; claims nevertheless that the instructional films produced by his own organization are in no way inferior to those made in the States. He visualizes new soundtracks added; in order, as he says, children may feel at home with their own native idiom.

Rank Library Includes Full Range of School Material

The disclosure has added a spur to the activities of G. B. Instructional which before the war had expended considerable sums in exploring the potentialities of the medium and in a campaign to convince the Ministry of Education and local authorities of its possibilities. The Rank company has a large library of subjects—made before 1939—and virtually covering the whole of the scholastic curriculum from elementary school to university; has lately resumed production on as large a scale as present studio-accommodation will allow.

Mr. Rank's rivals—the Pathe Associated-British group—now announce that they, too, have embarked on a similar plan.

The setup of the motion picture in the education pattern is still undecided. A year ago, the then Education Minister—R. A. Butler—drew up a provisional blueprint of what he conceived to be the film's function. Necessarily, however, in view of the impossibility of procuring projectors during the war no practical progress could be made.

However, the Ministry is now—albeit tentatively—revealing its intentions.

Education Ministry Orders Ten Experimental Films

Unobtrusively, and as though by stealth, it has commissioned through the Films Division of the Ministry of Information a series of 10 experimental teaching films. Believing that school teachers require not only to be converted to the potentialities of the film as an instructional aid but to be instructed themselves on how best to utilize it, the first two of the series are directed at teachers only.

One—a three-reel subject—is concerned with child psychology; the other with history and geography teaching methods. The latter exhibit takes as a sort of microcosm an ancient Durham town, Bishop Auckland; aims to show the teacher how to bring home vividly to the juvenile mind, by local example, the principles of histori-geography.

Ministry officials concede that the remainder of the present batch are tentative in design; claiming that considerable experiment is demanded before the ideal film form is arrived at. But back of all the currently planned pictures is the notion of instilling in the children a sense of their country's cultural continuity and historical background.

One New Subject Deals With Domestic Housing

One of the group, for example, deals with domestic housing. It is being made in part in the Gloucestershire village of Ledbury where—as so many visiting GI's have discovered—are to be found some of Britain's choicer mediæval dwellings. They may lack plumbing by the Manhattan standard but they possess other virtues; notably, building that has weathered three, maybe four, hundred winters and a measure of grace, ease and poise which —say the Ministry of Education's academists —may well be imported into modern constructional processes if only the children have the say-so ultimately. That, at least, is the argument.

Other exhibits have greater objectivity. There is one which outlines the origin of the alphabet, another dealing with the various instruments in the symphony orchestra. Water and water supply are covered and there's one —for infants—telling of domestic animals.

The panel of advisers assembled by the Ministry proposes a close watch on pedagogic reaction to these experiments before embarking on large-scale production.

Supply of Projectors Is Major Problem

Enters here the thorny question of projectors. Distributed about the scores of thousands of schools in the country are a maximum of some 3,000 projectors, many of them capable of showing silent pictures only. The Ministry at one time contemplated garnisheeing the equipment used by the Army in the projection of its training films. But that is unlikely now to be operative. For one thing unskilled, ham-fisted, military operators have done sore damage to the majority of the equipment; for another, the Army is loth to part with the serviceable remainder.

Enthusiasts for motion picture within the Ministry are now pressing upon the Government the necessity of placing a bulk order for 16 millimetre projectors as soon as may be and of leasing them to local authorities on a sort of hire-purchase plan.

That would suit the books of J. Arthur Rank and the Pathe equipment makers, but it immediately brings to a head a dispute likely at any moment to develop in extreme acrimony.

There's a school of thought here, represented by the newly-formed Federation of Documentary Film Units, which loudly demands that the production of educational films shall be completely divorced from any suggestion of commercialism. It holds that the Education Ministry must assume direct responsibility, administrative and financial, for the supply not only of films but equipment.

The Federation agitates for a National Film Office which will carry on the wartime functions of the Films Division of the Ministry of Information and which should work in coordination with another body to be known as the Advisory Council on Visual Aids. It postulates that all films should be prepared on a non-profit-making basis by these bodies.

Opponents of the Federation's viewpoint maintain, with considerable justification as it may be thought, that the Government doesn't sponsor text books; so why should it sponsor films? In other words, that the production of the films, as that of text books, should be left, within the boundaries of a defined code, to commercial enterprise.

It's an argument which requires speedy liquidation.

RCA Cinema Vans Supply Films for Aussies

The story of how RCA "Cinema Vans," mobile motion picture units, accompanied the Australian Army on combat duty through the jungles of New Guinea, Burma and Borneo, was told by Kenneth F. Fidden, managing director of the RCA Photophone of Australia, on his visit this week to the RCA Victor plant at Camden, N. J. "Films are more and more becoming part of the modern kit of tools of progressive government," said Mr. Fidden. "I think you will find that Australia will be among the leaders in the beneficial use of the motion picture by governments."

"The Aussie soldiers have their own system of reserving seats at the jungle cinema," according to Mr. Fidden. "Seats are usually on rocks, up-side-down packing cases and large tins. Hours before the scheduled show time, soldiers would appear in the clearing where the screen and projector would be set up, place a stone or some other small identifiable object on the seats they desired, and return to duty. This method of reserving locations was respected and followed by the entire Aussie army in the jungles."

French Studios Finish 25; Are Working on 40

A review of French production for the past six years was published in *Le Cinema Francaise,* 1945, a special edition of the French trade paper, *La Cinematographic Francaise,* which reached the United States this week for the first time since 1939.

It was revealed in the article that the French have completed 25 pictures since the first of the year, have 40 additional features in the making and plan 19 others.

The article stated that 83 features had been produced in Paris in 1939, 28 in 1940, 60 in 1941, 78 in 1942, 60 in 1943, and 20 in 1944.

As of the end of 1944, and with only incomplete reports from cities within active battle areas, 156 French theatres were completely destroyed. Additionally, 166 theatres were partially destroyed.

RKO Augments Foreign Staff

Phil Reisman, RKO Radio vice-president in charge of foreign distribution, announced this week two appointments to the company's foreign staff. A. C. Bothner-By has been engaged for an assignment in the Far East and Chauncey Rowe is to be assigned to the European division with headquarters in Paris.

U. S. Sending Prints to Sweden

Prints of American films are now being sent directly to Sweden, according to the Massce-Barnett Company, international film forwarders for distributors. Previous to last weekend, prints had to be sent first to England and from there to Sweden.

LOEW'S TO SELL FEATURES IN 16mm FOR FOREIGN MARKET

Production of School Films Part of Plan to Supplement Foreign Sales

Profiting from the experiences gained by armies of the United Nations in showing entertainment films on 16mm film to troops stationed all over the globe, Loew's International on Tuesday, announced the organization of a special division to distribute its features and shorts on 16mm film in every corner of the foreign market.

Educational and documentary films to be produced by MGM will be part of the program, according to Arthur M. Loew, president of Loew's International Corporation who announced the plan. MGM for some time has had plans under consideration for the development of educational films. The educational and documentary subjects will be designed for training and classroom use, Mr. Loew added, citing the interest of the State Department and "officials of many other governments" in the widespread use of such motion pictures. Release of the educational pictures by MGM in the United States was not specified, but is considered likely.

Although the entertainment features and the educational pictures are to be released only in the foreign market, Mr. Loew stressed the value of the medium for reaching audiences not now served by regular theatres. The move might "open up new vistas for the film industry and be the forerunner of fundamental changes in world film distribution," he said.

Development of Market Is Anticipated

Development of the 16mm market both at home and abroad has been expected ever since the narrow gauge prints and projectors attained standards approximating those of 35mm sound films. Although there is a very extensive field covered in the United States by 16mm projection of entertainment films, only a few major companies release their product to exhibitors using the medium, and then only with extensive restrictions, covering the date of release and the place of showing, designed to protect regular 35mm theatres.

Other major companies, including Warner Brothers, RKO Radio and Paramount, are known to be studying the potentialities of educational film production and distribution for both domestic and foreign distribution, but MGM is the first to announce definite plans. Most of the present attention to the educational field resulted from Hollywood's wartime experience in the production of training films for the Army and for war factories. Educators have been excited by the quick results obtained by visual education methods.

Industry Has Long Worked in Field

The industry itself, through the Motion Picture Producers and Distributors of America, has been releasing features and shorts, previously distributed to theatres, for use in schools.

The new 16mm division will not supplant, but rather supplement, the existing MGM overseas distribution setup, Mr. Loew said.

At Loew's International headquarters in New York, a separate staff of specialists trained in 16mm operations has been established to develop the new market. Where MGM operates abroad, these specialists will be added to current personnel under supervision of the territorial managers. Overseas distribution is expected to begin about January 1 by which time every MGM release will have its counterpart in 16mm prints, the company declared.

Sees New Audiences Ready for 16mm

"The war has given tremendous impetus to the improvement of 16mm projectors, sound and film, and today narrow gauge film approaches 35mm quality when projected before audiences of less than 1,000," Mr. Loew declared. "I do not believe 35mm will be discarded in favor of 16mm; far from it. What will happen, in my opinion, is that 16mm film will open up a new audience for pictures that 35mm has either never reached or barely touched. These are the people who live in isolated communities or in towns too small to support a regular theatre. Mobile projector units will be used, similar to the mobile units that have followed our soldiers wherever they have gone. By this means, no location on the face of the earth is too remote to be reached by 16mm films."

Mr. Loew stressed the fact that Hollywood would not be an exclusive source for educational films designed for use in the classrooms of the world as aids in teaching such subjects as geography, chemistry, physics, history and other regular school subjects as well as subjects of educational value to adults. He said that MGM would enter into arrangements with specialists in modern visual education to produce the films, prepared and approved by the world's foremost educators.

Grierson Leaves Film Board to Form Film Unit

John Grierson, commissioner of the National Film Board of Canada since 1939, announced in Toronto last Friday he had resigned from his post to organize an independent company to produce and distribute world wide documentary film.

In New York Monday, it was learned that Mr. Grierson has been seeking a distribution alliance with one of the American major companies and has had several conferences with Warner officials. In view of Warner Bros. avowed interest in the future role of the screen for world education and United Nations' unity, the reports of a Grierson-Warner tieup appeared significant.

Mr. Grierson announced he would produce for international theatrical showing two monthly series of films, one dealing with international affairs and the other with scientific and technological developments in various parts of the world. It is understood that Stuart Legg, director of production for the NFB "World in Action" series of short subjects, released in the U. S. by United Artists, will join Mr. Grierson.

In his formal statement of resignation, the Canadian Film Board head said he hoped to form an organization for the extension of documentary production and expressed the desire to maintain association with the Canada Foundation which was recently formed in the Dominion with a proposed fund of $2,000,000 in contributions from various unnamed sources to promote the cultural and scientific life of Canadians.

Official and nonofficial criticism of Mr. Grierson's film activities has long been voiced in Canada and the NFB commissioner admitted as much when he resigned by indicating that his plans and activities had been cramped by officialdom.

Referring to the wartime program of the Canadian Film Board, "to place at all times the international interest on a level with the national one," he observed the Film Board had not done so "without occasional criticism from unimaginative and isolationist quarters but that policy has, of course, been justified in the increasing prestige of our government film operation at home and abroad in the consequent prestige—and I think it may be notable—which has accrued to Canada as a young, progressive and unselfish nation."

He added he had taken his present step because "I cannot, however, reasonably ask the Board to go as far on this line as I, myself, wish to go, without stringing the Board's proper term of reference."

No successor has yet been named to the Grierson post, but there is a possibility that Ross McClean, deputy film commissioner may become acting commissioner. Another candidate to head the film board is Graham McInnes, information editor of NFB.

Educational Film Producers Meet to Form Association

Documentary and educational film producers, directors, writers and technicians working in both 35mm and 16mm, were to meet in New York Thursday night at the Museum of Modern Art for the purpose of forming an organization which would promote the best interests of all concerned with the post-war educational film.

Several men prominent in the 16mm production field called the meeting, aided by the American Film Center, producer and distributor of educational pictures, which operates on a Rockefeller Foundation grant.

Among those on the organizing committee are: SP 3/c John Bright; Dr. Melvin Broadchaug, Encyclopedia Britannica Films; Rudolph Carlson, American Film Center; John Flory, of Grant, Flory and Williams; Sgt. Richard Griffiths; producer Herbert Kline; Arthur Loucks, head of Loucks and Norling Studios; Pfc. Mark Marvin; Major Kenneth McKenna; Victor Roudin, International Theatrical and Television Company, and Frank Speidell, Audio Productions, Inc.

Others who were invited to attend included: Francis Alstock, Office of Inter-American Affairs; Floyd Brooker, U. S. Office of Education; Richard de Rochemont, March of Time; Lt. Comdr. Orville Goldner; Gordon Knox; Irving Lerner, Office of War Information; Frederick Ullman, Pathe News; Richard A. Wilson, Office of Strategic Services; Harry Watt of Jam Handy, and Harold Wondsel, Soundmasters.

$568,366 Consolidated Film Net For Last Three-Month Period

For the three-month period ended June 30, 1945, Consolidated Film Industries, Inc., reported a net profit of $568,366 before federal tax provision. Estimated federal, normal and surtax amounted to $238,713.72, or a net after taxes of $329,652.28, which compared with a profit for the same period of $253,770.75.

Per share earnings for the second quarter of 1945 were equivalent to 50 cents on the 400,000 shares of preferred stock outstanding and 25 cents on the 524,973 shares of common stock outstanding, compared with 50 cents per share earned on the preferred and 10 cents per share on the common in the same quarter of 1944.

STRIKE ROBS MEXICO OF U. S. FILMS

Union Walkout Closes Seven American Firms; Reports of Withdrawal Grow

by LUIS BECERRA CELIS
in Mexico City

Again, for the second time in 11 years, Mexico is completely without pictures from the major American companies due to the strike against Paramount, Universal, United Artists, Metro-Goldwyn-Mayer, Twentieth Century-Fox, Warner Brothers and Columbia called by Section One of the National Cinematographic Industry Workers Union, Mexico's original film labor organization. The strike was called to enforce the union's demands for salary increases of from 30 to 50 per cent and for a two-year work contract.

The American companies have taken newspaper advertisements in which they assert that the union is entirely to blame for the strike because the Federal Board of Conciliation and Arbitration tried its utmost to avert the strike.

The strikers rejected the Americans' offer of a 20 per cent wage increase because the employers, they said, refused to incorporate the raise into the new contracts.

Ask Property "Guard"

The strikers further demand that the Conciliation Board watch over American property, mostly office equipment, throughout Mexico. This, they explained, would prevent robberies and prevent the equipment from being spirited away from Mexico.

The Board is now investigating, as the labor law demands, whether or not the strike is legal. If the majority of the employees favor the strike, the strike is legal, but if only a minority support the strike, then it is illegal. If the strike is held to be legal, the American film companies may not only be asked to meet the demanded salary increases, but will be asked to pay full wages during the time the studios were closed and the cost of the strike.

The strikers began to close the American offices by placing before the doors the only too well-known red and black banner of organized labor. This was accompanied by music, singing and fireworks; the strikers seemingly confident of yet another victory over their employers.

The local press reports that the American companies intend to quit Mexico indefinitely, due to constant labor trouble. However, a spokesman for the Americans was noncommittal concerning the published report.

Involves Mexican Fare

The strike is all the more serious because it also involves leading Mexican producers and distributors. The Mexicans indicate that they intend to support the Americans in the conflict and indicate that this unity is expected to permanently end their joint labor difficulties.

The strike has deprived Mexico's approximately 1,035 theatres of any major company's picture, although some theatres are exhibiting the product of the minor companies and independents. Oddly, the strike does not prevent the exhibition of Mexican pictures.

Theatres featuring the pictures of the American majors, including Columbia's unforgettable "Song to Remember," now in its seventh week at the Cinealameda, were obliged to substitute Mexican, French and Argentine films at the last minute. Theatre business is generally good.

This is the first strike directed against all the American companies since 1934, when the studios were closed for nearly two months. In the fall of 1941, five American companies were involved in a strike which lasted for about a month. Both these strikes, called first against one company and then against another, ended in sweeping victories for labor.

Picket Relays Sing

The American offices and the involved Mexican offices are being picketed day and night by relays of men and women. All striking employees are in high spirits, chatting, singing, playing their guitars, reading and playing chess. All are orderly, although the police are watching them.

Conjectures on the duration of the strike vary. Some sources see a quick end to it with government intervention seen possible. Others predict a long strike with the result that the American companies will withdraw from Mexico.

Green Orders Cancellation of Union Charters

A new development in the Hollywood studio strike came Tuesday when William Green, president of the American Federation of Labor, announced in Chicago that the AFL executive council at its concluding session at the Drake Hotel had directed the International Alliance of Theatrical and Stage Employees to revoke the charters issued to the Painters, Carpenters and Machinists unions within 60 days.

In the event the IATSE refuses to take such action, the AFL executive council will decide what future steps should be taken, Mr. Green explained.

Richard Walsh, head of the IATSE, made known earlier Tuesday in Chicago that he had refused to revoke the charters and that the council's decision would not change his stand. He was expected to leave for New York Thursday.

In another effort to settle the studio strike, the council directed Mr. Green to meet with Mr. Walsh and heads of all international unions involved in the strike. The meeting will be held, probably in Chicago, in the near future.

A committee consisting of two or three council members will be appointed shortly and will go to Hollywood to study the strike from all angles, it was said. Their findings will be revealed at the next executive council meeting to be held October 15, at the Netherland Plaza Hotel, Cincinnati.

Felix A. Snow, IATSE vice-president in charge of Hollywood headquarters during the absence of Roy M. Brewer, issued a four-point statement on the west coast Tuesday regarding the AFL council's action.

Mr. Snow claimed the AFL had not yet recognized the strike as legal; that the IATSE does not recognize it had issued any charters illegally; that the decision of the council would not change the situation with regard to the studios because even if the new charters were revoked it would not mean that studio workers who held out would go back until an equitable basis of settlement is found; and that the IATSE is not receding from its position.

Appeal Board Affirms Award In Buffalo Case

The Arbitration Appeal Board last Thursday affirmed the award of the arbitrator in the Buffalo tribunal in reducing clearance of the Kenmore theatre. Kenmore, N. Y., over the Colvin in the same town, to three days, and that of the North Park theatre, Buffalo, over the Colvin, to 10 days on RKO Radio product.

The complaint against the distributor originally was filed by Basil Bros. Theatres, operator of the Colvin, seeking clearance reduction of 10 days of the Kenmore over the Colvin and 17 days of the North Park over the Colvin.

Basil Bros. had asked that it be permitted to show RKO product not more than 30 days after exhibition at first run in Buffalo.

In its decision, the Appeal Board said that "a considerable portion of the complainant's endeavor before the arbitrator and its brief on appeal have been directed to a charge that clearances complained of result from a policy of the distributors in the Buffalo area to discriminate in favor of circuits or producer-owned theatres."

Apart from the inadequacy of proof that there has been any discrimination or that Buffalo Theatres, the intervenor, is a circuit within the meaning of the Consent Decree, "such issues as this are excluded by the express language of the decree from consideration in proceedings under Section VIII, which are of a strictly limited character," the board held. It further declared that "recriminatory charges and counter-charges dealing with questions of motive are wholly irrelevant.

"Complainant also contends that when a newer and allegedly better theatre enters a field, the priority of runs of existing theatres should be abolished in the interest of the theatregoing public. This is likewise a matter wholly outside the powers of arbitrators under the decree," the board ruled.

Introduction of "these unwarranted issues in this case" has resulted in unnecessary expense and waste of time and has been "an imposition upon the arbitrator and other parties," it concluded.

In affirming the arbitrator's award, the board ruled that costs be divided equally between all parties. In addition to Buffalo Theatres, which operates the Kenmore and the North Park, another intervenor was Dipson Theatres, operator of the Amherst, in Amherst, N. Y.

Complaint filed at the Chicago tribunal by Charles Lindau, owner of the Kedzie Annex theatre, against distributors for alleged inability to secure sufficient product, was dismissed last week by Albert McCaleb, arbitrator. Prior to his dismissal, the arbitrator inspected the neighboring Senate and Crawford theatres which Mr. Lindau claimed secured more and better product.

Yamins Appeals Boston Arbitration Award

Atlantic Amusement Company, headed by Nathan Yamins, New England exhibitor, appealed dismissal of its complaint to the Arbitration appeal Board last week.

The Boston arbitrator had dismissed the exhibitor's complaint against RKO over the latter's insistence that "It's a Pleasure" be booked into the Durfee theatre, Fall River, Mass., instead of the Empire. Both theatres are in the Yamins circuit.

RKO had refused to book the picture at the Empire, demanding that it play the Durfee, although the two houses are first-runs. Mr. Yamins filed an arbitration complaint at the Boston tribunal under Section VI of the Consent Decree. The case was dismissed by the arbitrator two weeks ago, at which time Mr. Yamins made known he would carry his fight to the Appeal Board in New York.

Acquire Chicago House

Russ Uswetsky and Dan Quinn, formerly with the H. and E. Balaban Circuit, Chicago, have acquired the Revue theatre from Harry Helfet. This is their third neighborhood house, the others being the Lake Shore and Webster.



It's a date for fun—with those ten times ten tantalizing scandalites in

"GEORGE WHITE'S SCANDALS"

An RKO Radio Picture

RKO's Hey-Hey Hayride of Hep Entertainment!

Styled by a famous Broadway showman to click with the crowds who love a glittering laugh show spiced with reckless rhythm, racy romance, solid music and sensational spotlight specialties!

GEORGE WHITE'S Scandals



Starring

JOAN DAVIS

JACK HALEY

PHILLIP TERRY · MARTHA HOLLIDAY

GLENN TRYON · BETTEJANE GREER

GENE KRUPA and His Band

ETHEL SMITH
Swing Organist

Produced by GEORGE WHITE
Directed by FELIX E. FEIST

Screen Play by HUGH WEDLOCK, HOWARD SNYDER, PARKE LEVY and HOWARD GREEN • Dance Numbers Created and Staged by ERNST MATRAY

RKO RADIO PICTURES

LITHO U.S.A.

THE HOLLYWOOD SCENE

OMPLETED

wo-fisted Stranger
oice of the Whistler
Voman in Red
nafu

ONOGRAM
ainbow Valley

ARAMOUNT
alcutta

RC
anny Boy

EPUBLIC
on't Fence Me In

NIVERSAL
ad Men of the Border
Shady Lady
That Night With You (formerly "Once Upon a Dream")

STARTED

COLUMBIA
Hayfoot, Strawfoot
Song of Broadway
Prison Ship

RKO RADIO
Falcon's Alibi

20TH CENTURY-FOX
Doll Face

UNIVERSAL
Outlaws of Twin Forks

WARNERS
Dancing With Tears

SHOOTING

COLUMBIA
Hail the Chief
Tars and Spars

MGM
Up Goes Maisie
The Yearling
What Next, Corporal Hargrove?
Boys' Ranch
Bad Bascomb
Hoodlum Saint
Two Sisters From Boston
Postman Always Rings Twice
This Strange Adventure

MONOGRAM
Border Bandits
Swing Parade

PARAMOUNT
Blue Skies
Bride Wore Boots
To Each His Own

PRC
Wife of Monte Cristo
How Do You Do?

REPUBLIC
Concerto
Dakota

RKO RADIO
Tale of Bedlam (formerly "Chamber of Horrors")
Cornered
Kid From Brooklyn (Goldwyn)
Heartbeat (Hakim-Wood)
Tarzan and the Leopard Men (Lesser)

20TH CENTURY-FOX
Smoky
Leave Her to Heaven
Enchanted Voyage

UNITED ARTISTS
Abilene (Levey)
Diary of a Chambermaid (Bogeaus)
Whistle Stop (Nero)
Duel in the Sun (Selznick)

UNIVERSAL
As It Was Before
Scarlet Street (Diana)

WARNERS
Never Say Goodbye
Man I Love
Confidential Agent
Night and Day

Eleven Completed, Seven Started; 45 in Work

ollywood Bureau

The total number of pictures in work de-ined slightly last week, as 11 features were ompleted and seven started. At the weekend, e shooting index stood at 45, compared with 9 a week ago.

Most active among the studios was Colum-a, which brought three new films before the ameras. "Song of Broadway," a musical, being produced by Bert Kelly and directed Leigh Jason. The cast is headed by Mar-orie Reynolds, Fred Brady and Jinx Falken-urg.

"Hayfoot, Strawfoot" is a comedy which fea-ures Judy Canova and Ross Hunter. Ted ichmond is the producer; Del Lord the direc-r.

Prison Ship" Ready to Go; Dancing" at Warners

Alexander Thurn-Taxis is producing Prison Ship," and Arthur Dreifuss is direct-g. Nina Foch and Robert Lowery head the ast.

At Warners, work started on "Dancing Vith Tears," which Alex Gottlieb is produc-g with Fred De Cordova directing. The ast includes Zachary Scott, Janis Paige, Fay merson, Harry Lewis and Sheldon Leonard.

RKO Radio launched "The Falcon's Alibi," mystery drama whose cast includes Tom onway, Rita Corday, Jane Greer and Vince arnett. William Berke produces; Ray Mc-arey directs.

At 20th Century-Fox, shooting began on Doll Face," which features Carmen Miranda, erry Como, Vivian Blaine, Michael Dunne nd Reed Hadley. Bryan Foy is producing; ewis Seiler directing.

Universal's new venture is "Outlaws of Twin orks," a western featuring Kirby Grant and uzzy Knight. Wallace Fox is the producer-irector.

Personnel Intelligence About Hollywood

Joan Crawford will be starred in "For Senti-ental Reasons," which Charles Hoffman is cheduled to produce for Warners. Starr aret is currently preparing the script for the omantic comedy. . . . Victor Saville will di-rect MGM's film version of the A. J. Cronin novel, "The Green Years." Harold S. Bucquet, originally assigned to the picture, has been taken ill. . . . Edward Dmytryk has been assigned by RKO to direct "They Dream of Home," which Dore Schary will produce from a novel by Niven Busch.

Mark Hellinger has signed a term contract with Universal, whereby that studio will release the writer-producer's pictures. . . . Charles Boyer has been signed by 20th Century-Fox for the starring role in "Any Number Can Play," which Otto Preminger will produce and direct. . . . Charles Hoffman has been assigned by Warners to produce "The Hasty Heart."

Robert B. McIntyre, for many years casting director and production manager for Samuel Goldwyn, has retired, and will be succeeded by Edward A. Blatt, formerly talent agent for Paramount in New York. . . . Harry Von Zell, radio comedian, has been signed by PRC to appear in at least one picture annually. . . . Olive Blakeney has been added to the cast of Republic's "Dakota."

Capra Independent Unit Purchases Original

Liberty Films, the independent production company organized by Samuel Briskin, Frank Capra and William Wyler, has purchased "It Happened on Fifth Avenue," an original story by Frederick Stephani and Herbert Clyde Lewis. . . . Hugh King, formerly with Myron Selznick, has joined the Harold Rose agency as an associate, and will establish a literary department for the office.

Franchot Tone has been signed to co-star with Deanna Durbin and Charles Laughton in Universal's comedy-drama, "Because of Him," . . . Irving Yergin, former Hollywood trade paper editor, will join International Pictures as executive assistant to A. W. Schwalberg, sales supervisor. . . . Pat O'Brien will be starred by RKO Radio in "Galveston," a melodrama revolving around events in that city during the famous flood. Edwin L. Marin will direct the film, and J. Robert Bren will produce.

Brenda Marshall is set to star in "The Glass Alibi," which William Wilder will produce for major company release. . . . John Garfield has been assigned the starring role in Warners' "Patent Leather Kid," which Arnold Albert is scheduled to produce. . . . Philip Merivale has been signed by MGM for an important role in "This Strange Adventure."

Artur Rubinstein has been signed to a contract by Republic, under the terms of which the pianist will record the score for Frank Borzage's production, "Concerto," which features Rachmaninoff's second piano concerto as its musical motif. . . . Warners has signed Ginny Simms for a top role in "Night and Day," which stars Cary Grant. . . . PRC has added two features to its production schedule. "Beggar's Gold" will be produced by Harry Sauber; "Kentucky Mansion" by Martin Mooney.

John Berry to Direct For RKO Radio

John Berry has been borrowed from Paramount by RKO to direct "All Brides Are Beautiful," which will star Joan Fontaine. . . . "Great Temptation," based on the novel "Carl and Anna," by Leonard Frank, will be produced for MGM by Arthur Hornblow, Jr., co-starring Greer Garson and Robert Montgomery. . . . Patrick Michael Cunning's next Telecine production will be "The Glorious Whitewasher," based on Mark Twain's "Tom Sawyer." Nestor Paiva has been signed to do the narration.

Edward Dmytryk is set to direct "They Dream of Home," which Dore Schary will produce for RKO Radio. . . . Margaret Lindsay has been added to the cast of the Diana production, "Scarlet Street," which is currently shooting at Universal. . . . Samuel Goldwyn has engaged Jerome Cowan for an important role in "The Kid from Brooklyn." . . . Republic has purchased the currently popular song, "How're You Doing in the Heart Department," for use in the next Roy Rogers musical western, "Along the Navajo Trail."

Frank Gruber's "Detective Johnny Fletcher" novels will be brought to the screen by Walter Colmes. The author has been signed to write the screenplays for the projected series, and Albert Dekker and Mike Mazurki have been engaged to play the two principal parts. . . . Richard Haydn has been selected for an important role in MGM's "The Green Years." . . . John H. Auer has been assigned by RKO to direct "The Calico Kid," which will star Eddie Cantor and Joan Davis.

Iva Joins Intermountain

Richard J. Iva has been appointed booker for Intermountain Theatres in Utah and Idaho, Tracy Barham, vice-president and general manager, has announced. He replaces C. Clare Woods.

"THE ANGEL HAS A GUN UNDER HIS WING!"

JOHN



Hoagy sings and plays "Memphis In June"



...Word flew around the New Orleans "Quarter" that Johnny wasn't there for romance this time...And only the dynamite blonde with murder and mutiny on her mind knew what he was after!...Rugged romance and unshackled realism in another lusty show from RKO!

GEORGE **RAFT** · CLAIRE **TREVOR** · SIGNE **HASSO**

MY ANGEL

LOWELL **GILMORE** · HOAGY **CARMICHAEL** · MARGARET **WYCHERLY**

Produced by WILLIAM L. PEREIRA · *Directed by* EDWIN L. MARIN

Screen Play by STEVE FISHER

RKO RADIO PICTURES

Companies Face New Anti-Trust Court Action

While the Department of Justice proceeded this week with preparations for the Government's anti-trust suit against themajor companies which comes to trial at the Federal District Court, New York, on October 8, one more anti-trust case entered the distribution-exhibition litigation stage and another was threatened against the majors.

Both cases were viewed by industry counsels as the immediate results of the recent decision in favor of exhibition handed down by the U. S. Circuit Court of Appeals at Philadelphia in the William Goldman case against Warner Bros. and other distributors.

Danz Files Suit for Damages

In Seattle Monday, John Danz and the Granada Theatre Corp., which operates the Admiral theatre in that city, filed an anti-trust suit in U. S. District Court for the western district of Washingon, against Twentieth Century-Fox, Warners, Loew's, Paramount, RKO Radio, United Artists, Columbia, Universal, National Theatres, Evergreen Theatres and Fox Pacific Theatres. On Wednesday, the case was settled out of court.

Complainant asked $180,000 in treble damages and $20,000 for attorney fees, totaling $200,000.

Mr. Danz alleged that the defendants had conspired to keep first-run product from his Admiral theatre in favor of the Egyptian and Neptune theatres. He sought to play first run films day-and-date with the two houses, in addition to the damages sought.

The threatened suit against the majors came to light in New York Monday when it was learned that the Department of Justice reportedly has written to several distributors asking they make first-run product available to Don Jacocks, operator of the Strand in Taunton, Mass.

Theatre Dark Since March

Mr. Jacocks is understood to be planning an anti-trust action unless he is able to secure product to reopen the Strand, which has been dark since last March.

Monroe E. Stein, attorney for the exhibitor, has been seeking a solution for the past several months by repeated conferences with film company attorneys and sales executives in behalf of the Strand.

Meanwhile, industry counsel is studying the Goldman case with a view to appeal.

In Chicago, Monday, Thomas C. McConnell, attorney for plaintiffs in the Jackson Park anti-trust case, made known he would delay for a month his appeal to the U. S. Supreme Court of the recent U. S. Circuit Court decision reversing the verdict of the Federal Court jury which awarded the theatre operators damages against the majors totaling $360,000. In addition to the distributing companies, defendants in the case are the Balaban and Katz and Warner circuits.

Atlas Corporation Buys Liberty Magazine, Inc.

Floyd B. Odlum's Atlas Corporation has purchased Liberty Magazine, Inc., which publishes *Liberty, Screenland, Silver Screen* and *Movie Show.* The reported purchase price was near $2,000,000. The corporation will take title to the magazines August 20. The entire capital stock of Liberty Magazine, Inc., was acquired from Paul Hunter, publisher of *Liberty,* and the Cuneo Press interests. Atlas Corporation has holdings in motion pictures, utilities, transportation and other industries.

Air Express Increases

Air express shipments throughout the country during June rose 27.2 per cent over the same month last year, the Air Express Division of Railway Express Agency announced. The agency handled more than 176,700 air express shipments for the domestic airlines during June as compared with about 138,400 during the same month last year.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 99—Japan's Doom, Russia enters war against the Japs. . . . President Truman visits King George. . . . President Truman announces atomic bomb.

MOVIETONE NEWS—Vol. 27, No. 100—Allied might in the Pacific. . . . President Truman on atomic bomb. . . . President honors Byrnes. . . . French fleet scuttled at Toulon is salvaged and repaired. . . . Hawaii Mars is raised. . . . Snow bird regatta. . . . G. I. fishermen.

MOVIETONE NEWS—Vol. 27, No. 100—Special edition. A review of the Japanese war.

NEWS OF THE DAY—Vol. 16, No. 297—Truman reveals atomic bomb. . . . Nazi U-boat in New York harbor. . . . Titan Hanover wins Hambletonian.

NEWS OF THE DAY—Vol. 16, No. 297—Special edition. A Victory special reviewing the war.

PARAMOUNT NEWS—No. 100—Japan's last hour. . . . Russia in the Pacific. . . . The atomic bomb. . . . Japan's "End of the road."

PARAMOUNT NEWS—No. 101—The last hour over here. . . . Events leading up to the surrender. . . . Analysis of problems of peace and war.

RKO PATHE NEWS—Vol. 16, No. 102—A fateful week in history. . . . Atomic bomb. . . . Russia wars on the Japanese.

RKO PATHE NEWS—Vol. 16, No. 103—President Truman reports to the nation. . . . U. S., Britain join in blasting Japan. . . . Tanks enter U. S. section of Berlin. . . . Fraternization ban lifted in Germany.

UNIVERSAL NEWS—Vol. 18, No. 423—The atomic bomb Russia declares war. . . . Big Three adjourn. . . . President Truman speaks. . . . Major Bong killed. . . . The 10th celebrates.

UNIVERSAL NEWS—Vol. 18, No. 424—Social life in Berlin. . . . Secretary Byrnes decorated. . . . Mechanical eye guards U. S. property. . . . Days of Days for orphans. . . . It's a green Christmas. . . . British join Pacific fleet. . . . Larchmont race week.

Breen Tells PRC Public Frowns On Gangsters

PRC has dropped production plans for "Wanted for Murder," "Johnny Torrio" and two other untitled films, all of which were to have dealt with gangster subjects, as the result of a mounting disapproval of this type of film, it was announced by the company in Hollywood this week.

The plans were dropped, it was said, after Joseph I. Breen, administrator of the Production Code, informed PRC of the protests received concerning gangster-type pictures now in release.

Parent-Teacher Associations, as well as other civic groups, have gone on record as disapproving of Monogram's "Dillinger" and similar pictures.

Mr. Breen told reporters that he had merely informed PRC of the public's attitude so that the studio would know what to expect. He added that the Production Code Administration had not banned or forbidden this type of production since it was not within the administration's authority to do so.

Martin Mooney, PRC producer, reported that "other types of pictures" will be substituted for the gangster films. "But this attitude," he continued, "applied generally, will further handicap all 'B' and serial productions, which depend heavily on criminal background for stories and always show that crime does not pay."

Westinghouse Completes Film For Lighting Consultants

The Westinghouse Lamp Division, Bloomfield, N. J., has completed a 16 mm film in sound and color which has been designed to assist the group of home lighting consultants which the nation's Electric Service companies have assigned to help achieve better lighting in American homes. The picture, "The Magic Touch," contains both the man's and the woman's angle, thus being adapted for showing to women's organizations and to mixed groups. Prints of the 30-minute film are available for inspection at the nine Westinghouse Lamp District headquarters.

SIMPP Will Aid Loew's Fight On "Southerner"

The Society of Independent Motion Picture Pr ducers will come to the aid of David Loew wh and if he requires support in his fight against t Memphis board of censorship's banning of his p ture, "The Southerner."

Last week Mr. Loew telegraphed Donald Nelso president of SIMPP, and was assured that the s ciety would stand back of the producer with leg and moral aid should the situation warrant.

Whether the organization will be directly i volved in the case depends, however, on the resu obtained by Edward Kuhn, Memphis attorney, a pointed by Mr. Loew's attorney, David Tanne baum, to obtain court relief. What action M Kuhn will take was not immediately apparent th week, but it appears that he will ask for an i junction.

A representative of Mr. Loew reported that t producer will conduct his case on the basis of t broader principles involved and not on the mer of the particular picture.

On August 9, Mr. Loew began a mail campai on behalf of his picture, asking newspaper edito of the country to sign a petition which will be su mitted to Walter Chandler, Mayor of Memph protesting the banning. The petition demands th the Mayor "take immediate action toward a cor plete investigation of censor board chairman Llo Binford's position."

The New York opening of the film has been s for August 25 at the Globe theatre.

UA-Oriental Chicago Deal Reduces Independent Runs

Independent distributors in Chicago will susta a major setback in the Loop's first-run mark when the deal concluded between United Artis and Harold Costello, operator of the Oriental th atre, begins on September 21 with the extend run of "Blood on the Sun." The Oriental h been about the only first-run outlet for Republi Monogram and PRC, and a market for the le important releases of Columbia and Universa The deal was submitted to the UA office for ap proval, considered only a technicality, since tc UA sales executives have been kept informed c all proceedings. UA will share expenses in ex ploiting the pictures and will contribute toward institutional ads which will inform the public the Oriental's new picture program.

Legion of Decency Reviews Six New Pictures

The Legion of Decency reviewed six new pi tures this week, approving all but one. Classed A-I, unobjectionable for general patronage, wer "Our Vines Have Tender Grapes," "Springtim in Texas" and "You Can't Do Without Love." Classed as A-II, unobjectionable for adults, wer "Paris Underground" and "Uncle Harry." "Gues Wife" was placed in Class B, objectionable in par because of "light treatment of marriage."

"Sunday Movie Bill" Wins In Connecticut

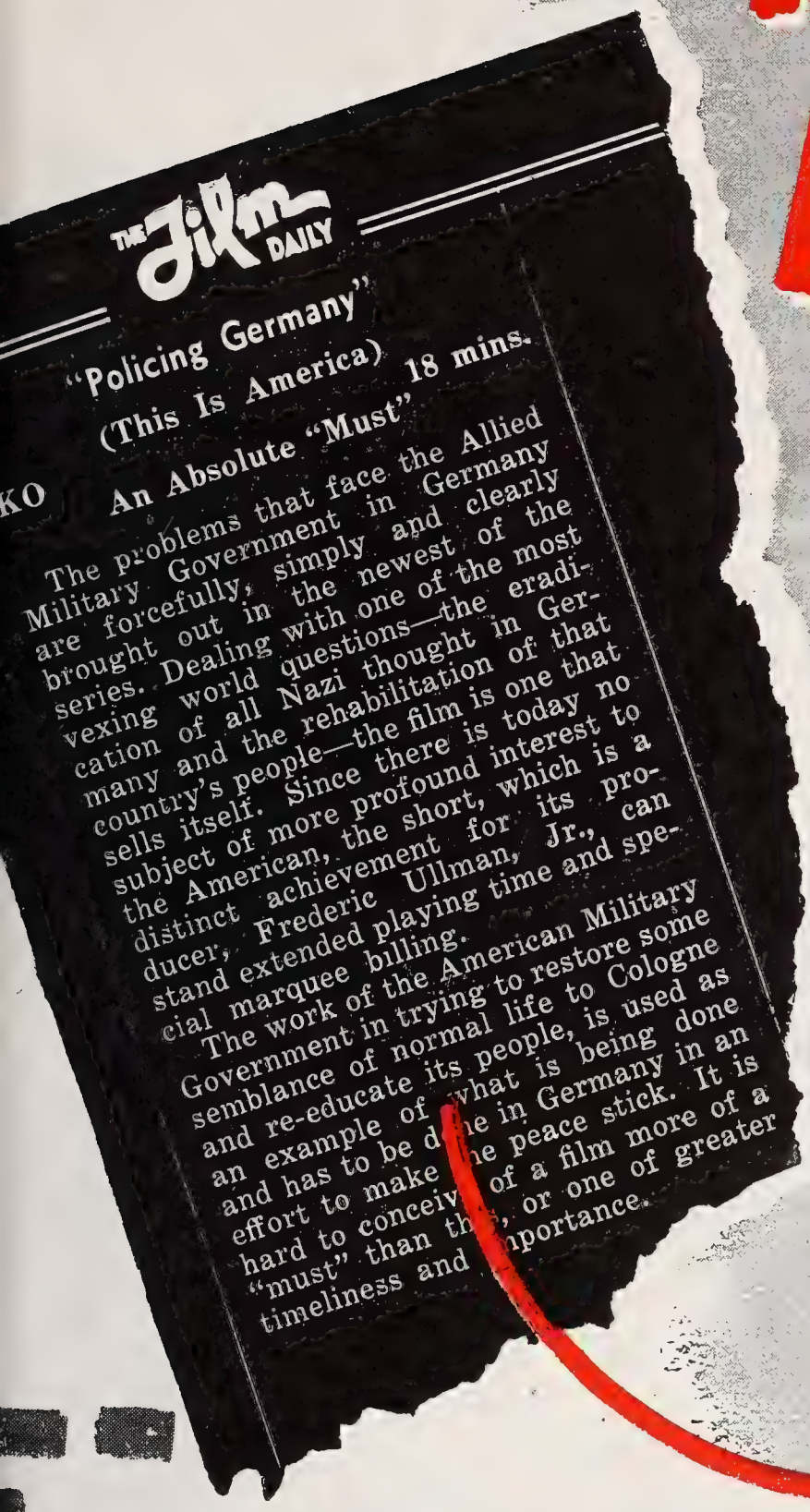
The Connecticut State Legislature has passe and the governor has signed the "Sunday Movi Bill" which permits all towns and cities afte October 1 to exercise local option and perm theatres to remain open from 1 o'clock to 11:3 o'clock instead of, as at present, from 2 o'cloc until 11 o'clock.

PRC Shifts Anne Greeley

Anne Greeley, formerly assistant to Arnol Stoltz, PRC's eastern publicity and advertisin director, has been appointed fan magazine con tact for PRC. Her first assignment will be o the special production, "The Enchanted Forest," scheduled for release in the 1945-46 program.

"AN ABSOLUTE MUST!"

—says **FILM DAILY**



THE Film DAILY

"Policing Germany"

(This Is America) 18 mins.

KO An Absolute "Must"

The problems that face the Allied Military Government in Germany are forcefully, simply and clearly brought out in the newest of the series. Dealing with one of the most vexing world questions—the eradication of all Nazi thought in Germany and the rehabilitation of the country's people—the film is one that sells itself. Since there is today no subject of more profound interest to the American, the short, which is a distinct achievement for its producer, Frederic Ullman, Jr., can stand extended playing time and special marquee billing.

The work of the American Military Government in trying to restore some semblance of normal life to Cologne and re-educate its people, is used as an example of what is being done and has to be done in Germany in an effort to make the peace stick. It is hard to conceive of a film more of a "must" than this, or one of greater timeliness and importance.

(Read on)

"It is hard to conceive of a film more of a 'must' than this, or one of greater timeliness or importance!"

THIS IS AMERICA

presents

"POLICING GERMANY"

Produced by **FREDERIC ULLMAN, Jr.**
Distributed by **RKO RADIO PICTURES**

RKO RADIO PICTURES

LATE REVIEWS

Ziegfeld Follies

***MGM (1945-46)*—Spectacular Revue**

MGM, which has a habit of never sparing expense, forgot whatever final hesitation it may have had and pulled out all corks on "Ziegfeld Follies." The end result is a magnificent production, breathtakingly filmed, fluctuating in values—the fate of most revues—but by sheer weight in starring and visual assets an unquestioned box-office success of considerable proportions.

Revues do not have stories and "Ziegfeld Follies" stands by the tradition. The closest to a connecting thread shows William Powell, as Florenz Ziegfeld, in an imaginary heaven reliving his Broadway successes. Once the excuse is provided through a clever and well-conceived use of Bunin's Puppets depicting Ziegfeld stars such as Fanny Brice, Marilyn Miller, Eddie Cantor and some others, the revue actually sets sail.

One number, called "Merry-Go-Round," has Lucille Ball serving as ballet master while knockout girls in pink ostrich feathers and accessories parade and dance to a burlesque rendition by deadpan Virginia O'Brien of "Bring on Those Beautiful Girls," the theme song.

A water ballet featuring Esther Williams, her figure, her bathing suit and her swimming, is exquisite to behold. Next is Keenan Wynn, indispensable Metro comic these days, in a telephone skit called "Number, Please." The idea here is he can get through a long distance call in a couple of minutes flat, but can't raise a friend down the street. It's an old gag, but Wynn does much for it.

James Melton and Marion Bell are principals in a duet from "La Traviata." They are in good voice, but the surrounding scenic investiture is overdone in elaborateness and may prove somewhat confusing. Victor Moore and Edward Arnold play off "Pay the Two Dollars," a comedy skit with Moore his usual pathetic self as the Casper Milquetoast who faces jail because Arnold, his lawyer, refuses to appeal a small fine.

Fred Astaire and Lucille Bremer appear in two numbers. To the music of "This Heart of Mine," a sentimental number by Harry Warren, they dance against a background of a gold and red ballroom and marble steps. Astaire is Astaire, as usual. Miss Bremer reflects much youthful charm and genuine dancing ability. Their second, which comes along later, is a pantomime dealing with London's Limehouse.

In between is Fanny Brice making her sole appearance in a David Freedman sketch called "A Sweepstakes Ticket." Hume Cronyn and William Frawley are her assists in a farcical and broadly comic routine which could have been funnier.

Lena Horne, photographed beautifully, sings "Love," a ballad by Hugh Martin and Ralph Blane in the sultry mood suitable to this chanteuse. Red Skelton does his well known, but funny, television sketch showing an announcer swiping someone else's gin and wearying himself in the doing.

It is Judy Garland who delivers one of the best sequences. This is "An Interview" in which she pokes fun, through satire, at one of the grand ladies of the screen explaining her impending epic to a group of reporters and photographers. Music and lyrics by Kay Thompson and Roger Edens are excellent. Dance direction by Charles Walters for this number is tops.

Astaire also does a dancing duet with Gene Kelly in "The Babbitt and the Bromide," a frothy number by George and Ira Gershwin. This sequence, on its own, no doubt will be viewed by many as worth the price of admission.

The attraction terminates on a somewhat tame note—or maybe it's only by comparison—with "Beauty," song written by Harry Warren and Arthur Freed. Production investiture here roams the range from bubble baths to Dali-like poses as Kathryn Grayson does the vocalizing.

Vincente Minnelli directed with an eye to beauty and effect, of which there is an unending quota. Freed produced. Technicolor photography and the results obtained through it are an indispensable part of the whole.

Reviewed at the Colonial theatre, Boston. Reviewer's Rating: Excellent.

Release date, not set. Running time, 110 min. PCA No. 10439. General audience classification.

William Powell, Judy Garland, Lucille Ball, Virginia O'Brien, Esther Williams, Keenan Wynn, Gene Kelly, Fred Astaire, James Melton, Victor Moore, Edward Arnold, Lucille Bremer, Fanny Brice, Lena Horne, Red Skelton, Kathryn Grayson, William Frawley, Hume Cronyn, Marion Bell.

Follow That Woman

***Paramount (1945-46)*—Melodrama**

Plotting that avoids pitfalls of formula and convenience is combined with names that mean business to lift this melodrama from the Pine-Thomas anvil above par for the shop. William Gargan, Nancy Kelly and Ed Gargan, directed with spirit by Lew Landers, enhance both the billing and the script by Winston Miller and Maxwell Shane in a manner to make each of the film's 69 minutes count.

Gargan portrays the head of a private detective agency furloughed for a week to find out why his wife is being shot at by gangsters. It turns out she has continued in his absence to solve the mystery of a nightclub murder committed within earshot of them prior to his induction. Suspicion rests impartially on four suspects until Gargan, with his furlough about to expire, solves the mystery.

William Pine and William Thomas produced, with Maxwell Shane as associate producer in addition to his writing credit.

Previewed at the Paramount Studio. Reviewer's rating: Good.—WILLIAM R. WEAVER.

Release date not set. Running time, 69 min. PCA No. 10847. General audience classification.

Warners Stage Real Christmas In Connecticut

"Christmas in Connecticut," Warner Brothers' second large-scale premiere in two days, was formally launched Wednesday, August 8, at Norwalk, Conn., with a Christmas party for 100 redeployed service men. The day previous, Warners' "Pride of the Marines" was given a special screening in Philadelphia for veterans of Guadalcanal.

The Christmas party, in fact the whole publicity build-up for the film, was noted in a front-page feature story headed "Noel! Noel!" in a Christmas border across two columns of the August 8 issue of the New York *World-Telegram*. This is believed to be one of the first times an out-of-town motion picture campaign made the front page of a New York newspaper.

The Norwalk festivities got into their stride with a Christmas dinner held at the YMCA with Governor Raymond E. Baldwin of Connecticut and his staff, Mayor Robert B. Oliver of Norwalk and 20 other Mayors attending.

After dinner the service men and officials assembled in the reviewing stand before Mathews Park to watch a street parade, a description of which was broadcast. The program included Lawrence Tibbett, who sang two numbers, and the singing of Christmas carols by a choral group of 100 voices.

Red Cross workers cooked and served the Christmas dinner, in addition to assisting in the transporting of soldiers. A giant Christmas tree was set up in Mathews Park where merchants and citizens brought many presents for distribution to the service men.

RKO Regionals In Two Cities

RKO Radio completed its Cincinnati and Chicago regional sales meeting this week after winding up its New York meeting Wednesday, August 8.

The Cincinnati meeting opened its three-day session, Friday, August 10, at the Netherland Plaza Hotel. The meeting was attended by home office and Walt Disney Production executives, the personnel of the Cincinnati exchange and managers and salesmen from the following exchanges: Cleveland, Detroit, Indianapolis, Dallas, Atlanta, New Orleans, Charlotte, Oklahoma City and Memphis. Ned E. Depinet, RKO Radio president, presided.

Sol Schwartz, manager of out-of-town RKO theatres, was host at a cocktail-buffet to delegates attending.

The Chicago meeting opened August 14 in the Blackstone Hotel for a three-day session. In addition to the home office executives and the personnel of the Chicago exchange, managers and salesmen from Milwaukee, Minneapolis, Sioux Falls, Des Moines, Kansas City, Omaha and St. Louis attended the meeting. Mr. Depinet again presided.

Robert Mochrie, general sales manager; Harry Michalson, short subjects sales manager; Walter E. Branson, western division sales manager; M. G. Poller, assistant to Mr. Mochrie; S. Barret McCormick, director, publicity and advertising, and Terry Turner, exploitation manager, addressed the Chicago delegates.

RKO's fourth and concluding regional sales meeting will be held in the Ambassador Hotel, Los Angeles, beginning August 20 for three days.

The New York exchange was awarded the fourth capital prize in the Ned Depinet Sales Drive at the concluding session of the company's Eastern regional sales meeting held at the Waldorf-Astoria, August 6-8. Phil Hode, branch manager, accepted the award.

Charles Boasberg, Metropolitan district manager, received second prize among the 10 sales divisions.

Other Eastern exchanges receiving awards were Albany, Boston, Buffalo, New Haven, Philadelphia, Pittsburgh, and Washington.

MGM's "Ziegfeld Follies" Opens

The world premiere of MGM's "Ziegfeld Follies" was held Monday, August 13, at the Colonial theatre in Boston with all of the fanfare of a Hollywood premiere.

Judy Garland, one of the stars of the picture, and her husband, Vincente Minnelli, who directed it, were among the notables who attended. Governor Maurice I. Tobin of Massachusetts and Mrs. Tobin and John E. Kerrigan, Mayor of Boston, also attended.

The Boston engagement, on a two-a-day policy, is limited to two weeks. An extensive advance advertising and exploitation campaign preceded the premiere and the advance sale of tickets was reportedly one of the largest in the history of the company for a roadsow engagement. Opening night tickets, priced at $2.40, were sold out two weeks before the opening.

The Colonial was redecorated and equipped with new sound devices and a special front for the occasion.

A second similar engagement at the Nixon theatre in Pittsburgh begins August 26.

Following the Boston showing, William F. Rodgers, MGM vice-president and general sales manager, was host at a special luncheon for approximately 50 "in-town" exhibitors in the Boston territory on Tuesday, August 14.

Washington Premiere Held For "Silver Fleet"

A special invitation premiere of the PRC production, "The Silver Fleet," was held August 9 at the Hippodrome theatre, Washington, D. C., for government and military officials. Co-sponsors of the premiere were the Netherlands-American Foundation and Rear Admiral J. E. Meijer Ranneft, Naval attache to the Royal Netherlands Embassy. The performance was dedicated to the officers and personnel of the Royal Netherlands Navy whose cooperation and advice were sought in making the picture.

Joins Universal Staff

Patricia Goldman has been added to the home office publicity staff at Universal. She attended the Dalton School in New York City and the University of Wisconsin.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ROCKIN' IN THE ROCKIES: Mary Beth Hughes, Jay Kirby—For Action Night this is tops and it doesn't cost a fortune. Everyone well pleased. Played Wednesday, Thursday, July 18, 19.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

TAHITI NIGHTS: Dave O'Brien, Jinx Falkenberg—A dandy little picture to go with "Sing Me a Song of Texas." A good combination and drew well. Played Wednesday, Thursday, July 4, 5.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

TOGETHER AGAIN: Irene Dunne, Charles Boyer—A fairly good comedy-drama. Irene Dunne does very well but no one here likes Boyer. So it did not do much business. Played Friday, Saturday, July 20, 21.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—This is O.K. and in brilliant color but we thought "Cover Girl" was better a year ago. Played Sunday-Tuesday, July 15-17.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

Film Classics

COWBOY AND THE LADY: Gary Cooper, Merle Oberon—This is a good picture but the trailer made it look so old that the people came to see how old it really was and found out that it was the best comedy they have seen in a long time. Below average business. Played Tuesday, Wednesday.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Metro-Goldwyn-Mayer

CLOCK, THE: Judy Garland, Robert Walker—Definitely this did not please the Garland fans. When they walk out on her there is something wrong. That is that she is not a dramatic actress. She overacted. From the reaction of most of the patrons she had better stay in the lighter roles. In that type of part she has had experience. It is the old story of the clown wanting to be a tragedian. If she is as smart as I think she is, she will stay in musicals which are her forte. Otherwise?—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—This is a good picture for any situation. Drew well and pleased. Little Margaret O'Brien is in the cast. Played Sunday-Tuesday, July 8-10.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

THIS MAN'S NAVY: Wallace Beery, James Gleason —Wallace is always good and draws a good crowd here. This picture is especially good. Played Friday-Sunday, July 13-15.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

Monogram

DILLINGER: Elisha Cook, Jr., Lawrence Tierney—Monogram has a winner here. Will get you extra dough if you let them know in time when you are showing it. Played Wednesday, Thursday, July 25, 26.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

Paramount

AND NOW TOMORROW: Loretta Young, Alan Ladd —Very good. Business was above average midweek and we had many favorable comments. This picture pleased everyone and that is something to be happy about. Played Wednesday, Thursday, July 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DANGEROUS PASSAGE: Robert Lowery, Phyllis Brooks—A nice action picture. Doubled with a Western and did O.K. Played Wednesday, Thursday, Aug. 1, 2.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

OUR HEARTS WERE YOUNG AND GAY: Diana Lynn, Gail Russell—One of Paramount's so-called "specials." It is just a fair picture that will go over O.K. Played Friday, Saturday, Aug. 3, 4.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—Failed at the box office here. Poor title, I guess. The failure was not the fault of Miss Colbert as she is one of the best bets and actresses today. Everyone likes her but something killed it. Played Sunday-Tuesday, July 29-31.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

SALTY O'ROURKE: Alan Ladd, Gail Russell—Made to order for any situation. It is as good a race track picture as they make. Grab it and play it quickly. Played Sunday-Tuesday, July 22-24.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

UNSEEN, THE: Joel McCrea, Gail Russell—Outstanding mystery. There is sustained suspense. It is one of the best and worth playing up. Sell it and get results. Public confidence in our advertising depends on how many times we fool them. Overdoing it nullifies many a good campaign. Played Wednesday, Thursday, July 18, 19.—Frank Vesley, State Theatre, Hollister, Cal.

PRC

HIS BROTHER'S GHOST: Buster Crabbe, Al St. John —The only thing that put this over was Fuzzy Q. Jones. PRC has something with Fuzzy. All the folks like him but that is all. There was no action or good fights in this. Played Friday, Saturday, July 27, 28.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

TOWN WENT WILD, THE: Freddie Bartholomew, James Lydon—The best PRC picture yet. It has a good cast and lots of laughs. But it failed to bring in the business. No draw down here, but a good picture. Played Tuesday, Wednesday, July 24, 25.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

WHISPERING SKULL, THE: Dave O'Brien, Tex Ritter—If it wasn't for a poor sound track on this, it would have been a good show. Doubled this with "The Mummy's Curse." Business good. Played Friday, Saturday, July 20, 21.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RKO Radio

ENCHANTED COTTAGE, THE: Dorothy McGuire, Robert Young—One of the greatest love stories of the year. Robert Young was at his best and will be certainly considered when this year's Oscars are passed out. Played Monday, Tuesday, July 23, 24.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

FALCON IN HOLLYWOOD, THE: Tom Conway, Veda Ann Borg—This is all right for a double bill and it did some business here. They had lots of girls in this. They had gun shooting for the kids and Tom Conway for the women. O.K. for a small town like this. Played Friday, Saturday, July 27, 28.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GOIN' TO TOWN: Lum and Abner—Not up to the usual Lum and Abner pictures. It brought some country people that we haven't seen for a long time. Business was about average. Played Sunday, Monday, July 8, 9.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

GIRL RUSH: Frances Langford, Wally Brown—Here is a show that has everything packed into it. There is music, comedy, romance and stars. Too bad it wasn't longer. All the stars were good in this, especially Frances Langford. About average business. Played Tuesday, Wednesday, July 10, 11.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

HEAVENLY DAYS: Fibber McGee and Molly—This was a good show but too much political economy for the people and they didn't understand it very well. The two songs in this were good and some of the jokes were good also. Below average business for a show like this. Played Sunday, Monday, July 22, 23.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

NEVADA: Bob Mitchum, Anne Jeffreys—It is a Zane Gray story but the picture is just an ordinary western. Doubled with "What a Blonde." Played Wednesday, Thursday, July 11, 12.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

WHAT A BLONDE: Leon Errol, Veda Ann Borg—It was very good. Doubled with "Nevada." Played Wednesday, Thursday, July 11, 12.—W. M. Hughes, Colonial Theatre, Astoria, Ill.

Republic

GIT ALONG, LITTLE DOGIES: Gene Autry, Judith Allen—This seemed to be the best Autry reissue so far. Business was above average. Autry is getting popular again.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

LAKE PLACID SERENADE: Vera Hruba Ralston, William Frawley—One of Republic's proposed specials but it was very ordinary. What a picture they ought to have made out of this. Played Friday, Saturday, July 6, 7.—W. M. Hughes, Colonial Theatre, Astoria, Ill.

MAN FROM MUSIC MOUNTAIN: Roy Rogers, Smiley Burnette—We played this because of a mistake of the company. We were supposed to get a Gene Autry film. From this picture I don't see what the people get out of this Rogers. The only thing that puts him over are "The Sons of the Pioneers." If it wasn't for the Pioneers there wouldn't be any show. Above average business. Played Friday, Saturday.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SONG OF TEXAS: Roy Rogers—A good Rogers show. He never fails to draw them in here. Played Wednesday, July 4.—Fred Flanagan, Moon Theatre, Steatton, Colo.

WOMEN IN WAR: Elsie Janis, Wendy Barrie—This sure is Republic's "Big Parade." This is the first English picture that drew here, maybe it was Roy Rogers' name. My patrons said it was good. Play it, if you haven't. Business above average. Played Friday, Saturday, July 13, 14.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Twentieth Century-Fox

BULLFIGHTERS, THE: Laurel and Hardy—Silly, but what do I care as long as my Sunday crowd was pleased. Only complaint was that it was too short. Hope to have more of this comedy team soon.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—Mixed comments on this. Most patrons said it was too long. Great acting. Business doubled the second night after a rain storm the night before. Played Wednesday, Thursday, July 25, 26.—J. C. Balkcom, Jr., Gray Theatre, Gray Ga. General patronage.

SONG OF BERNADETTE, THE: Jennifer Jones, Charles Bickford—A great picture but no draw in this town. Not a small town picture. Played Sunday-Tuesday, July 1-3.—M. W. Hughes, Colonial Theatre, Astoria, Ill.

Universal

BEYOND THE PECOS: Entertaining Western which pleased on Friday and Saturday. Business was average. Played July 27, 28. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town.

HER LUCKY NIGHT: Andrews Sisters, Martha O'Driscoll—Business below average weekend, but no complaints from light attendance. Played Friday, Saturday, July 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HER PRIMITIVE MAN: Louise Allbritton, Robert Paige—Good show. Everyone was pleased. Played Saturday, Sunday, July 7, 8.—Fred Flanagan, Moon Theatre, Steatton, Colo.

MUMMY'S CURSE, THE: Lon Chaney, Peter Coe—We haven't had one of these for a long time. It drew well for Friday and Saturday. It has a good cast. The scenes with the mummy are good. Well liked by all. Business was good. Played July 20, 21.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

MUMMY'S CURSE, THE: Lon Chaney, Peter Coe—This was too gruesome for children. We would not care to use another similar picture. Played Friday, Saturday, July 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

SALOME, WHERE SHE DANCED: Yvonne De Carlo, David Bruce—Tops as an attraction. It almost broke all records. Audience reaction good. Played Sunday-Tuesday, July 29-31.—Frank Vesley, State Theatre, Hollister, Cal.

SEE MY LAWYER: Olsen and Johnson, Grace McDonald—Kept the audience roaring. Business very good. Played Wednesday, Thursday, July 25, 26.—Frank Vesley, State Theatre, Hollister, Cal.

SWING OUT, SISTER: Rod Cameron, Arthur Treacher —This small budget musical pleased average business. Played Wednesday, Thursday, July 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—This screwball comedy pleased average business. Played Wednesday, Thursday, July 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

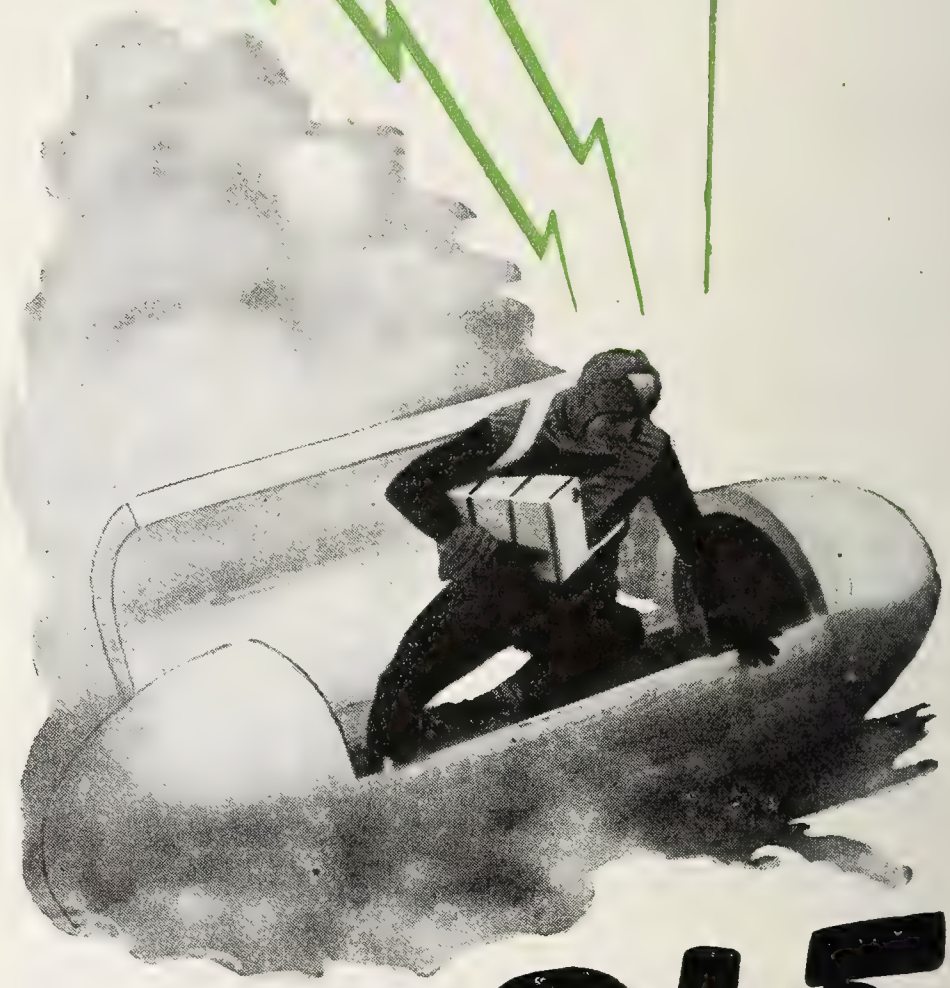
FRISCO KID: James Cagney, Humphrey Bogart—The Cagney pictures are doing well although they are re-

(*Continued on page* 44)

EXCLU

FIRST TIME ON THE SCREEN!

The biggest news of the century! See... the "Electro-Annihilator" at work... disintegrating all before it... as it harnesses the tremendous energy of the sun...just like the



ATOMIC BOMB!

"THE PURPLE

DENNIS MOORE **LINDA STIRLING**
ROY BARCROFT **JAMES CRAVEN** **BUD GEARY**

AS USUAL—REPUBLIC SERIALS

SIVE!

Thrills

MONSTER STRIKES"

...with the power of an Atomic Bomb in Republic's unprecedented 15-Chapter Serial!

IRST WITH THE BEST!

DIRECTED BY SPENCER BENNET AND FRED BRANNON

ORIGINAL SCREEN PLAY BY ROYAL COLE - ALBERT DE MOND - BASIL DICKE

LYNN PERKINS - JOSEPH POLAND - BARNEY SARECKY

(Continued from page 41)

issues. They are all better than a lot of new ones. Played Saturday, Sunday, July 14, 15.—Fred Flanagan, Moon Theatre, Steatton, Colo.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—This is the show of shows. It is not too long and it is not too short. Morgan is great as the pilot. Clark is great as the person dying, but they don't show enough of him. Richard Loo takes the cup. He is great as a Jap. He is the only one the people around here are talking about. Played Sunday, Monday, July 29, 30.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

HOTEL BERLIN: Helmut Dantine, Faye Emerson—Business was considerably off on this feature. As has been reported often by small town exhibitors, our patrons don't go for this type of picture. Played Monday, Tuesday, July 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOTEL BERLIN: Helmut Dantine, Faye Emerson—No draw at all. What the people now want to see around here is "Hotel Tokyo." They have had enough German pictures. Now they want to see how the boys are making out in the Pacific. Well played by Helmut Dantine. Just average Sunday and Monday business.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

OBJECTIVE BURMA: Errol Flynn, Henry Hull—Did very good business on this action drama which shows our boys fighting the Japs. Picture is a little too long. It is two hours and 20 minutes. But it pleased all who came. Played Sunday, Monday, July 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OBJECTIVE BURMA: Errol Flynn, Henry Hull—Don't be afraid of this picture. Although it has a war background, it is a good action story and above average in production. Did well here. Played Friday, Saturday, July 27, 28. M. W. Hughes, Colonial Theatre, Astoria, Ill.

$4,480,000 Net For Paramount

Paramount Pictures, Inc., estimates its earnings for the second quarter ended June 30, 1945, at $4,480,000 after interest and all charges, including estimated provision for all Federal normal and excess profits taxes. This amount includes $759,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. Earnings for the quarter ended July 1, 1944, were estimated at $4,081,000, including $693,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

Earnings for the six months ended June 30, 1945, on the same basis are estimated at $8,487,000, including $1,598,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, while earnings for the first six months of 1944 were estimated at $7,895,000, including $1,536,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

The $4,480,000 of estimated combined consolidated and share of undistributed earnings for the quarter represent $1.19 per share on the 3,752,136 shares of common stock outstanding on June 30, 1945, which compares with $1.09 per share for the quarter ended July 1, 1944.

Gillham Resigns from Paramount; Joins Advertising Agency

Robert M. Gillham, for the past 12 years director of publicity and advertising for Paramount, has resigned to become associated with the New York office of J. Walter Thompson Company, Charles M. Reagan, Paramount vice-president in charge of sales, announced last weekend. Mr. Gillham will leave his post at the end of the month.

No successor will be appointed at this time, Mr. Reagan said. For the present all advertising and publicity department heads will work directly with Mr. Reagan.

Mr. Gillham became associated with Paramount in 1925 after graduating from its Theatre Managers' School. He managed the Fenway theatre, Boston, for a year, and in 1936 he handled the Paramount account at the Hanff-Metzger advertising agency, later transferring to Lord and Thomas. He was at various times merchandising manager for Montgomery Ward, and was with Victor Talking Machine Company, was vice-president of Tiger Oil Company, and advertising manager of Brunswick.

Short Product in First Run Houses

NEW YORK—Week of August 13

ASTOR: Dog Watch ..... ***RKO***
Feature: Wonder Man ..... RKO
CAPITOL: Mouse in Manhattan ..... ***MGM***
Tee Tricks ..... ***RKO***
Feature: Anchors Aweigh ..... MGM
CRITERION: Chips and Putts ..... ***Columbia***
The Loose Nut ..... ***Universal***
Feature: A Thousand and One Nights ..... Columbia
GLOBE: Hare Trigger ..... ***Vitaphone***
Overseas Roundup ..... ***Vitaphone***
Feature: The Great John L. ..... UA
HOLLYWOOD: Bahama Sea Sports ... ***Vitaphone***
Hare Trigger ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.
MUSIC HALL: Where Is the Meat? (March of Time) ..... ***20th Cent.-Fox***
Feature: A Bell for Adano ..... 20th Cent.-Fox
PARAMOUNT: Popular Science ..... ***Paramount***
A Musical Way (Speaking of Animals) ***Paramount***
Feature: Incendiary Blonde ..... Paramount
RIALTO: Tiger Trouble ..... ***RKO***
Canine-Feline Capers ..... ***Paramount***
Hunky and Spunky ..... ***Paramount***
Feature: West of the Pecos ..... RKO
RIVOLI: Gypsy Life ..... ***20th Cent.-Fox***
The Empire State ..... ***20th Cent.-Fox***
Feature: Junior Miss ..... 20th Cent.-Fox
STRAND: Tale of Two Mice ..... ***Vitaphon***
Mexican Sea Sports ..... ***Vitaphon***
America the Beautiful ..... ***Vitaphon***
Feature: Christmas in Connecticut ..... Warner Bro

CHICAGO—Week of August 13

APOLLO: Coney Island Honeymoon ... ***Vitaphon***
Feature: God Is My Co-Pilot ..... Warner Bro
GARRICK: Jasper's Close Shave ..... ***Paramou***
Feature: The Picture of Dorian Gray ..... MG
GRAND: The Fleet That Came to Stay .... ***WA***
Features: Hurricane ..... UA Reissu
Raffles ..... UA Reissu
ORIENTAL: Weapons of War ..... ***United Artst***
Plantation Melodies ..... ***Vitaphon***
Feature: Kickapoo Juice ..... Columbi
PALACE: Athlete of the Year ..... ***RK***
Features: Along Came Jones ..... RK
Penthouse Rhythm ..... Univers
ROOSEVELT: The First-Aiders ..... ***RK***
Feature: A Bell For Adano ..... 20th Cent.-Fo
STATE LAKE: Tee For Two ..... ***MG***
Feature: The Valley of Decision ..... MG
UNITED ARTISTS: Down the Fairways ***20th Cent.-Fo***
Feature: Thrill of a Romance ..... MG
WOODS: Screen Snapshots, No. 9 .... ***Columbi***
Feature: Wonder Man ..... RK

Foreign News on Equipment Need Is Expected Soon

News concerning foreign film equipment needs should soon be reaching American film interests in greater volume and more rapidly than before as a result of orders recently issued by Henry A. Wallace, Secretary of Commerce.

Previously, much information from abroad has been restricted because of security or other reasons. However, Department of Commerce officials believe that these controls should be released and Mr. Wallace has issued orders to cut the red tape which has been holding up the information. The Department of Commerce and the State Department, it is understood, are working together to lift a number of the restrictions.

Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce, who has been receiving a great deal of information, stated that every effort is being made to pass along the information quickly. Mr. Golden believes that the elimination of Germany as a competitor will leave the American industry in a better position in foreign trade than before the war. He believes that England will be our major competitor.

Signal Corps Photographers Suffered 103 Casualties

A total of 103 casualties was suffered by the eight photographic units of the Signal Corps operating in Europe from June 1, 1944, to May, 1945, according to an announcement from the Signal Corps photographic center at Astoria, L. I. Of the total, 18 men were killed. The groups, serving under Col. Kirke B. Lawton, received 598 awards and commendations, with the 163rd Signal Photographic Company listed as the unit most often cited.

RCA Promotes Glidewell, Begin

Appointments of Richard A. Glidewell as sound products sales manager of the RCA International Division, and Lucien Begin as technical consultant on RCA film recording, were announced this week by Karl L. Streuber, manager of the Theatre and Sound Equipment Department of the division. Mr. Glidewell joined RCA in 1938 as sales engineer for sound products. Mr. Begin has been acting as assistant to D. W. Lansing, RCA International recording sales manager.

Elizabeth Howard Wins MGM Award for "Sun Goes Down"

Elizabeth Metzger Howard, author of "Before the Sun Goes Down" to be published by Doubleday, Doran, is winner of MGM's second annual novel award. She will receive a minimum sum of $125,000 with perhaps an additional $50,000 contingent upon book sales. The publisher will get $25,000 while MGM gets motion picture and allied rights. The novel, described as "a many-people story of a small Pennsylvania town in the 1880's, also is winner of the publisher's $20,000 novel contest.

Harry Hansen, literary critic of the New York *World-Telegram*; Amy Loveman, associate editor of the *Saturday Review of Literature*, and Sidney A. Franklin, MGM producer, were the judges of the contest which Constance Smith directed.

Last year's award winner was "Dolphin Street" by Elizabeth Goudge. So far, MGM has not produced it.

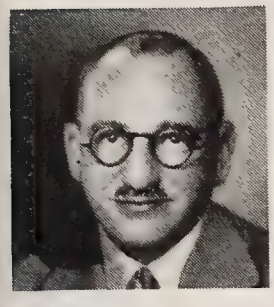
British Information Service Issues 16mm Catalog

A new catalog of films for the 16mm field has been issued by the film division of the British Information Services in New York. A total of 15 pictures is listed in the 36-page booklet, including "Operation Pluto," which tells of the secret method by which gasoline was supplied to the Allied front through pliable steel pipelines across the English Channel. For the first time, the BIS film catalog includes pictures of specialized subjects, such as "Chest Surgery," "Psychiatry in Action" and "Malaria." A new series, "Warfront Britain," comprising 12 films such as "Nylon," "Fiber Glass," "Paper Tanks" and "Factory to Farm and Back," is made available to the non-theatrical field. In addition, there are subjects dealing with rehabilitation, including housing, child care, health and agriculture.

Hartman Buys Poster Service

Ed Hartman, operating the Motion Picture Booking Agency at Kansas City, Mo., has bought the Midwest Poster Service, an independent poster service that has been operating at Kansas City for several years, as the nucleus for an independent poster service.

"Betty Hutton moves up another notch," says Charlie Moscowitz



(THIRD OF A SERIES OF EXHIBITOR OPINIONS)

"I am sure our patrons will go for 'Incendiary Blonde.! Betty Hutton moves up another notch as one of the top comediennes of the screen. Congratulations."

-CHARLES C. MOSCOWITZ
Loew's Inc.



SERVING THE INDUSTRY FOR ONE THIRD OF A CENTURY

Paramount's One-Third-of-a-Century Hit

INCENDIARY BLONDE

IN TECHNICOLOR

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

BLOOD ON THE SUN (UA)

Final Report:

Total Gross Tabulated	$875,900
Comparative Average Gross	779,700
Over-all Performance	112.3%

BALTIMORE—Century, 1st week	99.4%
BALTIMORE—Century, 2nd week	80.1%
BOSTON—Orpheum	82.8%
BOSTON—State	79.1%
BUFFALO—Buffalo	108.5%
(DB) Steppin' In Society (Rep.)	
CINCINNATI—RKO Albee	114.5%
CINCINNATI—RKO Lyric, MO 1st week	134.6%
CINCINNATI—RKO Lyric, MO 2nd week	96.1%
CLEVELAND—Loew's State	105.9%
CLEVELAND—Loew's Stillman, MO 1st week	96.1%
CLEVELAND—Loew's Ohio, MO 2nd week	112.0%
DENVER—Denver	86.3%
(DB) Swing Out, Sister (Univ.)	
DENVER—Esquire	55.5%
(DB) Swing Out, Sister (Univ.)	
DENVER—Aladdin, MO 1st week	88.6%
(DB) Swing Out, Sister (Univ.)	
DENVER—Rialto, MO 2nd week	122.9%
(DB) Swing Out, Sister (Univ.)	
INDIANAPOLIS—Loew's	122.5%
(DB) Rough, Tough and Ready (Col.)	
KANSAS CITY—Midland	84.7%
(DB) Blonde from Brooklyn (Col.)	
LOS ANGELES—Carthay Circle, 1st week	147.7%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Carthay Circle, 2nd week	108.9%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Chinese, 1st week	100.6%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Chinese, 2nd week	89.4%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Loew's State, 1st week	103.3%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Loew's State, 2nd week	99.6%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Uptown, 1st week	108.2%
(DB) The Town Went Wild (PRC)	
LOS ANGELES—Uptown, 2nd week	87.1%
(DB) The Town Went Wild (PRC)	
NEW YORK—Capitol, 1st week	138.4%
(SA) Mark Warnow's Orchestra, others	
NEW YORK—Capitol, 2nd week	112.2%
(SA) Mark Warnow's Orchestra, others	
NEW YORK—Capitol, 3rd week	99.1%
(SA) Mark Warnow's Orchestra, others	
OMAHA—Paramount	97.1%
PITTSBURGH—Stanley	114.9%
PITTSBURGH—Warner, MO 1st week	108.3%
PROVIDENCE—Loew's State	140.6%
(DB) Naughty Marietta (MGM)	
SAN FRANCISCO—United Artists, 1st week	238.0%
SAN FRANCISCO—United Artists, 2nd week	150.7%
SAN FRANCISCO—United Artists, 3rd week	134.9%
SAN FRANCISCO—United Artists, 4th week	119.0%
SAN FRANCISCO—United Artists, 5th week	110.3%
SAN FRANCISCO—United Artists, 6th week	111.1%
SAN FRANCISCO—United Artists, 7th week	105.5%
SAN FRANCISCO—United Artists, 8th week	103.1%
SAN FRANCISCO—United Artists, 9th week	100.7%
SAN FRANCISCO—United Artists, 10th week	99.2%
SAN FRANCISCO—United Artists, 11th week	87.3%
SEATTLE—Liberty, 1st week	224.0%
(B) Boston Blackie Booked on Suspicion (Col.)	
SEATTLE—Liberty, 2nd week	189.8%
(B) Boston Blackie Booked on Suspicion (Col.)	
ST. LOUIS—Loew's State	108.5%
ST. LOUIS—Loew's Orpheum, MO 1st week	98.4%

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THE CORN IS GREEN (WB)

Final Report:

Total Gross Tabulated	$888,000
Comparative Average Gross	898,900
Over-all Performance	98.7%

BALTIMORE—Stanley	118.3%
BOSTON—Metropolitan	192.2%
BUFFALO—Buffalo	111.7%
BUFFALO—Hippodrome, MO 1st week	78.2%
CHICAGO—State Lake, 1st week	108.7%
CHICAGO—State Lake, 2nd week	105.2%
CHICAGO—State Lake, 3rd week	77.2%
CHICAGO—State Lake, 4th week	73.5%
CINCINNATI—RKO Albee	145.0%
CINCINNATI—RKO Grand, MO 1st week	103.6%
CINCINNATI—RKO Shubert, MO 2nd week	95.7%
CLEVELAND—Warner's Hippodrome	125.0%
CLEVELAND—Allen, MO 1st week	101.1%
CLEVELAND—Warner's Lake, MO 2nd week	90.9%
DENVER—Denver	112.2%
(DB) Penthouse Rhythm (Univ.)	
DENVER—Esquire	117.2%
(DB) Penthouse Rhythm (Univ.)	
DENVER—Aladdin, MO 1st week	93.3%
(DB) Penthouse Rhythm (Univ.)	
DENVER—Rialto, MO 2nd week	101.6%
(DB) Penthouse Rhythm (Univ.)	
INDIANAPOLIS—Indiana	101.6%
LOS ANGELES—Warner's Downtown, 1st week	158.4%
LOS ANGELES—Warner's Downtown, 2nd week	95.5%
LOS ANGELES—Warner's Downtown, 3rd week	59.4%
LOS ANGELES—Warner's Hollywood, 1st week	133.7%
LOS ANGELES—Warner's Hollywood, 2nd week	83.9%
LOS ANGELES—Warner's Hollywood, 3rd week	52.4%
LOS ANGELES—Warner's Wiltern, 1st week	130.4%
LOS ANGELES—Warner's Wiltern, 2nd week	97.5%
LOS ANGELES—Warner's Wiltern, 3rd week	52.8%
MINNEAPOLIS—Radio City	92.3%
NEW YORK—Hollywood, 1st week	150.0%
NEW YORK—Hollywood, 2nd week	148.6%
NEW YORK—Hollywood, 3rd week	91.3%
NEW YORK—Hollywood, 4th week	83.3%
NEW YORK—Hollywood, 5th week	72.0%
NEW YORK—Hollywood, 6th week	76.5%
NEW YORK—Hollywood, 7th week	74.3%
NEW YORK—Hollywood, 8th week	67.5%
NEW YORK—Hollywood, 9th week	67.5%
NEW YORK—Hollywood, 10th week	65.7%
NEW YORK—Hollywood, 11th week	60.8%
OMAHA—Brandeis, 1st week	120.0%
(DB) Boston Blackie Booked on Suspicion (Col.)	
OMAHA—Brandeis, 2nd week	100.0%
(DB) Boston Blackie Booked on Suspicion (Col.)	
PHILADELPHIA—Mastbaum, 1st week	130.7%
PHILADELPHIA—Mastbaum, 2nd week	74.2%
PHILADELPHIA—Arcadia, MO 1st week	122.5%
SAN FRANCISCO—Fox	104.6%
(DB) A Sporting Chance (Rep.)	
SAN FRANCISCO—Warfield, MO 1st week	151.3%
(DB) A Sporting Chance (Rep.)	
SAN FRANCISCO—Warfield, MO 2nd week	70.0%
(DB) A Sporting Chance (Rep.)	
SEATTLE—Orpheum	97.6%
ST. LOUIS—Ambassador, 1st week	101.8%
(DB) The Beautiful Cheat (Univ.)	
ST. LOUIS—Ambassador, 2nd week	80.2%
(DB) The Beautiful Cheat (Univ.)	
WASHINGTON—Metropolitan, 1st week	189.4%
WASHINGTON—Metropolitan, 2nd week	147.3%

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THE GREAT JOHN L. (UA)

First Report:

Total Gross Tabulated	$169,000
Comparative Average Gross	147,900
Over-all Performance	114.2%

BALTIMORE—Mayfair, 1st week	118.6%
BALTIMORE—Mayfair, 2nd week	125.4%
BOSTON—Majestic, 1st week	141.1%
BOSTON—Majestic, 2nd week	129.4%
BOSTON—Majestic, 3rd week	82.3%
BUFFALO—Lafayette	129.3%
(DB) Youth on Trial (Col.)	
CINCINNATI—RKO Palace	105.2%
CINCINNATI—RKO Lyric, MO 1st week	96.1%
MINNEAPOLIS—Orpheum	103.4%
MINNEAPOLIS—Lyric, MO 1st week	88.8%
SAN FRANCISCO—Orpheum, 1st week	136.6%
(DB) Sergeant Mike (Col.)	
SAN FRANCISCO—Orpheum, 2nd week	118.0%
(DB) Sergeant Mike (Col.)	
SAN FRANCISCO—Orpheum, 3rd week	108.7%
(DB) Sergeant Mike (Col.)	
SAN FRANCISCO—Orpheum, 4th week	99.3%
(DB) Hollywood Vine (PRC)	

Says India Film Growth Will Aid American Fare

The Indian motion picture industry, in production and in exhibition, has had a startling "mushroom" growth, in the words of Charles Julian, RKO manager there. In that growth it has created hundreds of thousands of avid film fans who are becoming aware of the "outside world," and even now are clamoring for American pictures, he declared. In some houses playing Indian pictures for runs as long as 40 and 50 weeks, American pictures are now shown between such runs.

Mr. Julian is in this country for the first time in 10 years. He has been in Bombay for the past four years. Before being with RKO, Mr. Julian was with RCA and with United Artists. He has worked in China and in Japan. He went from the latter country to India in 1941. A native of British Columbia, he will visit there for approximately three months before receiving a reassignment, the nature of which he would not reveal this week.

Indians, increasingly nationalistic under a readjustment of their status with the British, and now associated with a British Labor Government, will continue to prefer American pictures to British, and will remain friendly to Americans, he predicted. Mr. Julian said that the Indians would play fair with us in forthcoming tax programs.

Studios and theatres there deeply need equipment, and will turn to American industry "100 per cent," he said. "They have had their share of a lack of spare parts," he added. Indian theatre builders, who plan extensive building, all will use American air conditioning equipment, according to Mr. Julian.

Mr. Julian found an interesting aspect of Indian film preference in acceptance by Indian nationalists of Russian films, which are now making an appearance.

"All in all," he said, "I do not view with any alarm the growth of Indian production, and of individualism. You can see our position reflected in our returns. Even when our pictures play fewer houses and less time than native pictures, they receive more money. The same thing happened in Japan, when that country's native production crowded our pictures on Japanese screens."

Legitimate Broadway House Sought by UA for Films

United Artists is negotiating for use of the Winter Garden, legitimate Broadway theatre, Lee Shubert, who controls the house, confirmed last weekend. It is understood that UA is seeking the house on a year's lease to be used as an outlet for UA products and for J. Arthur Rank productions. If the deal is consummated, the house would be taken over in September with Rank's "Henry V" as its first offering. Mr. Shubert last Saturday leased the Ambassador theatre, off Broadway, for a period of not less than five years to Joseph and Sam Siritzsky. Such developments are viewed in legitimate theatre circles with misgivings because of the shortage of houses for the forthcoming season's stage shows.

Universal Reports Profits Of $2,064,175

Universal Pictures reports consolidated net profits for the 26 weeks ended April 28, 1945, totaled $2,064,175 after all charges, including Federal income and excess profits taxes. This compares with $1,833,945 for the corresponding period of 1944. Before providing for Federal income and excess profits taxes, consolidated net profit amounted to $4,317,175 compared with $4,794,845 for the same period in 1944.

Walker Named Bank Director

Frank C. Walker, president of the Comerford-Publix Theatres, Pa., and postmaster general from 1940 to last June, has been elected a director of the Grace National Bank, N. Y.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly

in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Prevention

An epidemic of recent theatre robberies and holdups in Philadelphia and Chicago recalls that the manager's duties are not wholly confined to the promotion of the theatre's attractions. His supervisory capacity also includes the obligation to check such acts which might encourage burglaries and holdups. This is best done by unobtrusively removing excess currency from the box office at frequent intervals, instructing cashiers not to display money conspicuously and a personal check on locks and exit doors before retiring from the premises of night.

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Charleston Clipper

The interesting correspondence we carry on at the Round Table is not all of serious consequence. Part of the fascination of our job as editor comes from bright moments illustrated by the following report from Charleston, W. Va.

One of the local theatre men there has been using an idea which makes a pack of cigarettes last longer.

Briefly, he has attached a pair of scissors, secured by a chain, near the theatre entrance for the benefit of patrons who do not wish to sacrifice a freshly lighted cigarette. A nearby sign invites, "Don't Be Bashful—Clip Your Cigarette".

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A Job of Selling

Vacation for us was a real busman's holiday. No less than three premieres were included in our schedule which took us to Columbus, O., Philadelphia, and Norwalk, Conn.

Each opening testified to the tremendous influence the industry's promotion men are capable of effecting with business men, the press, radio, service organizations, city and state executives and the military. In two instances the presence of state governors emphasized the importance of these projects.

All three were splendid jobs of public relations, leaving open important points of contact for future usage.

America never presented the festive appearance to its discoverer that the city of Columbus took on to welcome "Captain Eddie". Festooned and bannered from end to end, even the street sidewalks and intersections were colorful with huge red, white and blue stencils of the famous "Hat-in-the-Ring" insignia, while aircraft from a nearby Army base disported in the skies overhead, joining in the celebration.

Although Hal Horne of Twentieth Century-Fox may well be proud of the grand job performed by his cohorts, he should be doubly pleased with the splendid cooperation elicited through Sid Phillips, general manager of the *Ohio State Journal*, volunteer liaison man and to our mind a great showman.

The high speed with which Frank E. Lausche, Governor of Ohio, cooperated in making the premiere a memorable one was attested to by the 85-mile-an-hour ride in his private car which was made to accommodate the press in an effort to overtake a military cavalcade destined for Lockbourne Army Air Base, which had left us behind. As one of the citizens remarked about the Governor: "He's a real nice man, even if he is a Democrat".

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Marines of the First Division, who invaded Guadalcanal, celebrated their first reunion dinner in Philadelphia coincident with the premiere of "Pride of the Marines". Here again was demonstrated unusual cooperation with military and civic officials by exploitation men, this time from Warner Bros., under the guidance of Mort Blumenstock, details of which are reported on another page of this issue.

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The most important objective accomplished by the "Christmas in Connecticut" opening in Norwalk is that other state executives may take their cue from Connecticut's Governor, Raymond E. Baldwin, and emulate his effort and that of twenty mayors from the state's most prominent cities to provide a Christmas for those who were away from home last Yuletide. Almost every community should be anxious to provide some assuagement for those who missed last Christmas at home.

Where showmen use their initiative to promote their dates, this film production offers another method of creating goodwill for both the theatre and the industry.

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Strictly Hush, Hush

Those workers who have been occupied on Manhattan Project these many months certainly had no idea that they were engaged in a revolutionary development.

Those who did have any suspicion of what Manhattan Project represented certainly kept their secret well. One theatre manager, a Round Tabler named Walter Morris, visited us a few months ago. Aside from informing us that he was operating several brand new theatres as part of a tremendous government project, he could impart no further information.

Now his secrecy can be understood; the theatres are located at Oak Ridge, Tennessee. —CHESTER FRIEDMAN

QUANTITY AND QUALITY



Host Dana Andrews had more fun than anybody at party. Showed up late, so Mrs. Brand casually mentioned how prompt Tyrone Power always is!



"Dear Naval Aid," they wrote. "We're Two gobs who'd like to
gals. Can you help?" They did. Dana Andrews did. So did

shore leave



That's Mrs. Sybil Brand, head of NAA, who dreamed up party. Tall, dark and handsome sailor is Kice Miller, Gunner's Mate, of Illinois. Blue-eyed pal hails from Ohio; he's Steve Balogh, Electrician's Mate.



What's a barbecue without hot dogs . . . ? Mary Anderson (see "Within These Walls") in print suit, and Cathy Downs (nickname's "Kitten!") heckle Chef Dana for gobs . . . of mustard!

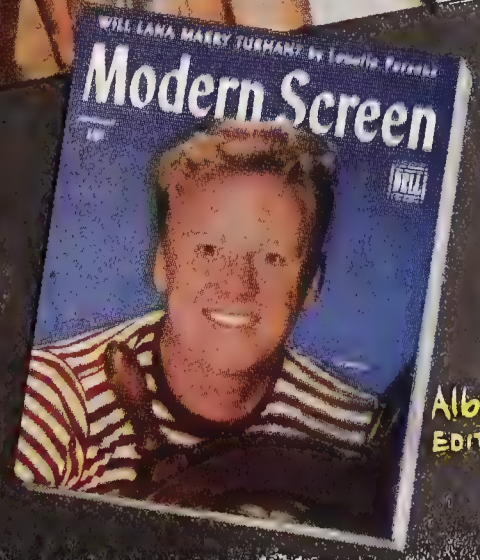
Secret weapon No. 1 in building Modern Screen's fantastic circulation is the quality of our COLOR:

1. MODERN SCREEN features more color pages than any other screen magazine.
2. MODERN SCREEN spends more than $100,000 annually on color.
3. MODERN SCREEN tells picture stories in color..

MORE PICTURES→

HERE'S PROOF OF QUALITY. QUANTITY?
SEE NEXT WEEK'S HERALD!

modern Screen



Albert P. Delacorte
EDITOR

DISPLAYS—INSIDE AND OUT



Hank Shields, Loew's publicity director, Washington, D. C., promoted this window display on behalf of MOT's "Teen-Age Girls" when it played Loew's Capitol. The setpiece in the window was flanked by scene stills from the picture. The store also came through with a full page of cooperative ads. Bill Michaelson of 20th Century-Fox exploitation department aided in the promotion.



Photo by J. N. Erhart

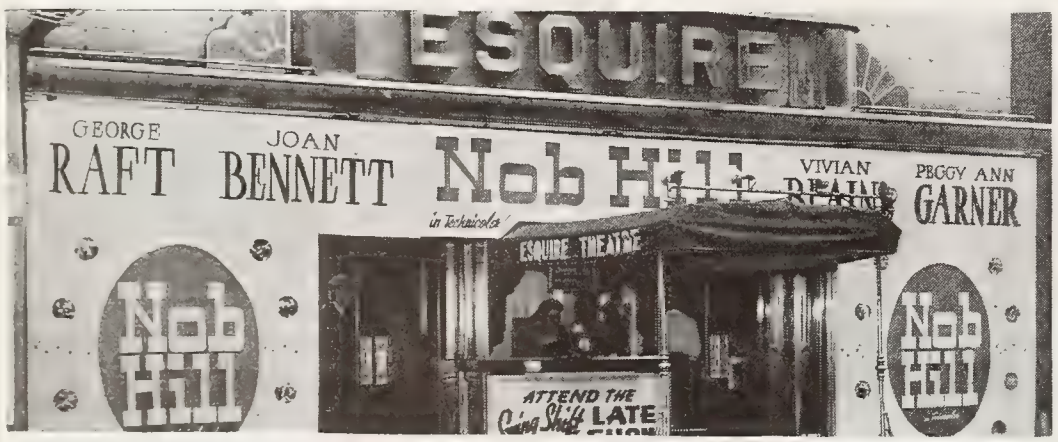
A 40 by 60 backpiece and floral display was arranged by Bill Brereton, Lafayette theatre, Buffalo, with local florist for his date on "A Thousand and One Nights".



WAC window display was promoted by Harold S. Mortin, Loew's State, Syracuse, in advance of "Keep Your Powder Dry".



Mollie Stickles during the run of "Those Endearing Young Charms" at the Palace, Meriden, Conn., invited patrons to write and mail letters to servicemen at a booth set up in the lobby with the proper paraphernalia. The cost of mailing was also defrayed by the theatre. Copy over the booth read: "Lest he forget Those Endearing Young Charms, write him a letter today. Do it now."



This show-selling front for the date on "Knob Hill" at the Esquire theatre, Kansas City, was created by Leon Robertson, publicity head for Fox Midwest Theatres there, and Buss Carroll, manager of the Esquire theatre. Note plug on the box office for the special "Swing Shift" late show which is featured regularly at the house.



This eye-arresting window display was planted by Bill Reisinger for "Valley of Decision" at Loew's, Dayton.

For great photography:

SUPREME
NEGATIVE FILM

—its fine grain, smooth gradation, and high quality make the most of your good work.

Ansco

A DIVISION OF GENERAL ANILINE & FILM CORPORATION

BINGHAMTON • HOLLYWOOD • NEW YORK

KEEP YOUR EYE ON ANSCO—
FIRST WITH THE FINEST

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

PRIDE OF THE MARINES

One of the biggest advance sendoffs ever given a motion picture was accorded "Pride of the Marines" at the Mastbaum, Philadelphia, when more than 1,500 veterans of Guadalcanal attended special previews at the climax of the first reunion celebration of the First Marine Division.

General A. A. Vandegrift, commandant of the Marine Corps, led the list of noted guests at the celebration in the Bellevue-Stratford Hotel, and was the principal speaker on a half-hour broadcast.

In addition to the banquet, screening and broadcast, the program included a reception at City Hall, where Sgt. Schmid assisted the Mayor in welcoming the veterans.

Other highlights carried out under the direction of Mort Blumenstock, eastern director of advertising and publicity for Warner Bros., in association with Harry Goldberg, head of theatre advertising and publicity and Everett Callow, advertising and publicity chief for the Philadelphia zone, included the following:

In addition to extensive publicity in all daily and Sunday papers, special "Al Schmid Day" sections were arranged with seven weekly papers.

Strong Outdoor Campaign

One of the biggest 24-sheet, 3-sheet and papering campaigns in many years was put on. Seven neighborhood papers also distributed several thousand half-sheets for use in windows and other displays calling attention to Al Schmid Day and "Pride of the Marines" at the Mastbaum.

Window display coverage not only was thorough all through the downtown section, but the neighborhood interest in Schmid also resulted in hundreds of outlying stores putting on displays. One of the most unique window layouts was devised by Bailey, Banks & Biddle jewelry store, which worked out a display using diamonds, emeralds and other precious stones. The store gave its entire window to this, with the title prominently set forth in emeralds in a background of blue precious stones and a First Division designation in diamonds.

In addition to window displays, radio tributes and other plugs, practically all the leading department stores ran newspaper ads saluting "Guadalcanal Day" and "Pride of the Marines."

Across the city's two main thoroughfares banners were strung, reading: "U. S. Marine Corps Guadalcanal Anniversary. Reunion Men of the First Marine Division. World Premiere 'Pride of the Marines.' Mastbaum, Wednesday, August 8th."

Neighborhood Houses Cooperate

An extensive trailer campaign was put on for "Marines" in more than 50 neighborhood houses. In addition to the main broadcast from the Bellevue-Stratford, "Marines" was honored by Fred Waring's program, over NBC at 11 a.m. from New York; John B. Kennedy's ABC broadcast at 2 p.m., when he described the day's program of events and a dramatization of Al Schmid's life on Mutual Network at 9:15 p.m. At least a dozen dramatizations, tributes and other honors for Schmid and "Marines" also were aired over various local stations during the day, with still other broadcasts taking place throughout the week.

Six main stores of the Philadelphia Electric Company, which supplies electric power to the entire city, put on elaborate window displays, marking the first time the company has permitted its windows to carry any commercial advertising except its own. The company's radio program over KYW also paid tribute to Guadalcanal Day and "Marines" on three different days during the week.

Al Schmid's former employers, as well as all the local service clubs—Kiwanis, Rotary, Lions, etc. — also participated in special honors to Schmid and his screen story.

"CHRISTMAS IN CONNECTICUT"

Setting a campaign pattern that will be duplicated in other key city openings of the picture, Christmas in Connecticut" was launched throughout the Norwalk, Conn., territory with a colorful yuletide party for 100 redeployed servicemen, with the Governor, the Mayors of more than 20 cities and many other celebrities participating.

Following a series of informal receptions, the formal festivities went into high at 4:30 p.m. with a dinner in the Y.M.C.A., where Governor Raymond E. Baldwin and his staff, Mayor Robert B. Oliver of Norwalk, and 20 other Mayors had "Christmas dinner" with the Connecticut soldiers who are on their way from the European to the Pacific war theater.

After dinner, the entire gathering assembled in the reviewing stand before Mathews Park to watch the street parade. A description of the event was broadcast over the Yankee Network. The program included Lawrence Tibbett, who sang two numbers, brief addresses of welcome by Governor Baldwin and Mayor Oliver; singing of Christmas Carols by a choral group of 100 voices; some comedy interludes by Colonel Lemuel Q. Stoopnagle, a master of ceremonies for the entertainment portion of the day's program; four Christmas tableau, a rocking chair contest, an old-fashioned square dance, numerous games, dancing, and the showing of the picture at the Palace theater.



Norwalk merchants in conjunction with the opening of "Christmas in Connecticut" displayed special Yuletide window.

Red Cross workers cooked and served the dinner, in addition to assisting in the transporting of soldiers. A giant Christmas tree was set up in Mathews Park, where merchants and citizens brought many presents for distribution to the servicemen.

Campaign got under way three weeks ago with the setting up of a preliminary Christmas tree and the erection of a giant billboard in front of City Hall announcing the number of ". . . . Days to Christmas in Connecticut." The changeable number in the panel of the big sign was brought up to date each day.

Enthusiasm for the celebration spread fast with both merchants and public injecting a practical purpose in the event by promoting the idea of early Christmas shopping—and early mailing of gift packages to soldiers overseas. Newspaper, radio and other promotional cooperation also was readily obtained for the idea of giving a Christmas dinner now to soldiers who will be at the battlefront when the official yuletide comes around.

The Norwalk Sentinel carried six pages of merchant advertising, including the center double-truck, featuring "Christmas in Connecticut."

In putting on the highly successful campaign, Murray Howard, manager of the Palace theatre, was assisted by Mort Blumenstock's staff from the Warner Bros. home office, including Larry Golob, Will Yolen, Abe Kronenberg and Franklin Fisher.

Toledo Also Celebrates

Marvin Harris, manager of the Paramount theatre, Toledo, created quite a stir with a Christmas tree and a jumbo replica of the greeting card set up in the lobby, where the display attracted much attention. Harris also hired a Santa Claus to visit the local stores and distribute Christmas cards, and a tieup was made with merchants to promote early Christmas buying and early mailing of gifts to boys and girls overseas.

At the Strand theatre, Albany, Charles A. Smakwitz lined up the *Albany Times-Union* to sponsor a "Christmas in Albany" party at the DeWitt Clinton Hotel. Guests of honor at the party were the winners of a letter-writing contest in which contestants told where and how they spent last Christmas. On the opening day merchants contributed a full-page ad and the *Times-Union* used a page of pictures on the 50 winners in the contest.

A recipe contest conducted over the radio, titled "Christmas Dinner I Would Serve a Returning Soldier," was a highlight of the campaign for the Mary Anderson theatre, Louisville. It was conducted on the Ethel Lee Show, home-making program broadcast five mornings a week, and a daily prize of two tickets was awarded as a preliminary to the final First Prize, a $50 War Bond. A Santa Claus street bally also was used for a week, and local music shops were tied in with the song hit from the picture, "The Wish That I Wish Tonight."

Loew Managers Concentrate on Summer Angles

That the Loew theatremen in the metropoli-an area have been very active in summer pro-motions is evidenced by recent reports coming o this department. One of the stunts was Dorothy Lamour Sarong bathing beauty con-est which was put over in advance of "Rain-ow Island" at the Kings, Pitkin and Gates heatres in Brooklyn with prizes, window dis-lays promoted, etc. Special heralds with ap-lication blanks were distributed.

Al Namerow, in New Rochelle, grabbed off n eight-column streamer at the top of a de-artment store ad in the *Standard Star* on the iveaway of a Bing Crosby still from "Here ome the Waves" to $50 Bond purchasers. He lso planted a contest in the paper on a song atching contest, winners receiving guest tick-ts, while in Bay Ridge, Sam Rose promoted Var Bonds and watches from merchants.

On "Frenchman's Creek," a scene coloring ontest was held in several of the theatres, ach manager giving guest tickets to the first 5 boys and girls submitting the best drawings. heatres distributed heralds on this and pro-oted free space in the local theatres.

Adleman Holds "Blind Date" Party

"Here Come the Waves" was greeted at the 75th Street theatre with a "blind date" party hrough the cooperation of the AWVS with rchie Adleman, manager, hosting 25 combat eterans from Mitchel Field Hospital and as any girls, who were permitted to act as the ostesses upon the purchase of a War Bond.

Accords "Iwo" Feature Break

Recently when "To the Shores of Iwo Jima" as set to play the Miller theatre, Augusta, a., P. E. McCoy, manager, contacted the edi-orial staff of the two local newspapers, the taff of radio stations WRDW and WGAC. nnouncements were made in all civic clubs, otary, Kiwanis, Lions, The Exchange, etc., at this film was coming to Augusta and that special preview showing would be held.

The short was given equal billing with the eature picture in all newspaper ads. Both ra-io stations gave many spot announcements uring the engagement. An attractive setpiece ith the background of a volcano in eruption, ppropriately worded, was used several days n advance in the lobby of the theatre and on he theatre front during the engagement.

A special shadow box, with the title cut out nd backed up with bright gelatin and equipped ith a heat-ray unit, giving the effect of a laze of fire, was set up on the marquee.



Many Patrons Take Advantage of Helen Wabbe's V-Mail Tiein



Working with the Army in advance of her engagement of "Those Endearing Young Charms" at the RKO Golden Gate theatre, San Francisco, Calif., Helen Wabbe, publicist, promoted a V-Mail display on the mezzanine of the theatre.

Copy overall read: "Lest he forget 'Those Endearing Young Charms', write that serviceman a V-Mail letter now." As an added incentive, the management mailed the letters free of charge to the patrons.

To further direct attention to the display, Miss Wabbe had a trailer on the screen, with copy: "Have you a man overseas in service? If so, we have an important message for you. Visit our mezzanine floor."





PHONE FOR PICK-UP as soon as shipment is ready (Air Express Division of your local Railway Express Agency). Same-day delivery is often made, on shipments sent early in morning, between airport towns and cities.

FOR ALL TRAFFIC of importance, more plane space is available these days since more planes are being put into regular service.

SHIP ANYWHERE via Air Express. Aside from hundreds of airport towns and cities, 23,000 off-airline points in the United States are served by rapid air-rail schedules. Shipments go direct by air to scores of foreign countries.

AIR MILES	2 lbs.	5 lbs.	10 lbs.	25 lbs.
250	$1.04	$1.25	$1.57	$2.63
500	$1.11	$1.52	$2.19	$4.38
1000	$1.26	$2.19	$3.74	$8.75
2500	$1.68	$4.20	$8.40	$21.00

SPECIFY AIR EXPRESS. You will learn as thousands of firms have learned — when time and money are at stake, Air Express "earns its weight in gold."

WRITE TODAY for interesting "Map of Postwar Town" picturing advantages of Air Express to community, business and industry. Air Express Division, Railway Express Agency, 230 Park Avenue, New York 17. Or ask for it at any Airline or Express office.

AIR EXPRESS

AIR EXPRESS

GETS THERE FIRST

Phone AIR EXPRESS DIVISION, RAILWAY EXPRESS AGENCY
Representing the AIRLINES of the United States

Public Library's Display Board Sells "Wilson"



Couple on tandem bike tour streets of New Haven as part of Bill Brown's advance exploitation on "Wilson" at the Poli Bijou.

A special campaign was put over by Bill Brown of the Poli Bijou in New Haven to sell the engagement of "Wilson" at popular prices. With the cooperation of the Public Library and its six branches, Bill used their 10-foot display board with special 11 by 14 colored stills and cards with theatre and playdate plugs. Three thousand bookmarks were made up with the names of the public library, Malley's book department and lending libraries, with each giving the theatre a counter display on which stills were featured.

A gratis tieup was effected with Station WHNC playing records of "Wilson" period music; listeners here identifying the names of the songs received passes. Station WELI also came through with a gratis tieup in connection with their Man on the Street broadcast, quiz questions relating to the life of Wilson; passes were given here too.

Twelve and fourteen cards with stills were planted at Louise's Restaurant; Yale University; Everybody's Radio Shoppe; Radio Centre and the David Dean Smith Music Shoppe.

Worley Distributes Candy Kisses For "Between Two Women"

As part of his teaser campaign in advance of "Between Two Women" at the Madison theatre, Peoria, Ill., Le Worley distributed 3,000 candy kisses in imprinted glassine bags on downtown street corners and at four war plants. Copy on bags read: "A kiss from Van Johnson," etc., etc.

Two thousand heralds were promoted from the Empire Jewelers and distributed a week ahead, the merchant also taking display space in the papers and plugging the show on their radio program over WMBD.

A local florist devoted a window display to the opening using stills with a centerpiece showcard bearing copy: "If you're ever 'Between Two Women' better get them flowers from," etc.

Promotes Dinners For Servicemen

As Camp Gordon and the Oliver General Hospital are located in and near the city of Augusta, Ga., P. E. McCoy, manager of the Miller theatre, tied in with the City Recreation Commission's organized "Home Hospitality Committee" to seek guest invitations into homes and forms of recreation and entertainment for the returning veterans. McCoy worked out an arrangement whereby six veterans and their wives or dates are entertained each Thursday night at the circuit's four theatres.

As another gesture, the theatres run a special trailer for the Home Hospitality Committee, encouraging the homes of the city and vicinity to "Honor a Serviceman" weekly by having him as a guest in their home. The Committee reports that this encouragement has aided greatly in getting servicemen into homes.

The Augusta Amusements, Inc., of which Miller's theatre is a part, also extend Lt. James W. Wimberly, Information and Education Officer, the courtesy of sending down two veterans from the hospital wards every afternoon; the men are winners of a quiz contest that is sponsored daily by the educational officer in charge.

Holds "Velvet" Contest for Kiddies

Directed at juvenile patronage was the contest herald distributed by Grant Mitchell, manager of the Virginia theatre, Champaign, Ill., in advance of his date on "National Velvet." Children were invited to give the names of five different horses which had been featured in books written by Zane Grey, Anna Sewell, etc. Guest tickets were awarded to winners and run in the local dailies.

Sports Commentator Plugs "The Great John L." Date

In Hartford, Conn., "The Great John L." got full promotion from manager Walter Lloyd, M&P Allyn, and his assistant, Tommy Alquist. Bob Steel, WTIC sports commentator, plugged the film on his program while WTHT's "Quiz Show" featured questions on the life of "The Great John L." Larry Coulton's "Hartford Speaks" over WDRC featured a Main St. interview of the Allyn theatre's assistant, Tommy Alquist, and resulted in plenty of free bally for the film. Spot recordings were also used on WTHD.

Art McGinley, sports editor of the *Hartford Times,* gave his entire column on July 16 to manager Lloyd for the film, while theatre editors of both the *Times* and *Courant* went all-out in promotional feature stories.

Billy S. Garvie, *Times* historian, placed a special anecdote on the Sullivan-Paddy Ryan bout in a special "box" on the theatre pages of the *Hartford Times* which also garnered plenty of attention for the film and the theatre.

Katz Scores With Comic Books For "Tomorrow the World"

Phil Katz, manager of the Kenyon theatre in Pittsburgh, introduced a novel idea for his campaign on "Tomorrow the World" by promoting and distributing, in advance of the engagement, comic cavalcade books carrying a story of the film in cartoon fashion.

A special "A" board was used in the theatre lobby and front and announcements were made from the stage advising youngsters of the free distribution of the comic books during the Saturday matinee before playdate.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

ANTONIO C. BALDUCCI
Regent, Syracuse, N. Y.

JAMES G. BELL
Penn, New Castle, Pa.

MORT BERMAN
Orpheum, Springfield, Ill.

IRVING BLUMBERG
Stanley, Philadelphia, Pa.

IRWIN BOCK
RKO Palace, Cincinnati, O.

SPENCE BREGOFF
Palace, Staten Island, N. Y.

WILLIAM BROWN
Poli-Bijou, New Haven, Conn.

W. J. BURKE
Broadway, Timmins, Ont., Canada

LOUIS CHARNINSKY
Rialto, Dallas, Texas

LOU COHEN
Loew's Poli, Hartford, Conn.

BOB COX
Kentucky, Lexington, Ky.

TOM DELBRIDGE
Loew's, Nashville, Tenn.

TED EMERSON
Orpheum, Omaha, Neb.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ARNOLD GATES
Stillman, Cleveland, O.

EDGAR GOTH
Colonial, Richmond, Va.

ROSA HART
Paramount, Lake Charles, La.

BILL HOYLE
Lichtman, Washington, D. C.

E. J. KEARNEY
Eckel, Syracuse, N. Y.

PAUL D. KLINGLER
Poli Strand, Waterbury, Conn.

LARRY LEVY
Colonial, Reading, Pa.

P. E. McCOY
Miller, Augusta, Ga.

ROY MILLER
Lincoln, St. Catherines, Ont., Canada

ROLLIE MOORE
Empire, Dallas, Texas

RITA MORTON
RKO Albee, Providence, R. I.

HARRY MURRAY
Odeon, Yorkshire, England

FRANK M. PAUL
Lyric, Indianapolis, Ind.

ED REISENBECK
RKO Keith's, Cincinnati, O.

BILL REISINGER
Loew's, Dayton, O.

GEORGE RIESTER
Capitol, Shamokin, Pa.

HARRY ROSE
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
State, Providence, R. I.

CHUCK SHANNON
Columbia, Sharon, Pa.

CARL B. SHERRED
Embassy, Cumberland, Md.

L. E. SMITH
Paramount, Lake Charles, La.

SOL SORKIN
RKO Keith's, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MIKE STRANGER
Loew's, White Plains, N. Y.

HELEN WABBE
Golden Gate, San Francisco, Calif.

BROCK WHITLOCK
Loew's, Richmond, Va.

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATE WISE
RKO, Cincinnati, O.



NEWSPAPER ADS



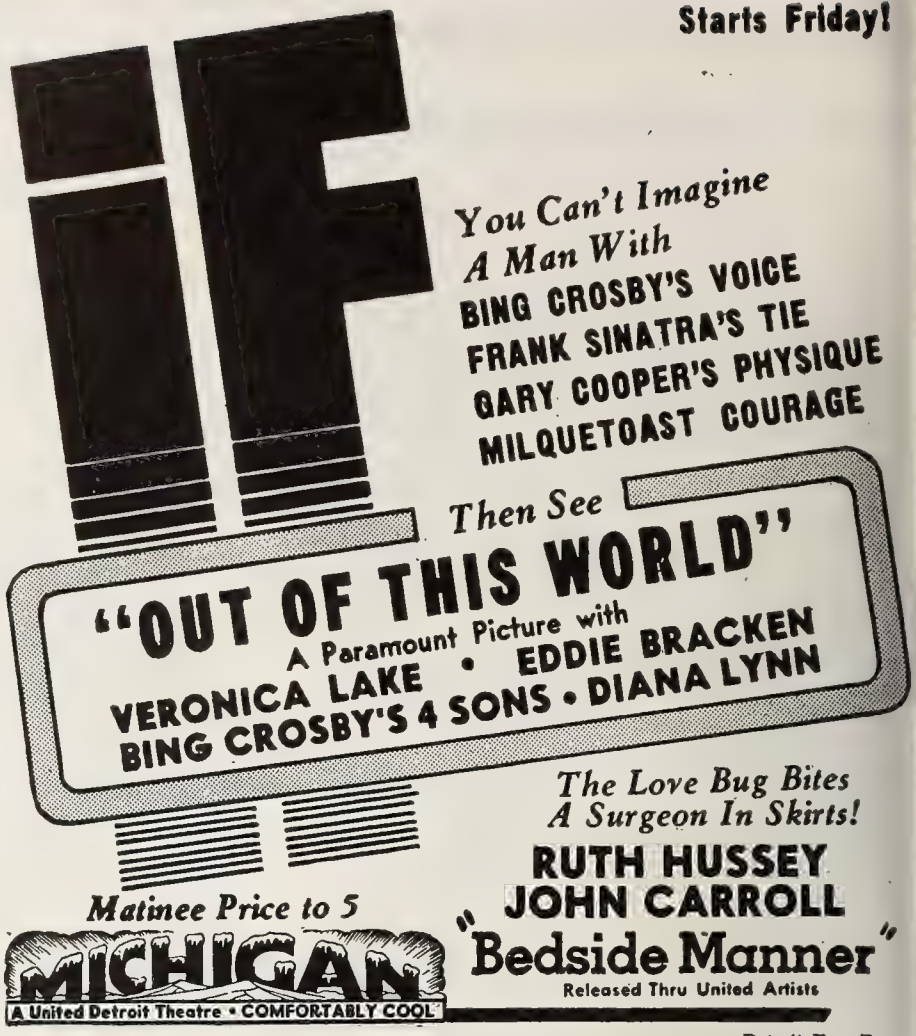
Newark Ledger

George Kelly, ad head, Warner Theatres, New Jersey, and artist Ben Adler built up the triangle situation in "Horn Blows at Midnight" from stills.



Chicago American

Prepared by Jimmy Savage, publicist of the B. & K. State Lake theatre, Chicago, the tag line at top may be applied to any picture adapted from a stage play.



Detroit Free Press

This eye-arresting ad was prepared by Alice Gorham, ad head for the United Detroit Theatres, Detroit.



Buffalo Courier-Express

Charles B. Taylor, advertising head for Shea's Theatres, Buffalo, plugs two new shorts in his ads.

Mortin Promotes Tiein on "Valley"



Harold Mortin at Loew's State, Syracuse, utilized this effective walking book ballyhoo during the run of "Valley of Decision".

As part of his opening campaign for "Valley of Decision" at Loew's State, Syracuse, Harold Mortin promoted the *Post Standard* on a contest which was tied in with three of his other coming attractions. It was called a "silly sentence" contest and readers were invited to send in their entries. Additional breaks were had when winners' names were printed. The promotion manager of the paper also came through with a complete color page and story on Greer Garson, which was tied into the local showing of the picture.

Radio coverage was had over Stations WAGE, WFBL and WSYR. Regular MGM local spots, local theatre spots and tieins on the morning musical programs. Railway Express trucks carried postings three weeks prior to the opening and five local book stores used 14 by 30 cards in their windows during the playdates of the picture.

Department Store Tiein Aids Cohen on "Thrill of Romance"

As part of his advance publicity on "Thrill of a Romance" at Loew's Poli in Hartford, Conn., Lou Cohen effected a tieup with Sage Allen's department store, whereby they distributed and printed up 5,000 heralds. A contest was also landed in the *Hartford Times* with readers invited to write in telling what their biggest thrill of a romance was. Photos of Van Johnson were awarded winners.

On Sage Allen's radio program heard five times a week at 9:30 a.m. over WTHT and one day a week at 12 noon on WTIC, Cohen received continual plugs on the contest and on the film. On the Radio Music Hall program heard every afternoon over WTHT, a record program lasting two hours, good plugs were also had.

Gangloff Gives "Romance" Well-Rounded Campaign

Recently when Harold A. Gangloff was relieving vacationing Sam Gilman at Loew's theatre in Harrisburg, Pa., for his date on "Thrill of a Romance" tied up the D&H Distributing Company, exclusive Harrisburg distributer for Victor records. The cooperating company distributed advertising matter, records and contest heralds to 10 of their best known retailers in the city. Window displays were arranged with blowups, stills and records depicting the hit tunes in the picture. In addition, a record player and records were used in the lobby featuring Victor records of songs from the film.

Bowman's Department store took 3,000 colored photos of Van Johnson and distributed them in their "teen-age" department. The store also placed a large ad featuring Van and publicizing the fact that "swooners" could get their photo of the star at the store.

Station WKBO featured Tommy Dorsey and Lauritz Melchoir in a 15-minute program, playing tunes from the picture. The first listener to call in the correct titles of the songs received $10 in War Stamps; second prize, $5; third prize, $3, etc.

SHOWMEN PERSONALS

In New Posts: Harold Seidenberg, out of the army, takes over at Warner's Fox theatre in Philadelphia, with former manager, Elmer Pickard, moving to the Boyd and Morris Conners going from the Boyd to the Aldine.

Frank "Mickey" Work, Melrose, Dallas, Frank Holliday, Apollo, Peoria, Ill. Paul Morgan, Palace, Peoria.

Assistant Managers: Paul Woodruff, Palace, Peoria, Ill. Edmund Brown, discharged from the army, returning to Warner's Strand in New York City.

Happy Birthday: Herbert D. Grove, Gus Kerasotes, Earle Eveland, M. H. Nicol, Burgess Waltmon, Ray L. Niles, R. B. Diefenbacher, Mike Medigovitch, Woolf Levy, Roy Gamel, J. J. Kelly.

Stephen G. Brenner, Nyman Kessler, Ray G. Stevens, Randall J. Jerabek, Herbert Vitriol, Lawrence P. Coe, Abe Frank, Tikis Valos, Herbert D. Cluley, Daniel Richetelli, Leonard V. Casey, William G. Van Why.

Leonard V. Casey, J. D. Chaffin, James Fawns, Mrs. Edith M. Fordyce, Samuel Bleiweiss, Lillian Crawford, Damon Ireland Thomas, Charles F. Burns, Charles F. Feinhals, Wesley L. Tefft, Sol Greenberg.

Ed Moorman, Melvin A. Rash, Ed J. Cangley, Robert M. Weitman, James G. Fair, Walter Morris, Ira W. Thompson, Harsukhray L. Raval, Leo P. Ryan, W. B. Henderson, Edward H. McBride, Gordon E. Carson.

Jack E. Blatnick, Herbert Berman, George M. King, Roy C. Bruder, Henry W. Brown, C. O. Braun, George M. Phillips, Morton Maius, Philip H. Hayward, Edgar A. Weimer, James B. Crawley, William L. McClain, William B. Lininger.

Chinese Cooperation Enlisted By Pollock for "Sun"

To usher in his date on "Blood on the Sun" at Loew's theatre, Rochester, N. Y., Lester Pollock arranged for Barbara Hagman, Chinese Representative, to be interviewed by the *Democrat* and *Chronicle*, which resulted in a picture and story about China today and a discussion of Chinese communists. Numerous other stories were landed in advance.

Radio coverage included 10 special one-minute announcements over WHEC and WHAM. Miss Hagman was also interviewed over both stations. The Chinese in Rochester gave her a luncheon and she also visited the Kiwanis and Rotary Club meetings, wearing her native costumes. Pollock promoted 22 dress shop window displays which featured scene stills; Edward's department store came through with a coiffure ad with Sylvia Sidney.



You Don't Catch Us Napping

Remember what happened to Samson—the strong-haired guy? He snoozed while Delilah snipped.

"Mighty foolish", you say, "to be caught napping when your strong points are at stake". That's why you just don't take chances with theatre equipment—not when the strength of the whole show is rooted in your booth. But here's one thing you've got on Samson—Altec protection! When that breakdown threatens your box-office "take", Altec's on the job to restore vitality to disabled parts. Learn how Altec cuts trouble short—write or phone today!

ALTEC SERVICE CORPORATION

250 West 57th Street
New York 19, N. Y.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

CONNECTION DESIRED AS DISTRICT MANAGER with small circuit having post-war possibilities of expansion. Now employed. Experienced in all phases of theatre management and operation, BOX 1887, MOTION PICTURE HERALD.

AVAILABLE: AMERICAN COUPLE: MAN A1 projectionist and manager, thorough knowledge of sound equipment. Wife: Capable experienced cashier, booker, advertising. Will work reasonable. No children. Dependable, steady workers. Go anywhere. BOX 1890, MOTION PICTURE HERALD.

AT LIBERTY—THEATRE MANAGER OR EXECUtive. High type, mature man. Aggressive showman thoroughly experienced and capable, exploitation, publicity, advertising and all angles of operation. Sober and reliable every respect. Association leading independent or major circuit desired. Responsible reference ability and integrity. Address BOX 1891, MOTION PICTURE HERALD.

ATTENTION, THEATRE OWNERS: MANAGERS, Assistant Managers, other employees available at short notice. Write or wire your requirements. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

STUDIO EQUIPMENT

STUDIO RECORDER COMPLETE $1,250, INCLUDing Artreeves Galvanometer; synchronous motor; 1000' magazine; amplifier; power supply; microphone; cables; etc. Quartz slits, $39.50. Background Projection outfit worth $10,000, now $4,990. Recording Amplifier with condenser microphone, $125. Continuous contact 16mm. printers, picture, track or both, $1,375. Send for Summer Catalog. S. O. S. CINEMA SUPPLY CORP., New York.

SERVICES

FIRE EXTINGUISHERS AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

CLEANED ON LOCATION: RUGS, TACKED DOWN carpet, o'stuffed furniture. Satisfaction guaranteed. Midwest Carpet Cleaners covering Indianapolis, Michigan, Ohio, Kentucky, Illinois. BOX 1880, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

USED EQUIPMENT

RCA PG 30 SOUND SYSTEM, $300. VACHERIE THEATRE, Vacherie, La.

MANY SMALL HOUSES GOT GOING WITH THESE —Complete Simplex Booth outfits; Rebuilt projectors, lamphouses, lens, new soundheads, motors, amplifier, new speakers, sound-screen. Guaranteed one year—$1,500.— Why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18, N. Y.

WHERE DO THEY GET THEM? HERE'S THE answer: 870 hardwood portable assembly Chairs, gangs of two, $3.60; 219 Irwin 5-ply veneer Chairs, $4.50; 230 American panel back, box spring cushions, $6.50; 800 rebuilt metal lined American velour padded back with box spring cushions, $9.50; 202 Heywood-Wakefield panel back, squab cushions, $4.95; 242 American ball bearing (in two lots) heavy reupholstered panel back, reupholstered box spring cushion chairs, $6.50. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

POPCORN

HYBRID YELLOW VARIETY FOR BEST POPPING volume. Yearly supply guaranteed. Immediate delivery. LOUIS D. HARRIS, Greenville, Ohio.

HELP WANTED

OPERATOR - ASSISTANT MANAGER WANTED. Modern small town theatre in Virginia near Richmond and Washington. Ideal setup for electrician or radio repairman. $35 for 23 hours, 6 days. BOX 1883, MOTION PICTURE HERALD.

WANTED—THEATRE MANAGER FOR SMALL town in Adirondack Mountains, New York State. Year 'round job. BOX 1895, MOTION PICTURE HERALD.

WANTED—EXPERIENCED OPERATOR FOR SMALL theatre operating 6 nights. In application please give all information, including any experience and ability in management and general maintenance. BOX 1896, MOTION PICTURE HERALD.

OPERATOR - ASSISTANT MANAGER WANTED. Modern small town theatre in Virginia near Richmond. Ideal setup for electrician or radio repairman. Salary, $40 per week. H. J. LYON, Box 538, Franklin, Va.

NEW EQUIPMENT

ARMY SURPLUS RCA PA AMPLIFIERS, 30W OUTput, $95; lighting Coinometers with pennies, $110; rayon plush drapery material, $2.45 yd.; Ideal Rechargeable Batteries, $2.20; electric bubbler Water Coolers, $220; Flextone washable soundscreens, 30½c ft., beaded 44½c. Summer Catalog ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

USHERS' SEARCHLIGHTS, METAL CASE, PREfocus bulb, $1.25; colored GE mazda lamps; lumilines; new factory sealed tubes—6SC7, 75c; 6L6, $1; 5U4G, 75c. Consumer's certificate required. BOX 1886, MOTION PICTURE HERALD.

GLAMORIZE AND DIAMONDIZE YOUR SAND urns. Crystalline mineral sand for your urns. A Feldspar product with silver flake appearance, producing a glittering and dazzling effect under artificial or natural light, affording the same practical and protective results as ordinary sand but with attractive distinction. Send for 100-pound sample bag—only $2.75 F.O.B. Remittance should accompany order for initial shipment. ORNAMENTAL SAND ENTERPRISES, P. O. Box 100, Erwin, Tenn. Reference, Erwin National Bank.

THEATRES

WANTED—SMALL CITY OR TOWN MOVIE THEatre anywhere. Give details. BOX 1892, MOTION PICTURE HERALD.

THEATRE WANTED—WILL BUY OR LEASE THEatre in small town. DALE CRITSELOUS, 342 East Drive, Oak Ridge, Tenn.

FOR SALE—ONLY THEATRE IN COUNTY SEAT town. Modern equipment and building, 412 seats. Lumbering, mining, agriculture. FOREST ROBB, Cascade, Idaho.

VENTILATING EQUIPMENT

GIANT AIR CIRCULATORS, 7,500 CFM CAPACITY, 8½' stand, 24" blades, $75; mat type Air Washers to work with any blower, easily installed. 5,000 cfm, $115; others equally reasonable. Blowers, from $106.50 for 5,500 cfm. Diffuser grilles, from $21.80. AA-5MRO Priority required. Send for Air Conditioning Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

8" BOX OFFICE FANS, $12.50; 12" BOOTH, $19.50; 16", $22.50. Also 20", 24", 30" hydraulic variable Speed Pulleys for blowers. SOUTHERNAIRE, P. O. Box 838, Atlanta, Ga.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles start. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

OBITUARIES

Merritt Crawford, UA Publicity Man, Dies

Merritt Crawford, 64, member of the staff of the United Artists publicity staff in New York, died Saturday at Long Island College Hospital. His home was at 37 King Street, Manhattan.

Mr. Crawford was a soldier in the Spanish-American war, and subsequently was in the editorial service of the New York *World* and the *Morning Telegraph.* He went to the Mutual Film Corporation in 1914 to edit *Reel Life,* a house organ weekly. Then he went to Metro Pictures Corporation and on to the publicity department of the Fox Film Corporation, with various trade journal and other activities thereafter. He concerned himself considerably with the priority claims of Jean A. LeRoy and Eugene Lauste, early employes of motion picture projects. In the First World war he was a captain in the Army intelligence service.

He is survived by his widow, Mrs. Ethel Donovan Crawford, and two daughters.

Joseph Simmons

Funeral services for Joseph Simmons, 63, were held in Hollywood August 8 following his death from a heart attack at the Good Samaritan Hospital, Los Angeles. Mr. Simmons was long a producer and latterly had been associated with Sig Neufeld. Surviving are his widow; a daughter, Muriel; and two sons, Lieut. Melville Simmons, USAAF and Dr. Leslie Simmons.

Vernon Hobbs

Vernon Hobbs, former employee of the Cleveland branch of the National Theatre Supply Company, has been listed as dead by the War Department, according to word received by his parents. Mr. Hobbs was taken prisoner of the Japs at the fall of Bataan.

George M. Gilliam

George M. Gilliam, manager over a long period of years of Loew's State, Park, Cameo and Stillman theatres, Cleveland, died Friday, August 10, at St. John's Hospital, Cleveland. At the time of his death he was associated with the Fred Harvey restaurants. Surviving are his wife and two sons

Christ Rolandsen

Services were held August 13 in Chicago for Christ Rolandsen, 90, pioneer exhibitor, who built the Eagle Theatre in Milwaukee and Chicago as well as the Crystal Theatre in Chicago. Born in Denmark, he had been in this country since 1887. He is survived by a daughter, Mrs. Ellen Darcy.

Mrs. Eleanor Schwarz

A solemn requiem mass was celebrated August 16 at St. Catherine of Sienna Church, New York, for Mrs. Eleanor Marie Schwarz, wife of Edward Schwarz, a member of Columbia's advertising department. Mrs. Schwarz died at her home Tuesday, August 4.

To Make Eight for I. T. & T.

George Hirliman, head of International Theatrical and Television Corporation, announced this week a deal with Ed Finney and Lawson Harris, heads of Video Productions, whereby Video will make eight Kodachrome outdoor features annually for International Telephone and Telegraph Company. Stars of the series will be Stuart Hamblen and Perry Ward.

Coniglio Buys Chicago House

Anthony Coniglio, owner of the C. and C. Urn Bag Manufacturers, has purchased the West End theatre building in Chicago from A. C. Duchossois, trustee, for a reported $140,000. The Essaness Circuit will continue to operate the 1,057-seat house under a long term lease signed by the principals last week.

MOTION PICTURE
HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



Applying the New Tools of Lighting

•

Three New Designs

•

What Makes a Good Electrical Layout

•

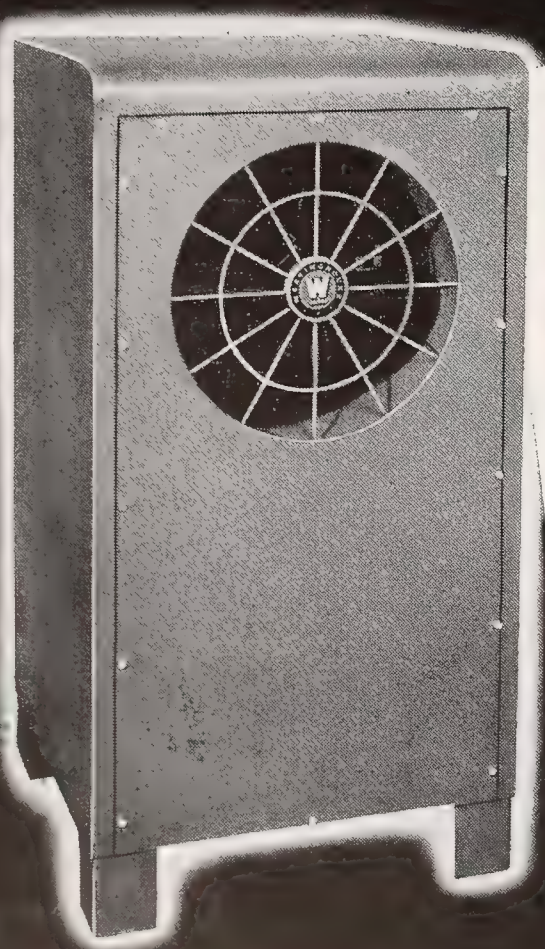
DON COLLINS ON PROJECTION

PHYSICAL OPERATION · MAINTENANCE

AUGUST 18, 1945

YOUR RCA THEATRE SUPPLY DEALER HAS

Westinghouse Rectifiers



One of the most efficient power sources for the proper operation of Suprex types of arc lamps. The high efficiency of this unit results in excellent performance and low operating cost.

EFFICIENCY

Heavy foundations are not required; may be installed anywhere in either projection-room or power-room. Quiet running—no vibration.

INSTALLATION

As dependable as the AC supply. Copper-oxide rectifiers have been used in fire-alarm circuits for more than 15 years.

DEPENDABILITY

Simplicity and serviceability are keynotes of this design. Negligible maintenance costs.

MAINTENANCE

Functionally designed. Front exhaust from ventilating fan prevents blocking of air. Styled and finished to match all types of projection equipment.

CABINET

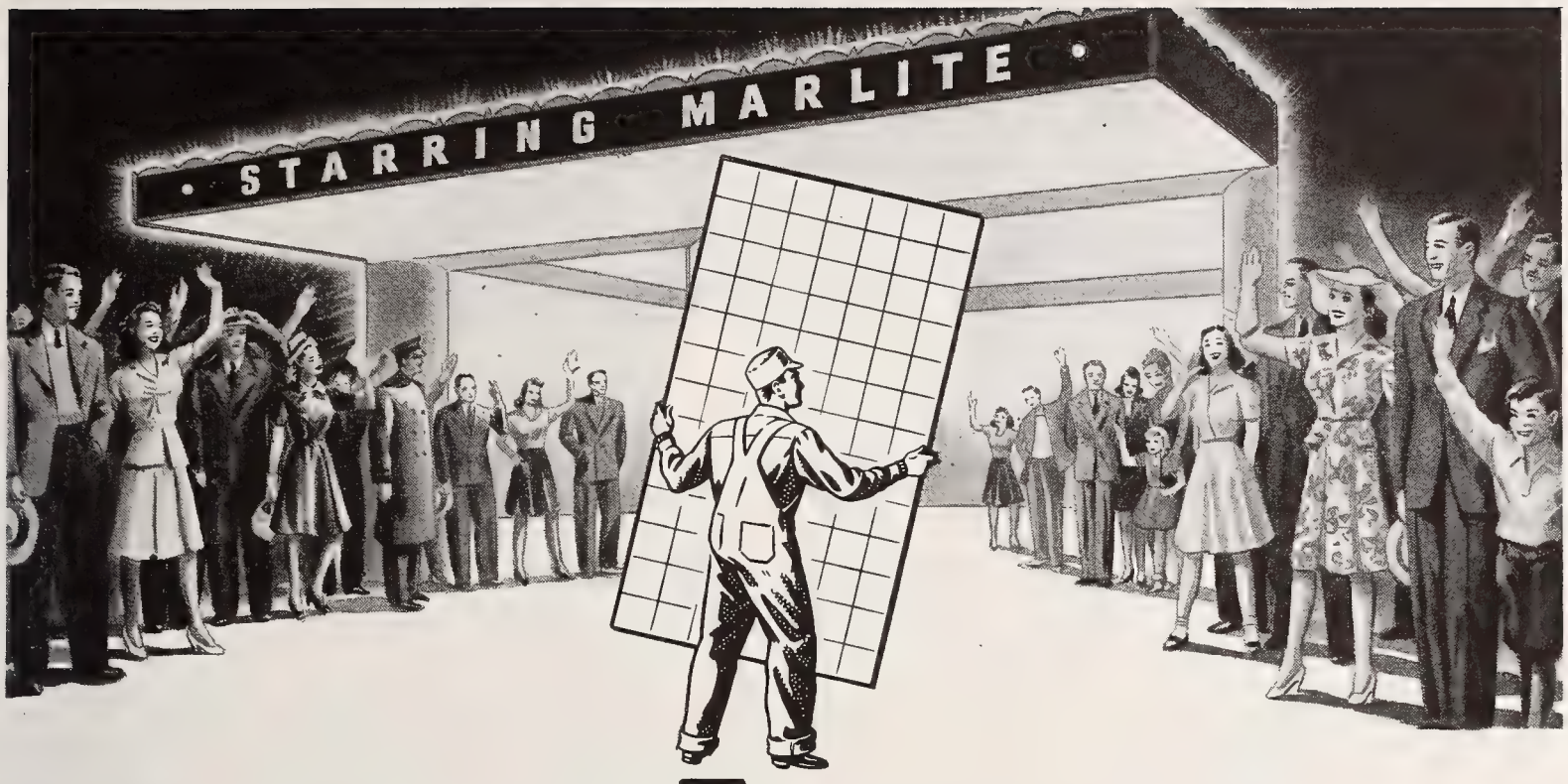
See your RCA Theatre Supply Dealer for Westinghouse Rectifiers for your other theatre equipment needs.



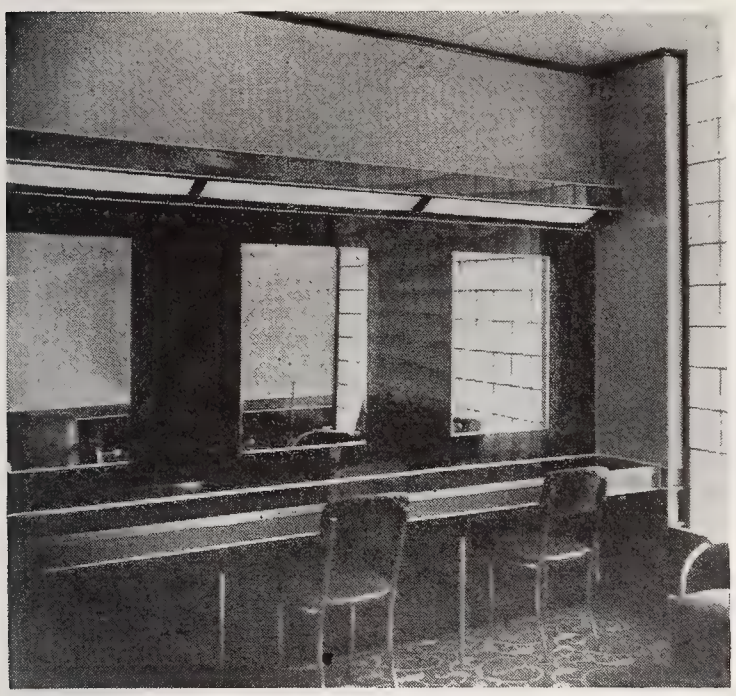
RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.

70-8126-1R



PLASTIC-FINISHED Marlite "stars" in leading theaters everywhere



Choose moderately-priced Marlite paneling from a wide range of colors and patterns for foyer, powder-room (as shown above), lavatory and office. Large, wall-size panels are set easily and rapidly with regular carpenter tools.

From coast to coast, a network of Marlite-beautified theaters (names on request) testify to the popularity and practicability of Marlite paneling. Owners and managers alike know the patron-appeal of this lustrously beautiful and sanitary wall and ceiling materials. While at the same time, where its installed, theater employees appreciate the smooth, easily and quickly cleaned Marlite surface.

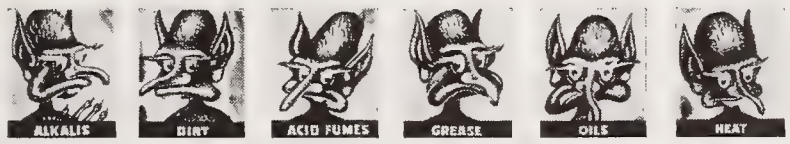
But, equally important, whether your operation is large or small . . . whether you plan to remodel or rebuild . . . Marlite means savings to you. Marlite savings start right with installation and continue through the years in reduced cleaning time and costs and the elimination of costly, business-interrupting redecorating. That's why Marlite paneling is playing and will continue to play the "starring" part in so many theaters.

Note on Delivery: High priority demand, coupled with unusual shipping conditions, may delay delivery of Marlite. However, just as soon as the priority situation clears, you'll see a return to the usual rapid and efficient Marsh service. Twenty-seven strategically located warehouses assure it.

Let Marlite Give Blurmites* The "Rush" In Your Theater

An exclusive formula lies behind the Marlite pioneer high-heat-bake finish. That means the Marlite surface is sealed against the deteriorating attacks of dirt, grease, grime, moisture and alkalies . . . the Blurmites menace in many a theater.

**Blurmites—destructive agents, harmful to the finish of many interior wall, ceiling and counter surfaces.*



Marlite
REG. U. S. PAT. OFF.

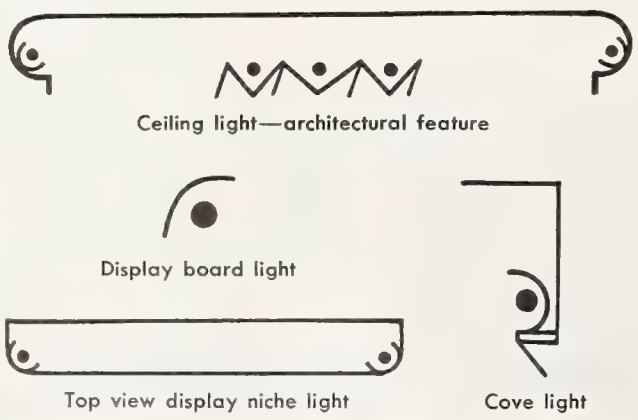
MARSH WALL PRODUCTS, Inc.
869 MAIN STREET • DOVER, OHIO

PLASTIC-FINISHED WALL PANELS • FOR CREATING ~~BEAUTIFUL~~ *duty-ful* INTERIORS

SEEING is the biggest



. . . . and G-E Lamps lead the way!



Take a look at these suggestions on the use of G-E lamps that will help you gain greater patronage for your theater.

Overhead, continuous rows of G-E fluorescent lamps in an architectural feature like this will diffuse plenty of soft, indirect light in foyer and lobby.

In coves, above murals, and concealed along the edges and tops of signs, G-E Slimline lamps help to focus attention on coming attractions . . . by improving Seeing, the biggest thing in selling.

Hear the G-E radio programs: "The G-E All-Girl Orchestra," Sunday 10:00 p. m. EWT, NBC; "The World Today" news, Monday through Friday 6:45 p. m. EWT, CBS; "The G-E Houseparty," Monday through Friday 4:00 p. m. EWT, CBS.

thing in Selling



The Constant aim of
General Electric Lamp Research
is to make G-E Lamps
Stay Brighter Longer

BUY MORE
WAR BONDS

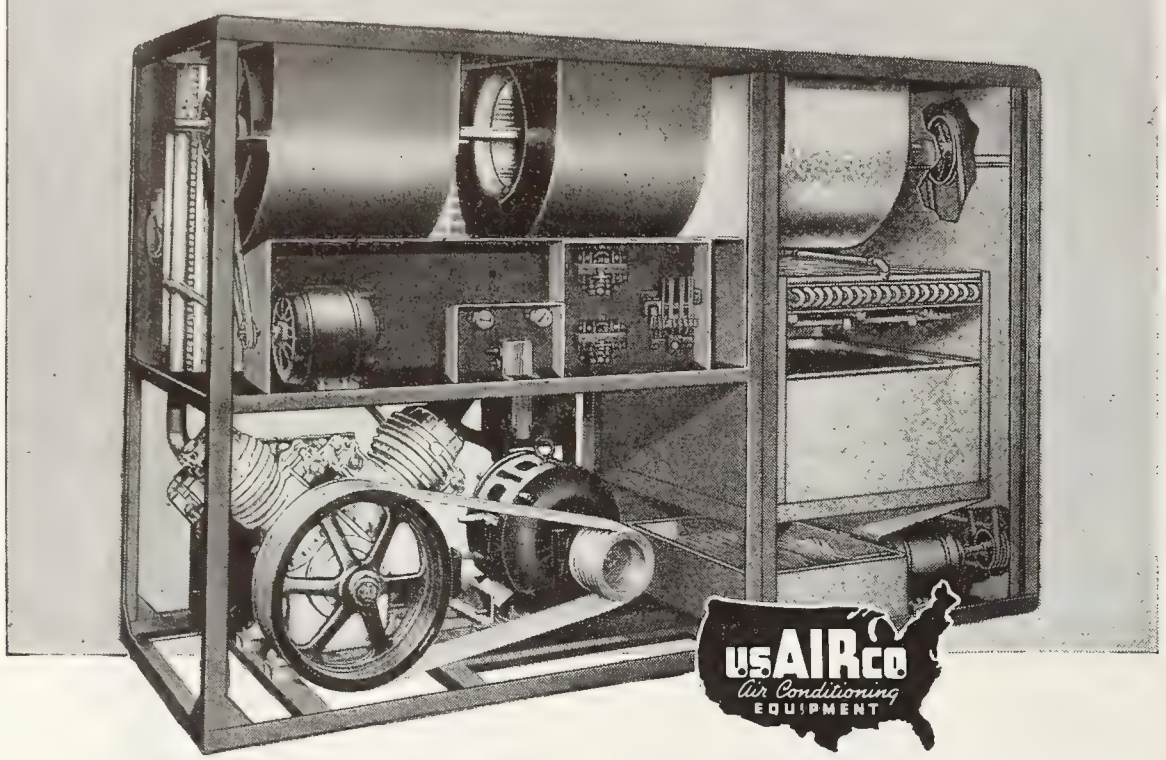
G-E LAMPS

GENERAL ELECTRIC

It's New! It's Better!

REFRIGERATED KOOLER-AIRE

Packaged Air-Conditioning!



● Put USAIRco's Refrigerated Kooler-aire down as the first air conditioning system to investigate—the first on which to get information.

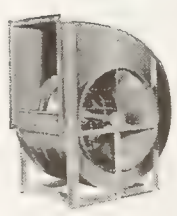
In a single unit, factory engineered and fabricated, Refrigerated Kooler-aire combines the refrigerating section, an evaporative condenser, and the section for cooling, dehumidifying and circulating.

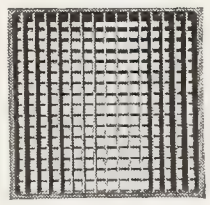
Installation is relatively simple and inexpensive involving only connections with electrical, duct and water systems. Refrigerated Kooler-aire is made in eight sizes which enable you to meet the load and design requirements of any job through single or multiple assembly. Refrigerated Kooler-aire is flexible, efficient, economical. Write for complete details.

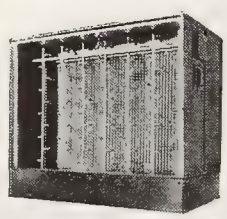
UNITED STATES AIR CONDITIONING CORPORATION

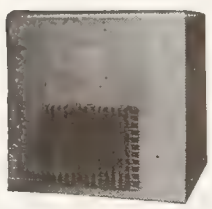
NORTHWESTERN TERMINAL • MINNEAPOLIS 13, MINNESOTA

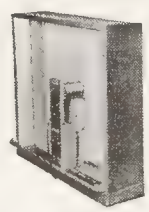
YOU CAN DO MORE BUSINESS WITH IT • IT GIVES YOU MORE AIR CONDITIONING FOR YOUR DOLLAR

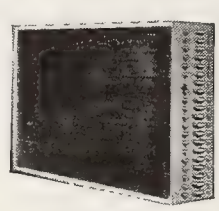

Heavy Blowers

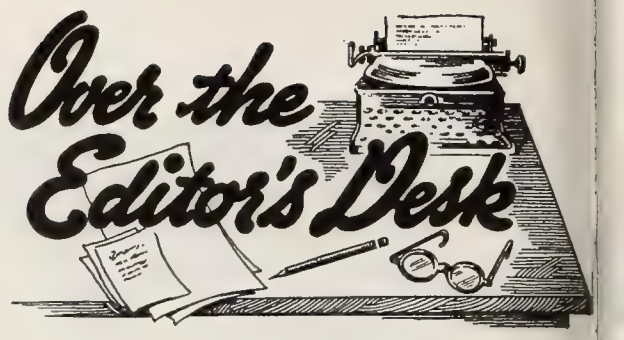

Deflecto Grilles


Air Washers


Evaporative Kooler-aire


Gyra Spray Washers


Coils



There's More Than Film To Modern Exhibition!

THIS BUSINESS gets less like it used to be every day. It started to get that way long before the war; apparently it is going to continue in the same direction afterward—only more so.

Such observations are not made to surprise anyone. The suspicion is pretty well grounded that there is no turning back to the simplicities of the nickelodeon (ah, those halcyon days, when you got a half-dozen reels for not many more dollars, shipped to you with no strings attached, like a consignment of more or less fresh eggs; and when the technology incident to the retailing of those goods consisted in slipping a few one-sheets into wooden display frames, sweeping out the joint, threading a projector representing the dynamics of a coffee grinder, and squeezing a plump cashier into the ticket booth); but, alas, the invention burst those modest breeches too long ago for some of us to remember how comfortable they were.

It isn't only that we now contemplate the uses we can make of television, the effects of 16-mm., the possibility of three-dimensional images. The business is getting otherwise more and more diversified. The theatre operator, having already begun to dispense candy, popcorn and cola-pop in a small way, has found this "side-line" too profitable to ignore expansion of it where and when film and food can be fitted nicely together (such as in community recreational centers like those suggested elsewhere in this issue). Bowling alleys, another facility suggested in these schemes for recreational centers, were combined with motion picture exhibition in a number of operations before the war; and the soda fountain and milk bar had also arrived. The new Odeon theatre in Toronto, according to its plans, will have a complete restaurant. Consider, too the popularity of dancing. Well, perhaps a line should be drawn somewhere. Nevertheless, there already is a theatre providing for dancing, to a juke box, in a second-floor foyer.

Centralization of community trade and and recreation along the lines suggested in the Beaux Arts competition described in this issue is much on the minds of town planners. It is a kind of centralization trend within the decentralization movement; the idea is to combine suburban advantages with urban convenience. Despite the efforts of our large cities to replace slums with attractive apartment buildings on liveable streets, the outlying areas will doubtless remain attractive. And transportation is certain to continue its development in the direction that has already brought about a high degree of metropolitan decentralization.

Two years ago it did not seem too illogical for this publication to offer a scheme for a



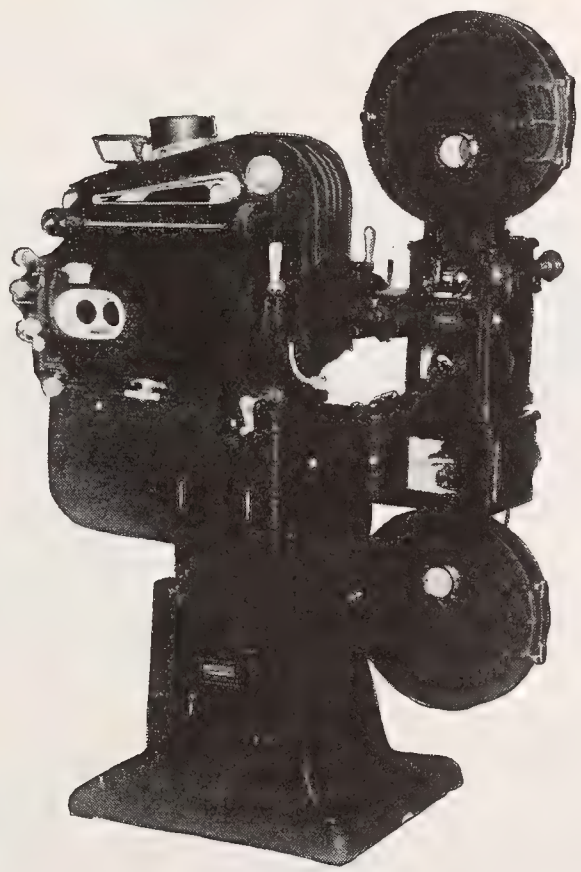
OWNING MOTIOGRAPHS *Does Something to Folks*

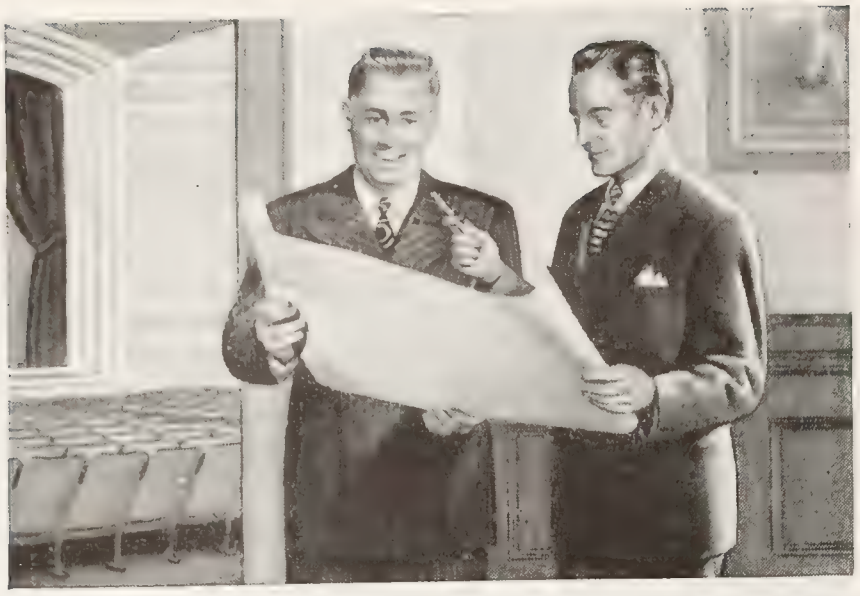
Having once installed Motiographs, a theatreman stops shopping around, never again buys projectors unless they're Motiographs and actually becomes hostile to anyone who suggests that he change. What can you do with people like that? Thinking it over, these Motiographs must be quite satisfactory.

MOTIOGRAPH

"Since 1896"

4431 West Lake Street · Chicago 24, Ill.





For *BEST* results in theatre planning get the help of our *SPECIALIZED SEATING ENGINEERS*

with the New AMERICAN Bodiform RESTFUL CHAIRS

BEFORE starting your reseating arrangements be sure to take advantage of the valuable assistance American Seating Company's specialized seating engineers can give you. Their broad technical knowledge, based on many years of experience with the research and testing methods in the world's finest seating laboratory, is at your service without charge. They'll gladly help you solve your own particular problems in scientific floor planning, with the latest developments in clear vision seating combined with practical economy in spacing.

The new American Bodiform Chairs will be the world's best theatre chair value in every respect—surpassing all others in beauty, comfort, hazard-proof construction, together with long service and maximum housekeeping economy. Place your order now to assure the earliest possible delivery.

Buy and keep U. S. War Bonds



American Seating Company

GRAND RAPIDS 2, MICHIGAN

WORLD'S LEADER IN PUBLIC SEATING

Manufacturers of Theatre, Auditorium, School, Church, Transportation and Stadium Seating

Branch Offices and Distributors in Principal Cities

BUY WAR BONDS—*AND HOLD 'EM*

Watch for the "Super- Star"

THEATRE MODEL POPCORN MACHINE

Designed especially for theatres, here is a machine to meet your requirements. Make no decision on any corn popping equipment until you can see the new "Super-Star". It's worth waiting for.

STAR MFG. CO., Inc., 6306 St. Louis Ave., St. Louis 20, Mo.

A STAR PRODUCT

rural recreational center, developed around a motion picture theatre. The problem of the Beaux Arts competition was to produce a scheme of similar facilities (though of less definitely rural location), and it was written by William L. Pereira, an architect who not only has designed many motion picture theatres, but has operated them. It is significant, we believe, that Mr. Pereira thought that students of architectural schools might well think about this particular kind of project now. It isn't necessary, of course, that the operator of the motion picture theatre in such a center run also the other enterprises therein; however, recreation is his business.

Charles E. Shultz

CHARLES E. SHULTZ died August 8th of the illness which removed his columns from BETTER THEATRES at the beginning of the year. Against the knowledge that he was a very ill man, the hope of course was held, as always .it is, that science and nature would collaborate to contrive somehow a miracle of healing but even this faint hope had sputtered out some weeks before the end did come at his home in the woodland retreat of Willeve Lake, N. J. He was 34 years old on July 18th.



CHARLES E. SHULTZ

Charlie was one of the finest minds we have known, and one of most generous natures. That isn't the inevitable combination of success, dollar-wise; but it makes for consistent and valued usefulness, and it produces strong and lasting friendships.

Charlie early became interested in motion picture projection, and to its problems in practical optics he diligently applied a brilliant capacity for abstract thinking which promised a career of considerable distinction in motion picture technology and elsewhere. As it was, in the brief span of his life he did produce the first successful metallic projection arc reflector—something that had been attemped many times by others before him. He was president of Heyer-Shultz, Inc., of Montclair, N. J., who manufactured the widely used device.

In writing for BETTER THEATRES Charlie was doing the sort of work he thoroughly enjoyed. In his feature articles, then later in his regular department, "The Light on Your Screen," he sought to put his specialized knowledge and researches to work for the art and the men of projection, and he liked the human contact which his letters from readers gave him.

Charlie was born in Montclair and went to the Montclair Academy. For many years along with this other work, he was a technical consultant to the St. Cloud Amusement Company circuit in New Jersey. He held an honorary life membership in New Jersey Local 365 of the IATSE & MPMO. He was highly active in the affairs of the Society of Motion Picture Engineers.

His wife, who kept the lonely vigil at Willever Lake, and his mother survive him.

—*G. S.*

LIGHTING

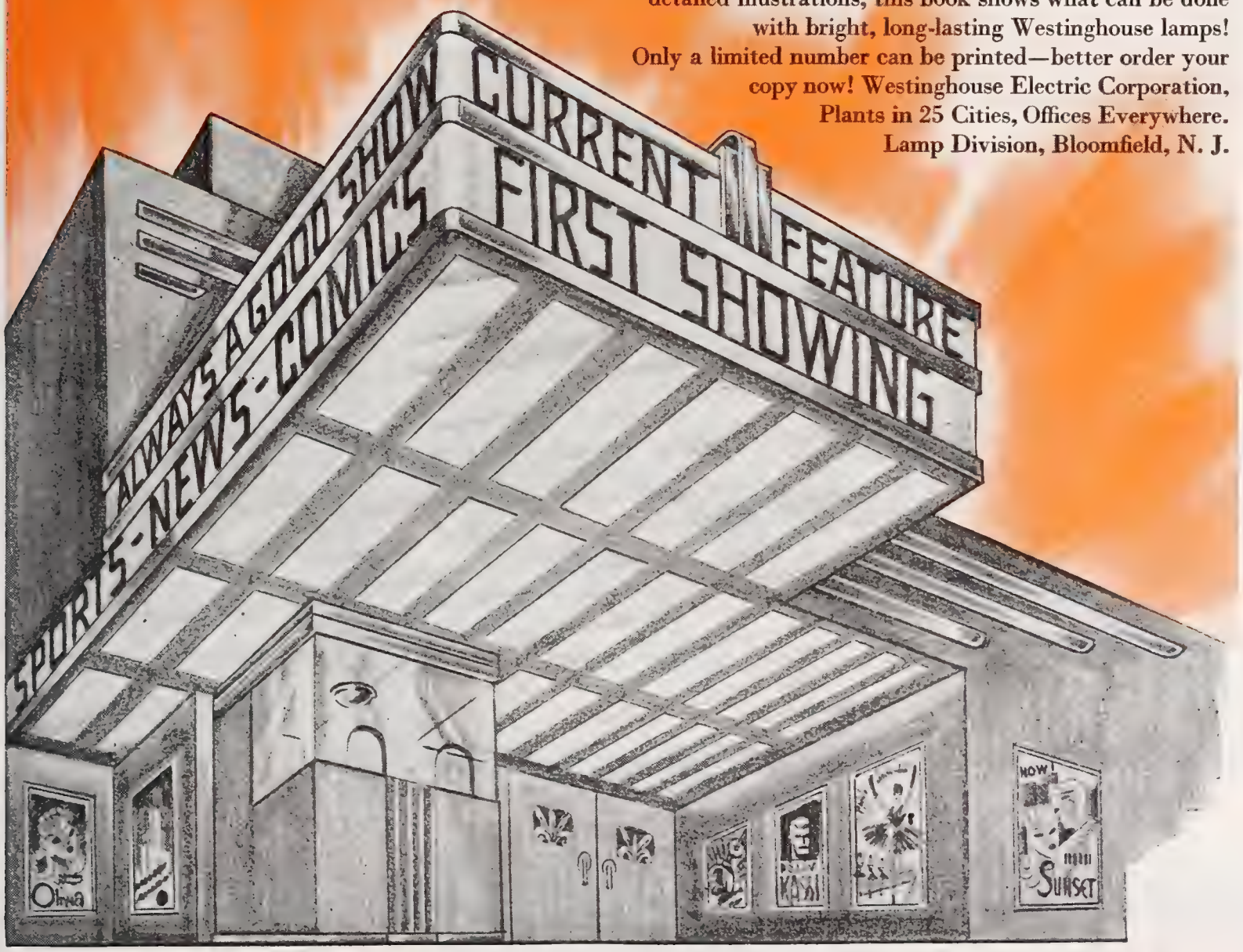
your path to profits plus!

Planning to remodel? To build? Let *lighting* lead the way! Westinghouse has NEW lamps, to show you how light, the best salesman any theatre ever had, can lure new customers to your ticket window!

The new Westinghouse Slimlines . . . the extra-slim fluorescents that are extra long and fit neatly into cramped quarters, will help you make your theatre the showplace of the town! Slimlines may also light your posters more effectively, with added beauty.

The new Westinghouse Circlines—circular fluorescents—will create new charm in imaginative lighting effects. These unique rings of light are sure to reach the theatre FIRST—because the theatre, of all commercial enterprises, is by far the most progressive in architecture and *lighting*.

These are just a few of the new ideas in the new 32-page book "Westinghouse Theatre Lighting." Packed with detailed illustrations, this book shows what can be done with bright, long-lasting Westinghouse lamps! Only a limited number can be printed—better order your copy now! Westinghouse Electric Corporation, Plants in 25 Cities, Offices Everywhere. Lamp Division, Bloomfield, N. J.



Westinghouse Lamps

for see-ability

©1945, Westinghouse Electric Corporation



CENTURY PROJECTOR CORPORATION

729 SEVENTH AVENUE, NEW YORK 19, N. Y.



Said 'n' Done

STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT, MATERIALS AND SERVICES AND THOSE WHO SELL THEM

How New Display Panel Works

How the design and construction of the new "window-type" attraction board frames manufactured by Wagner Sign Service, Chicago, are adapted to servicing has been demonstrated in actual photographs of such servicing at the Woods theatre in Chicago. The frame allows openings 15 feet high or higher, and of any length, for the purpose,

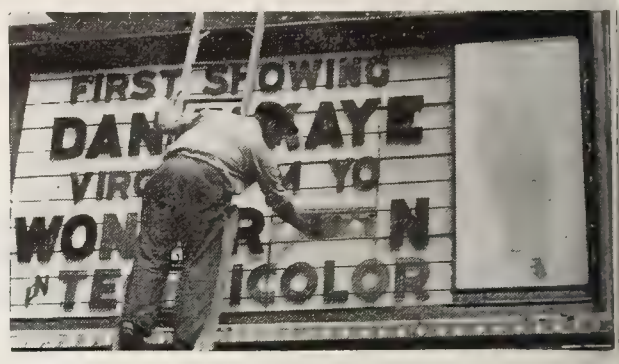


FIGURE 1



FIGURE 2



FIGURE 3

the manufacturer states, of providing flexible display area and accommodating photo-transparencies.

In the accompanying pictures, *Figure 1* shows how a maintenance man, having raised a "window" which is held open by a small hook, can service the area immediately behind with both hands free to work.

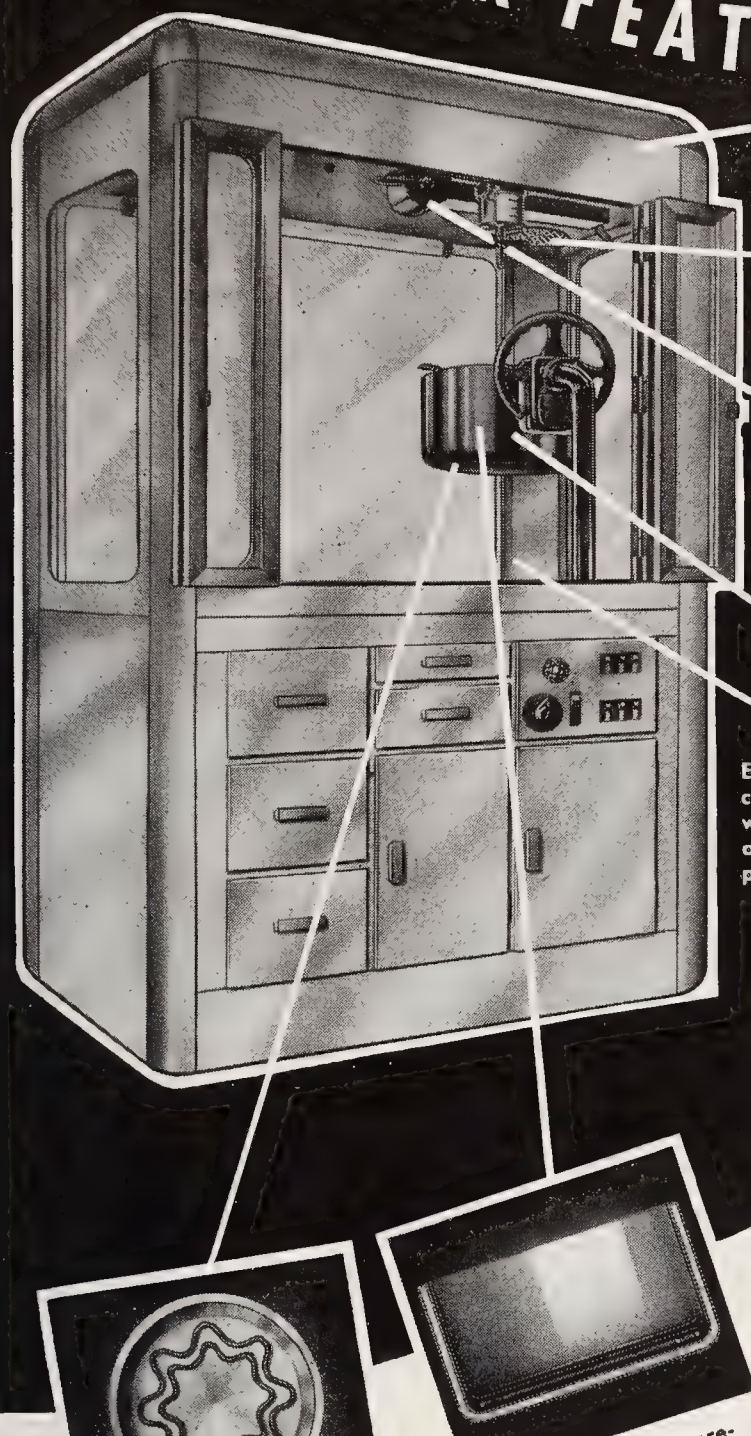
Figure 2 is a rear view of one window panel. All panels except the top one slide in narrow guide channels placed at an angle, permitting each glass to slide behind the one above. The glass is removed by raising the panel above the top of the channels.

Figure 3 is a rear view of the top panel, showing short channels at top and bottom. By raising this panel above the bottom channel and bringing it down inside the sign, the glass may be removed. Large frames may be installed without the glass and the glass inserted afterward.

•

William E. Snodgrass, formerly executive vice-president of the Dictograph Products Company, has been appointed general manager of the Western Electric Company's hearing aid division.

POST WAR FEATURES—NOW!





Overhead storage. Holds 40 lbs. of corn and 5 qts. of pre-heated oil.

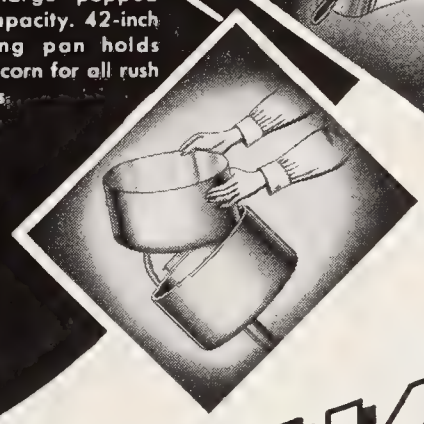


Small fan blows appetizing popcorn odor around to build sales. Quickly removed and cleaned.



Automatically feeds correct amount of corn and oil for full kettle capacity.

Extra large popped corn capacity. 42-inch warming pan holds ample corn for all rush periods.



Inner kettle instantly removable for cleaning.

The heating element changed in 5 minutes. Eliminates costly kettle replacement.

Insulated kettle prevents serious burns for operators.

VIKING POPCORN MACHINE

Design and Exclusive Features Patented

Popcorn machine design has stood still for more than 20 years. Now . . . VIKING offers you a *new streamlined* model YEARS AHEAD in design. This new Viking has everything you ever wanted—or dreamed about—in a popcorn machine. It answers all the problems that have bothered popcorn machine operators for years. And what a beauty! Stainless steel throughout . . . it looks sparkling clean inside ALL the time and its not half the trouble to KEEP clean as the old fashioned type.

You have a great future in popcorn with VIKING. Write to

VIKING DELUXE

★ *NOW IN PRODUCTION*

VIKING POPCORN MACHINES, INC.

1481 W. Washington Boulevard • Los Angeles 7 • Calif.

(Manufactured in Kansas City, Missouri)

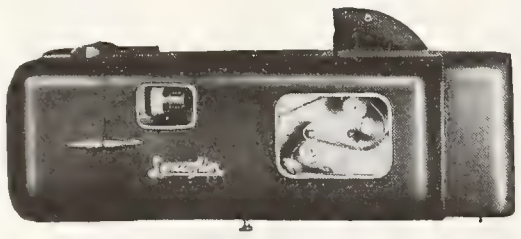
R. A. JOHNSON, *President* "RUBE" MELCHER

HARRY TAYLOR MORRIE C. SMEAD

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Plan Theatre Service Expansion

A principal topic of a ten-day conference of RCA Service Company executives at Absecon, N. J., was plans for improving and extending the company's services in the motion picture field, according to E. C. Cahill, president.

It was disclosed at the meeting that field engineers will be equipped with new test units, while the staff will be increased. W. L. Jones, general manager, said that the demand for the RCA handbooks on projection and television had exceeded expectations.

After the meeting, district managers attending the conference were taken on a tour of the RCA research laboratories at Princeton, N. J.

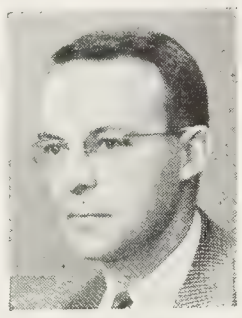
•

JAMES W. HUNT, *until recently a major in the Radio Teletype section of the Army, has been named inspector for the Altec Service Corporation with headquarters in Waco, Tex.*

•

Named Manager of N. Y. Branch

HENRY F. SCHAEFER, JR., has been appointed branch manager of the Empire State division of the American Seating Company, Grand Rapids, Mich., it has been announced by J. M. VerMeulen, general sales manager. Mr. Schaefer has assumed his post at Syracuse, N. Y., under the direction of J. J. Thompson, Eastern divisional manager.



H. F. SCHAEFER, JR.

Mr. Schaefer joined American Seating Company in 1934, a year after graduating from the Engineering School of the University of Michigan, where he received a B.S. degree in Civil Engineering.

•

An Army-Navy production award has been won for the fourth time by the Ilex Optical Company, Rochester, N. Y., for continued excellence in the production of optical goods for the armed services.

•

Lamp Agreement Terminated

Announcement of the cancellation of their license agreements has been made by the General Electric Company and the Westinghouse Electric Corporation.

General Electric, according to that company's statement, will hereafter mark most of its lamps with the company name but will continue the use of the trade-name "Mazda" only on certain types.

•

E. T. BROWN, *for many years a theatre service engineer on the RCA Service Company staff in the New Orleans area, has been appointed theatre service field supervisor in the Chicago district.*

•

Booklet on Export Equipment

A twenty-page booklet, entitled "At Your Service", has been issued by the Western Electric Export Corporation to describe its equipment distribution and installation service in foreign countries. It will appear in Spanish, French and Portuguese, as well as English, for distribution throughout the world, the company announces.

TOO LATE *with* TOO LITTLE!...

¶ None of us wants to be in that situation when the rush to build and remodel begins. How, then, to avoid it? *By planning now.*

¶ Not all who intend to build a new theatre, or to modernize their present ones, will be able to do so when restrictions are removed. The demand for men and materials will be too great.

Only those having plans completed and approved will be ready to take advantage of the labor and materials market immediately.

¶ It is a simple matter to be ready if you use F & Y Building Service's simple, straightforward plan. First, you employ F & Y Building Service's Architectural Staff to make full Engineering and Architectural Plans and Specifications. We survey your needs and interpret them correctly because the owners of this business are active in the operating side of Motion Picture exhibition.

¶ You now have six sets of plans and specifications. If, at that time you desire us to complete the construction and erection of the building including everything in the Theatre except those things normally classified as Theatre Equipment, we are in a position and welcome the opportunity to build the completed structure for you.

The Undivided Responsibility which develops when the total and complete responsibility is vested in one firm for planning, engineering, supervision, and construction in Theatre building will benefit you. You will receive the finest materials and equipment and engineering that money can buy. Most especially is this Undivided Responsibility and centralized authority of value and importance in the next 18 months when there is going to be a scramble for men and materials and when the positive knowledge and authority in the hands of responsible agents will enable you to complete your building despite the many difficulties which are bound to arise in the reconversion period.

¶ Scores of fine, successful theatres have been built under the F & Y Undivided Responsibility Plan—hence our slogan: "The Buildings We Build, Build Our Business."

¶ Our Architectural Department is ready and eager to serve you.

¶ Our architects and engineers are specialists in motion picture theatre design and construction. They are directed by executives who have years of experience in the problems of actual theatre operation.

Let us tell you what such a service can mean to you now. Write us today.

THE F & Y BUILDING SERVICE
328 EAST TOWN STREET
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STRONG HAS KEPT
ITS PLEDGE OF SERVICE



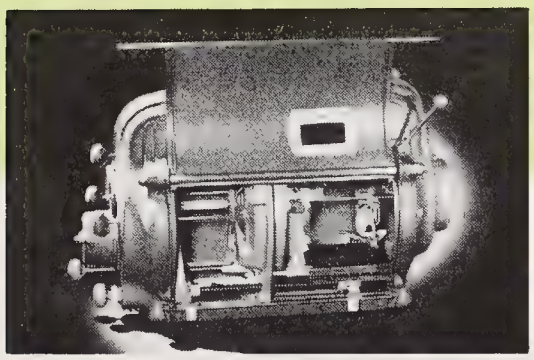
Theatremen have depended upon Strong dealers during the war to keep their projection lamps in serviceable condition. Cooperating with these helpful dealers at all times, The Strong Electric Corporation has thus further demonstrated the quality and efficiency of its product.

Strong Arc Lamps make it possible for even the most modest theatre to have low cost, high intensity projection—the utmost in screen lighting.

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Strong High Intensity Lamps deliver double the light of the low intensity at little increase in cost.

Sold by the better independent theatre supply dealers.



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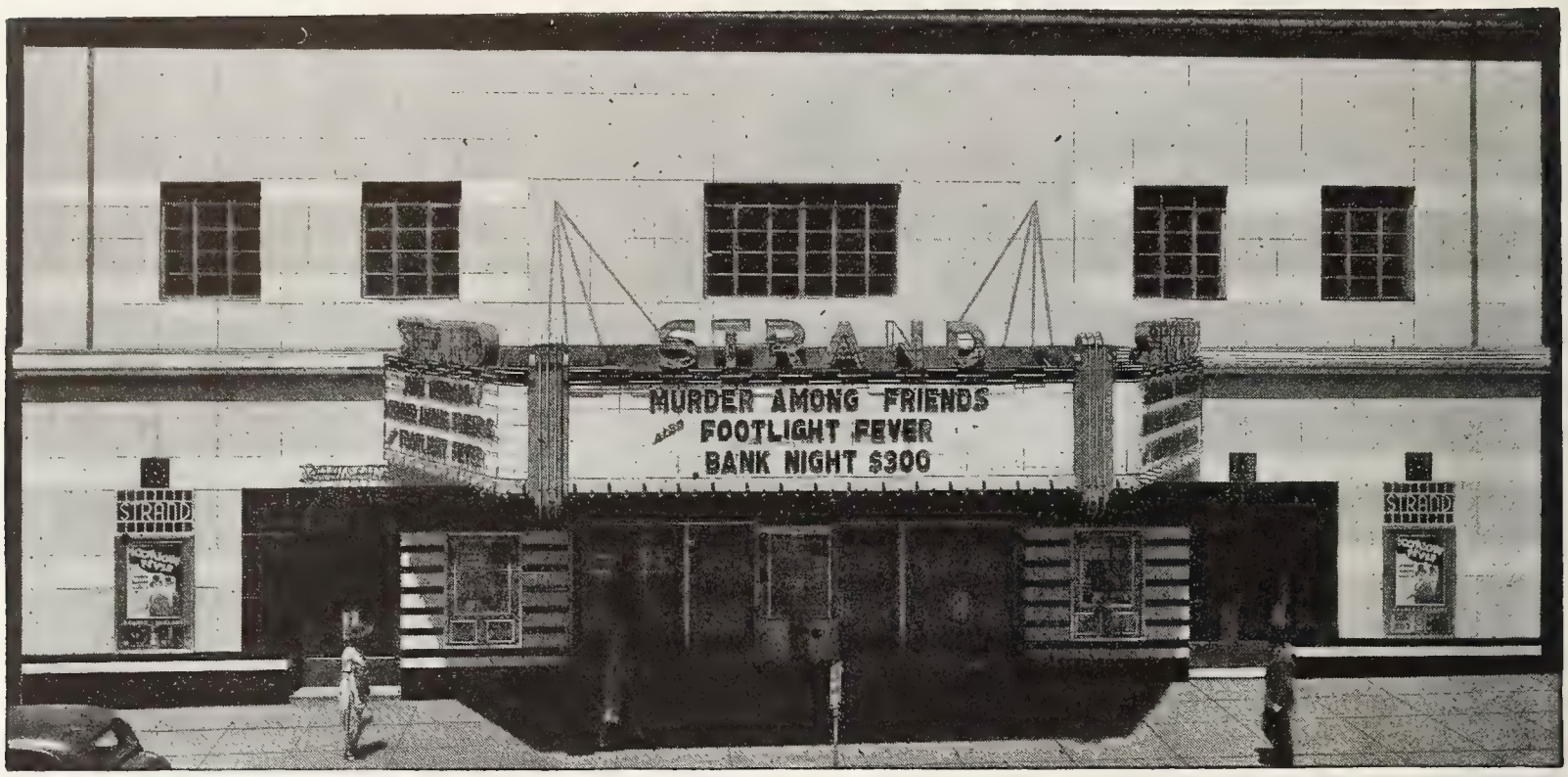
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Better Theatres
GEORGE SCHUTZ, Editor

How We Can Use Our New Lighting Tools to Best Advantage

Some suggestions on the application of both the older and the more recent types of fluorescent lamps

By BEN SCHLANGER

NEW TOOLS of lighting have me pretty swiftly during the last ten years. uorescent lamps had just got well started use when the war interfered with further tension of their civilian applications. Since en we have been given fluorescent lamps the type sometimes referred to as "cold thode" (a term that lighting engineers dis- urage because it tends to be misleading). ne "Slimline" lamps are of this type. Each s brought its own advantages to theatre hting and will mean much to both exhibitor d designer after the war.

Fluorescent lighting has made it feasible to e direct systems of lighting both for decora- n and vision. In the past it was found cessary to develop indirect systems of light- g because the exposed filament light source vays had too great a brilliance for a very all lamp lighting surface. While indirect hting does create soft and decorative illumi- tion, yet it also proves to be an inefficient tem and creates a maintenance problem.

It is necessary to explore the possibilities using fluorescent lighting as a direct light- g system which can be exposed to view. The w shapes in this type of lighting lend them- ves to many decorative effects. The extra g tubes such as the "Slimline" and the cir- ar-shape being manufactured are especially aptable, and even the housing and sockets these new tubes can prove to become part the decorative scheme.

It is more practical and economical to make e of standard units such as can be purchased a local hardware or electrical supply store n specially made tubes. These standard its will not only prove to be less expensive, t their availability becomes an important tor. The other kind of tube-type lighting which can be used very successfully, but with greater cost and more complications in replacement, is that which must be custom-made, though it is of course thus available in almost any desirable shape. Such lighting may be used for special effects are important.

USES FOR SLIM TYPES

The new types of fluorescent lamps can also be used for still another kind of lighting, that of concealed direct illumination. In this system the light source is placed into pockets recessed into the ceiling or walls, and the source of illumination is not seen unless one stands directly under the lighting and looks up, or stands alongside the lighting and looks into the pocket. From almost all of the normal viewing positions, however, the source of light is not seen. This system of lighting has some of the quality of indirect lighting since the light source is not visible, yet it is more efficient than indirect lighting because the intensity of light is not diminished by absorption losses and the complete stoppage of direct light.

The new fluorescent sources are also going to become very useful for the illumination of large translucent surfaces where an evenness and uniformity of light is desirable. This is especially true when the extremely long tubes can be used. The use of translucent plastics in this connection becomes very effective. A new patented plastic system which combines the use of a specially perforated plastic background and plastic ornaments, makes it possible to design decorative lighting effects and advertising displays of beauty.

FILAMENT LAMPS STILL NEEDED

Although the fluorescent lighting will have great use in the motion picture theatre, there will still be considerable need for the filament light sources, especially where high concentrations of light will be required. For example, we might say that fluorescent lighting is useful for creating a general illumination level throughout a given space. Yet within that space there will be requirements for concentrated intensity of lighting for a comparatively small area, such as displays and special, decorative effects. The filament light sources having the reflectors as an integral part of the lamp are in most cases most useful for this purpose.

The greater economy in the use of ordinary filament lamps still makes it very tempting to continue their use, and one of the most effective methods of using these low priced lamps is to pocket them so that they form a source of direct concealed light as previously explained. The exhibitor must remember that the patron little cares about what sources of illumination are used. The effect is all that counts, and certainly that should have weight with the exhibitor; so long as public interests are satisfied, the exhibitor should choose the most economical means of creating good lighting.

Probably more than in any other type of structure, the motion picture theatre requires that maintenance work be minimized. It would be advisable for the exhibitor in a small community that is not too close to manufacturers of special fluorescent tubing, to limit their light sources to standard filament and fluorescent lamps. It is also possible for these exhibitors to have on hand a reserve stock of standard lamps. All lighting should be easily accessible, therefore lighting in high ceilings and the higher portion of walls should be avoided. The awkwardness of handling the extra long fluorescent tubes indicates that they should be used, in general circumstances,

(*Continued on page* 20)

Three New Designs

. . . combining both traditional and new materials in restrained, distinctive treatments of classic-modern style



RENDERING OF THE FRONT OF THE MADISON THEATRE, COVINGTON, KY.

LIBERALLY TAKING adva
tage of developments in glass and plasti
and using brick and terra cotta in the ma
facing, the theatre projects illustrated on t
and the opposite page represent an effort
create an over-all effect fully modern in fe
ing without denying, however, the value
the traditional architectural aim to produ
a building of unity, individuality and p
manence. Of the three, one is now unc
construction; the others have been design
for erection when wartime restrictions
removed; all have been designed by
architectural staff of the F & Y Buildi
Service, Columbus, Ohio.

The Madison is being constructed
Covington, Ky., to replace a theatre destroy
by fire. It is being built for Tom Hill a
William Macklin, who also operate
Liberty and Broadway theatres in Covingt
The Madison will seat 1,350 on two floo

Measuring 54 feet wide and 46 feet hi
the front of the Madison relies on color a
texture, rather than massing, for interest;
central panel of 12 x 12-inch glass brick
flanked by stepped narrower panels of po
der blue terra cotta, and this whole cent
piece is flanked by broader panels of terra co
in mottled cream and tan and capped by
16-inch fluted terra cotta coping in gre
The vestibule, except for a central sidew
box office, will be enclosed by all-glass do
having white transparent plastic hardware.

The Cove theatre (which may be renam
the Covedale) will be built in the Price H
section of Cincinnati for Ackerman Ent
prises, which now operate the Glenway a
Sunset theatres there. The Cove will s
1,000 on a single floor.

Interpreting dominant patterns of
architecture and landscaping of this outlyi



FLOOR PLANS OF THE MADISON THEATRE



COVE THEATRE
FLOOR PLANS



RENDERING OF THE FRONT OF THE COVE THEATRE, CINCINNATI.



ENDERING OF THE FRONT OF THE LOOP THEATRE TO BE BUILT IN CINCINNATI.



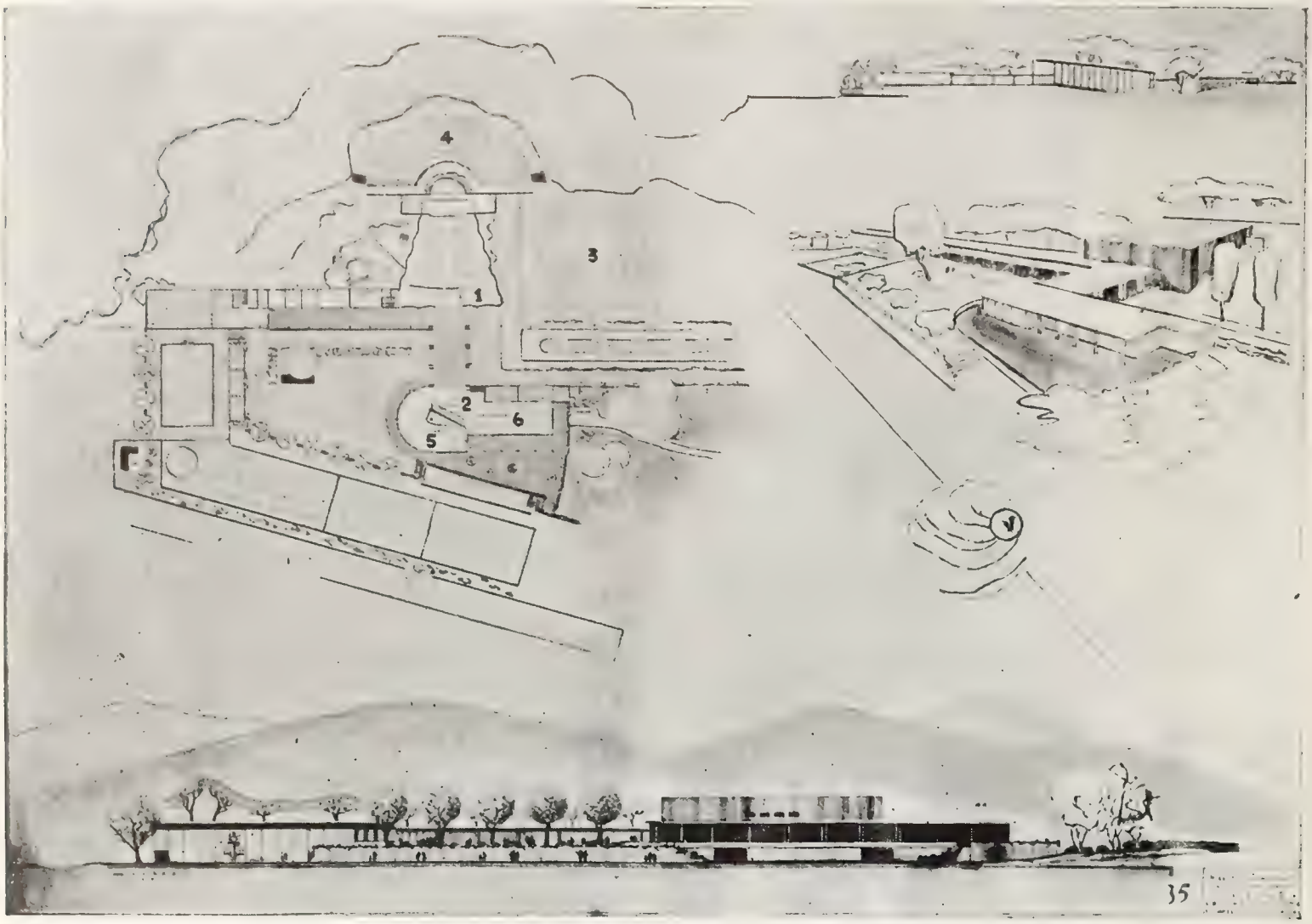
LOOP THEATRE
FLOOR PLANS

sidential section, the front of the Cove, hich is set back from the street line, com-nes terra cotta and Ohio rubble limestone a rural classic pattern that includes, to ke advantage of the absence of tall build-gs, restrained use of a tower. The limestone used in a rustic ashlar pattern, principally to face a right-hand corner section adjoining the entrance. This section and the tower project out a little to "clasp" a marquee having a soffit continuous with the vestibule ceiling. The tower, which provides support for a name sign, is faced in cream-colored terra cotta and is surmounted (for its rustic suggestion) by a metal lantern topped by a white metal weathervane. Above the marquee, and up the left side of the front, are terra cotta panels of salmon color but having, in cream, fluted borders which provide a classical element of the building that is repeated in a

(*Continued on page* 29)

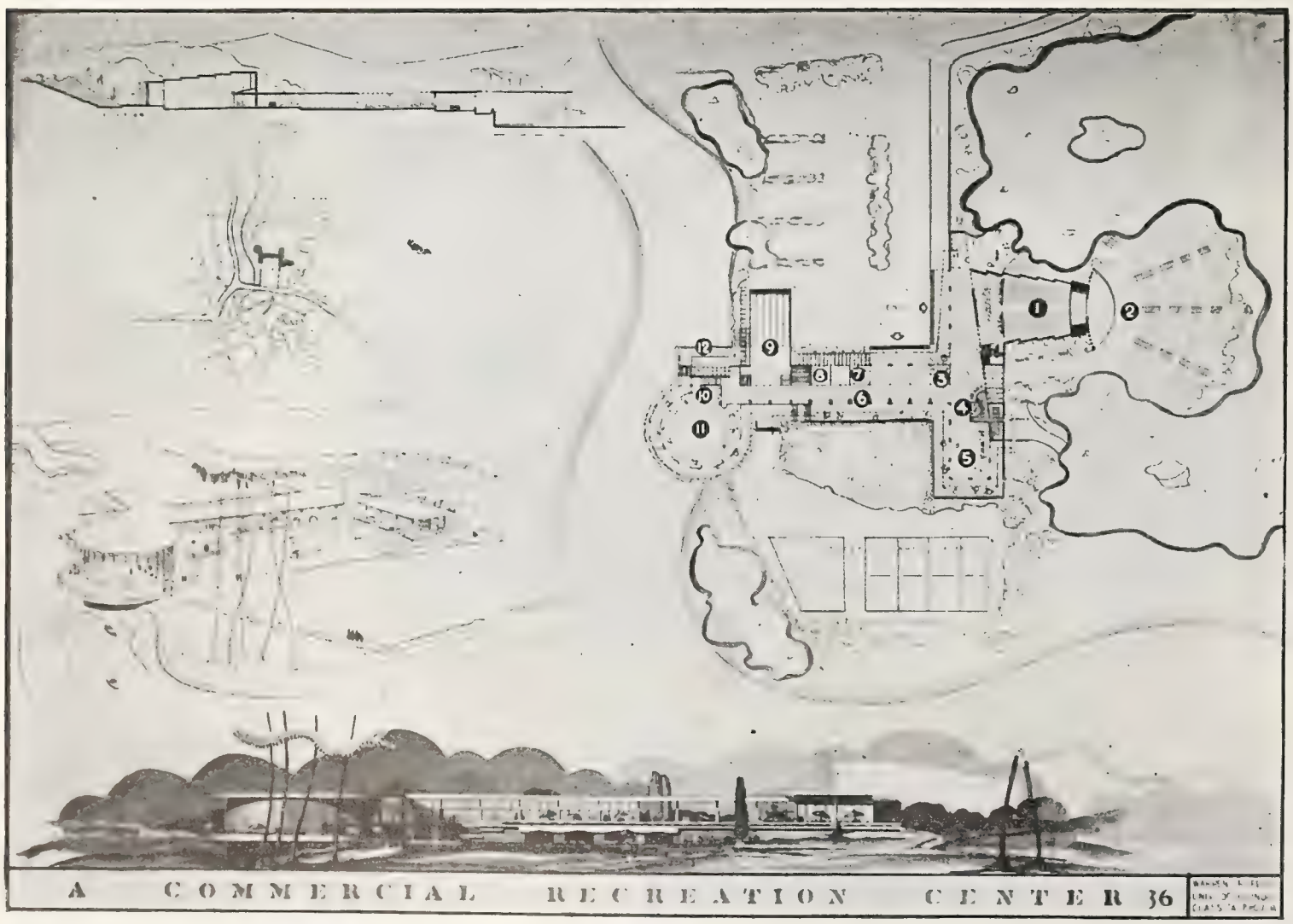
RECREATION CENTER PLANS

¶ Winning studies in a competition conducted for students of architectural schools by the Beaux Arts Institute of Design



FIRST PRIZE: Design by M. Zambrano, student at the University of Illinois. The scheme provides for the following facilities, as numbered on the plan (left):

1. Film Theatre
2. Soda Fountain
3. Parking Lot
4. Outdoor Amphitheatre
5. Dance Pavillion
6. Restaurant



SECOND AWARD: Design by W. R. Pesci, student at the University of Illinois. The plan provides for:

1. Film Theatre
2. Amphitheatre
3. Candy Shop
4. Soda Fountain
5. Restaurant
6. Exhibit Area
7. Administration
8. Meeting Hall
9. Bowling Alleys
10. Bar
11. Dacing Pavillion
12. Boating

COMMUNITY CENTERS OF AMUSEMENT

THE IDEA OF a compact, coordinated center of shopping or of recreation, or even of both, is expected after the war to direct much more than it has the development of outlying communities. It is the basic idea of the problem submitted in the competition represented by the designs reproduced on the opposite page. In these recreational centers a motion picture theatre is associated with an outdoor amphitheatre for concerts, addresses and spectacles, with bowling alleys and a restaurant, and with facilities for dancing and sports. The combination is not unlike that of the rural theatre suggested in BETTER THEATRES of May 29, 1943.

The problem, written by William L. Pereira, Los Angeles architect, was to provide a center of diversified amusement, to be operated commercially, in an outlying community of about 5,000 inhabitants. In making its awards, the jury, composed of C. Dale Badgeley, William L. Bottomley, A. F. Brinckerhoff, William Gehron, Robert S. Hutchins, William Leppin, James W. O'Connor and Ben Schlanger, offered the following comment on the problem and the solutions offered:

"The needs of the community should influence the choice of a site. Some sites were chosen near a civic center, presumably to attract patronage from the part of the city having the greatest population density. This was not considered a necessary condition or adequate argument for the choice of such a site.

"The jury discussed at great length the advisability of separating parts of the plan by automobile circulation. In the solutions where this separation occurred it was evident that the traffic problem could have been solved in a more satisfactory manner, and that the designer could have connected all units of his plan without the undesirable and dangerous cross traffic.

"The automobile approach to buildings for discharging passengers proceeding to and from parking areas was, in some cases, cramped or complicated. Pedestrian walks crossing lanes of car traffic brought considerable adverse criticism from the jury. Adequate and well defined service drives and courts were presented in the best solutions.

"In most problems not enough bowling alleys were provided and only a few solutions allowed for expansion of this popular and profitable form of recreation.

"The locations of tennis courts in a number of cases was questioned for the reason that a high wire or chain-link fence around the courts would not only obstruct the view of spectators seated on the terraces, but would not present the best architectural composition.

"The program did not mention that provisions were to be made for a nursery, but it was gratifying to the jury to note that many designs included this feature, indicating that there is an awareness of this very important

(*Continued on page* 25)

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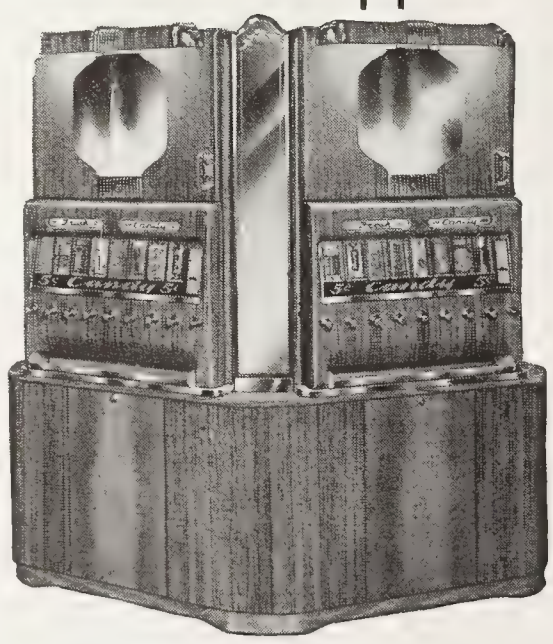
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How to Use Our New Lighting Tools

(*Continued from page* 15)

at levels which make them easily accessible.

LIGHTING FOR DECORATION

Now more than ever we can rely on lighting as the chief source of decoration for motion picture threatres. Patterns created in lighting are far more effective in interior work than any amount of superficial decoration. This is not intended to imply that decorative form is undesirable. It is rather to suggest that decorative forms in larger and more simple masses *designed with the thought of how they would respond to lighting,* becomes the inspiration for interior architecture. Now that these fluorescent sources prove to consume comparatively little power they can be used more freely for decorative value, even if they have to be switched on for long periods.

In the case of the auditorium proper, a large amount of fluorescent lighting of the new extra-long lengths can be used because these lights are on only for comparatively short periods before and after picture presentations. (Fluorescent or filament lamps should not be used in the auditorium proper in the front screen half in any case during the picture projection period.)

DETERMINING COLOR VALUES

The color characteristics of lighting should always be considered in selecting a source of lighting, and it should be selected by noting the reaction of the particular color of the surface to be illuminated. The color and texture of a surface material should be considered from the standpoint of the effect of illumination on it. If materials are to be used which have a high gloss finish, it is advisable to place the light sources, and especially the exposed ones, so that a reflection of them is not visible from normal viewing points. An indiscriminate series of reflections coming from wall and ceiling surfaces can easily upset a decorative scheme and also prove annoying.

Fluorescent tubes placed alongside each other, or in a continuous line, can produce interesting decorative effects, but care must be taken in these instances to have all the tubes of equal lighting intensity. Differences in a tube age may cause a variation in light intensity. It is therefore advisable to create designs in which the distance between the tubes is not too little.

Fluorescent and filament lamps can be used in combination provided that both sources of lighting are not exposed. If at least one of the sources is concealed, the effect is desirable. The exposure of both types of light presents an undesirable color clash. It is always more desirable to conceal the filament sources.

As with anything new, there will be a tendency to use the "Slimline" lamps in too great a quantity. It is therefore well first to determine the level of illumination desired, and use only an amount of lamps necessary to serve that purpose, allowing, of course, the use of additional lighting in special points of interest for purely decorative value.

[*Mr. Schlanger, contributing editor on planning and construction is a New York architect and consultant specializing in theatre design.*]



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What a Theatre Needs for A Good Electrical Installation

RECENTLY we have been called in on several post-war theatre projects to check on the electrical specifications. What we found indicated that an article at this time on what constitutes a good electrical layout might not be amiss. It is not our intention here to go into detailed electrical specifications, which is what the electrical contractor on a job should provide; but rather to give the theatre man that basis understanding of what a theatre needs which will enable him to indicate to his architect and contractor what he wants, and to judge, in some effective degree, whether he is getting it. If he can't do that, he is helpless should he get his project in the hands of persons who, however competent they may be in general matters of planning and electrical installations, just don't know much about a motion picture theatre.

The chief idea is to make the electrical supply mains and feeders from the service entrance to the various panels over the theatre so that later on the branch circuits can be easily installed to feed the equipment or appliances purchased (*see accompanying drawing*). Also, the electrical specifications should be always written in such a manner that the theatre owner is properly protected and assured of redress in case anything does go wrong later on.

TOTAL LOAD ALLOWANCE

In making the electrical layout it should be made very certain that the entire electrical load of the theatre is figured closely, with about 20% allowance for safety in some cases, so that the electric company can properly figure the sizes of their service entrance wires. It should be remembered that this total load is figured by allowing a certain proportion of voltage drop to the feeder wires, certain proportions to the branch circuit wiring. As the allowable voltage drop determines the size of the feeder and main wiring, it is apparent that the layout of the feeders and mains for any given job will in a measure depend on the proper voltage drop distribution. *This drop in voltage should not exceed 2% under the maximum load, at the farthest outlet from the distribution point.*

It is important that a special conduit fitting be installed *watertight* at the point where the service wires enter the building, and that drip loops be formed in the service wires. The main cutout switch should be of the proper size and type and arranged in the supply lines to disconnect all of the equipment in the theatre, except the main cutout or fuses, from the incoming outside wires.

The light and power distribution panels must be located in a dry, spacious area with the cutouts and switches mounted on slate, marble or heavy transite backboards. Clear working space should be allowed on all sides to avoid contact with combustible materials so as to reduce the danger of communicating any electrical fire to the building.

A meter mounting board should be specified, one of sufficient size to mount properly the recording watt meters. Meters loops should be provided in the supply mains at the most accessible point and be so located relative to the fuses that the meter will be protected by the fuses. *These loops must never be placed between the incoming service and the main service switch.*

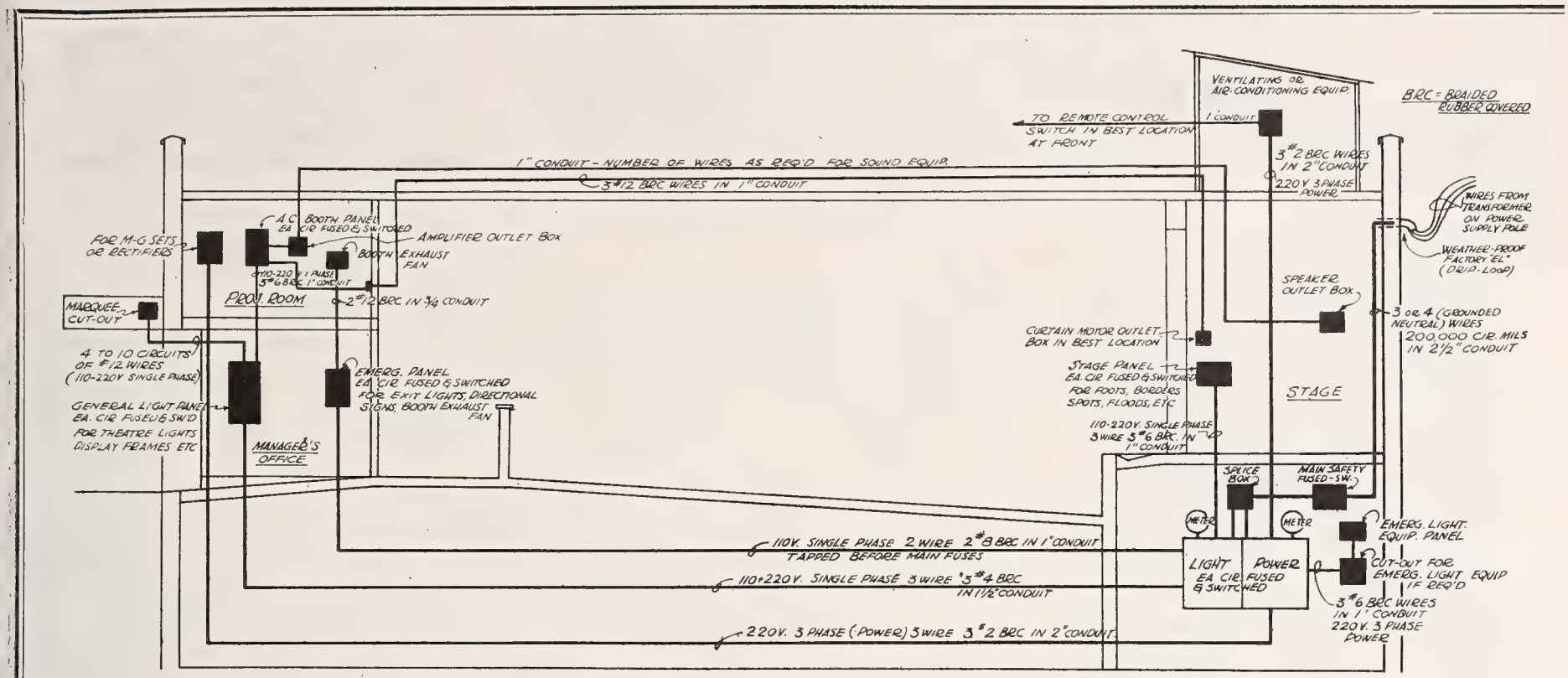
Three different types of electric services should be specified in the theatre. One service should be 110-220-volt single-phase to feed the general light distribution panel in, say, the manager's office, as well as the projection room general purpose panel and for the necessary circuit wiring for the marquee.

Another service should be a 220-volt 3-phase to take care of the motor-generator sets or rectifiers and any large drive motors, such as used for the ventilating or air-conditioning equipment.

The third service should be a 110-volt single-phase with the wires tapped before the main fuses in the distribution panelboards. This emergency service should be of ample size to feed all the exit lights, directional signs, aisle lights if necessary, and the projection room general exhaust fan. *The emergency panel, properly fused and switched, should always be located in the most accessible and convenient place for easy use in an emergency.*

SCREEN AREA CONDUIT

Conduit wires that are commonly left out in the *planning* of new theatres are the ones required for the feeding of the sound horns and curtain control equipment on the stage. The curtain control equipment and wires



TYPICAL ELECTRICAL RISER AND FEEDER LAYOUT FOR AVERAGE 500-SEAT THEATRE.

should be run from the projection room panel over to outlet boxes on the front wall of the projection room, and then over to the best possible location on the stage where the curtain control is to be located and installed.

In the actual hookup of the curtain control, two feed wires should be run from the projection room panel, properly fused and switched, over to an outlet box on the front wall at the right side of one projector, and then three wires over to another outlet box at the right side of the other projector, and then three wires over to the control on the stage.

In the outlet boxes at the projectors, momentary contact switches should be installed and connected to the control wiring.

The sound horn conduit should run from the projection room panel over to an outlet box where the sound amplifier is to be installed, and then over to the stage where the sound horns are to be located. A two-wire feed properly fused and switched should run from the projection room panel over to the outlet box for the amplifier. All the wiring and conduits required for the installation of the sound system should be strictly in accordance with the requirements of the make of sound system. This also applies to the installation of the projectors and motor-generator sets or rectifiers. All data should be first obtained from the suppliers or an engineer familiar with the hookup of this particular equipment.

The specifications for the electrical work should be complete in every detail and describe the equipment to be installed as to size and type. In this way there will be no questions as to just what type of equipment the job was figured on, or on what basis the job was to be completed.

CONTRACT PROVISIONS

It should be specified that the contractor shall obtain and pay for all permits and any licenses (but not permanent easements), and shall give all notices, pay all fees and comply with all local, city or state laws, ordinances, rules and regulations bearing on the electrical installation; also, that the contractor shall maintain such insurance as will protect him from claims under the workmen's compensation acts and from any other claims for damages for personal injury and for death arising from operations relative to his particular work. Furthermore, it should be stated definitely whether the contractor will be liable for any union jurisdictional dispute arising between trades on the job.

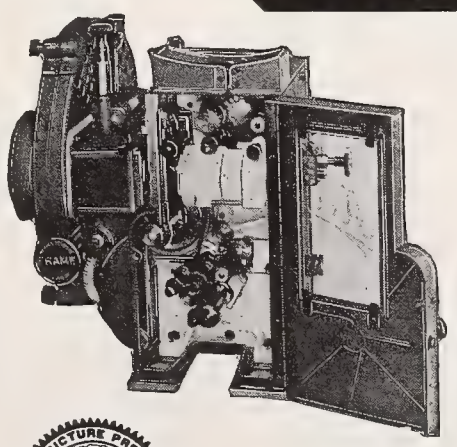
The contract should also specify that only rigid or flexible greenfield conduits, not BX conduits, are to be installed; that the contractor shall deliver to the theatre owner, or lessee, a complete release, if required, of all liens arising out of his contract.

Wall Fabric Installation

QUITE A FEW theatres hav fabrics on their auditorium walls, laid ov rock wool or other sound-absorbing material We encountered one a short time ago th reminded us of how often such installatio are haphazardly done, resulting in excessiv wear and the necessity to use makeshift mea of avoiding a downright shabby appearanc

There doubtless will be quite a number new theatres after the war for which suc treatment will be specified, while many exis ing installations will be renovated. In ne

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theatres it will be easy to do the job right, but for those theatres in which it isn't right, proper provisions will have to be made for the new fabric if the old conditions are not to be repeated.

In the case of new theatres it is best to decide on the kind of fabric and precisely where it is going before construction begins. Then 1 x 4-inch wood strips, befelled 45°, on which the fabric is to be tacked, can be built into the walls.

Where this has not or cannot be done, the strips will have to be nailed on. If the strips are to be nailed directly to hard masonry walls, only steel cut nails should be used—enough for a strong, lasting job. Ordinary wire nails bend when driven into a hard surface and, as a result, give only a temporary, weak fastening of the strips and any fabric stretched on them will work loose or rip the strip from the wall.

When hollow tile or block walls frame the theatre, toggle bolts should be used; or when only a 2-inch wire lath and plaster furred wall is used, through-bolts with nuts and washers on the other side should be installed for fastening these strips rigidly and solidly in place.

It must be remembered that these wood strips bear a heavy strain when the fabric is stretched upon them, especially when heavy acoustical material is also applied as a backing. It is very important that all wood strips, regardless of where or how they are installed on the walls, should be firm and straight up and down and level horizontally, even though they are out of sight after the material is tacked over them.

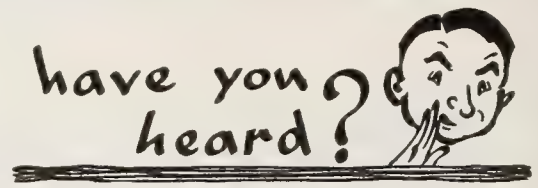
WOOD FOR STRIPS

For the nailing strips, only first-grade Kiln-dried wood should be used as green wood with warps, piths, splits, knot holes, etc. will give an uneven line (especially at corners of pilasters) which will be plainly noticed after the drapery material is stretched and tacked in place. A carpenter's spirit level should be used for "plumbing" the strips up and down; pilasters and walls are not always absolutely straight up and down.

From experience, it has been found that the best size of wood to use is a 1 x 3-inch strip; this gives ample and perfectly level tacking space for the material. Odd-sized strips like ½ x 2, or ⅞ x 1, and very short lengths, should never be used in conjunction with the 1 x 3-inch strips as that makes uneven lines.

At all protruding corners, only full-length 1 x 3-inch wood strips should be used and nailed together so that these strips form a solid corner, 3-inches on each side. This may mean wasting a little wood, as the standard lengths of these strips run from 14 to 16 feet, and they should be cut to make the least number of joints in a given height, however, with the full-length strips it will be easier to "plumb" for straightness up and down and to effect a rigid base for tacking the material on either side of the corners. Also, making the corner wood strips in this way will prevent any warpage later on (as would be the case if one used short strips, especially of uneven width, say 4- or 5-foot lengths, fastened to the corner with 1 x 3-inch strips.

In tacking the drapery material on the wood strips, care should be taken that the design



that in decorating, bright colors should be used for best advantage in small areas or well proportioned places?

that strong blue colors over large areas will give the patron's eyes the sensation of near-sightedness?

that bright or strong red colors over large areas will give the patron the feeling of being farsighted?

that the patron will become very uneasy and his eyes tired if experiencing too much of either red or blue over a prolonged period of time?

of the fabric runs level horizontally and "plumb" up and down in each panel. The run of the design or pattern should never be judged by the eye; instead a plumb-line should be used for up and down checking, and a line set with a level and stretched across the width of the panel to the start of each panel, for the horizontal lineup. Tacking the drapery material by this method will take more time, but it will give assurance that the fabric in each panel and the run of the design will be correct after the installation.

Another important thing in wall drapery installation is to be certain that the fabric is not laid over any damp area; if it is, it will have an abnormal stretch or will wrinkle later on. By the same token the fabric should not come near any steam, water or electric wiring pipe unless these pipes are well insulated. Uninsulated piping will condense moisture on the outside, and after the drapery material is applied over them a heavy dark streak will be noticed in due time because this moisture will tend to draw dust to it and cake this foreign matter on the fabric. Whenever pipes must run exposed on the walls due to structural limitations, insulating material should be applied over them to prevent sweating while the drapery material should be extended a little from the wall for clearance (check with the local fire authorities or code; in some cities just so many inches are permitted between the wall and the fabric). All inflammable fabrics installed in a theatre must, of course, be flameproofed by a method of flameproofing acceptable to local fire authorities. Also, the acoustic material should have the approval of these officials. Most cities require chicken wire reinforcing on one side, and heavy gauge wire lath on the other side of such materials as rockwool.

STRIP INSTALLATION

When installing wood strips for the fastening of acoustic mats, particular care should be taken that they are spaced properly and anchored solidly to the wall. With the acoustic material made up in mats of, say, 2 x 8 feet, the 1 x 3-inch wood strip must be fastened to the wall on exactly 2-foot centers in order to have the mats butt evenly and reasonably tight to each other.

When these wood strips are not carefully

paced or "plumbed" up and down, the mats ill work out, overlapping one another in any places and completely missing the strips nderneath. Trying to correct this by push-ng the material in the mat from the edge ward the middle in order to have an even ailing line will belly-up the material in some ther spot, thus showing humps on the drapery aterial stretched over it. Such careless in-tallation of the wood strips and mats will also eave large spaces at the joints, which in some ase is bound to cut down the absorption fficiency of the acoustic material.

Another precaution to be taken before the nstallation is to make sure that the acoustics nd drapery materials are not stored or laid n a place where moisture or dampness can each them. When these materials are installed n the walls with some dampness in them, hey will act like a sponge, sucking fine par-icles of dust and dirt to the surface, thus causing unsightly stains in due time.

The drapery material should never be stretched and tacked only about halfway on the panel, then left overnight. It will absorb moisture and when the unfinished portion of the material is stretched and tacked on to the nailing strips, uneven stretching and wrinkling will result all over that particular panel, a condition that will persist in spite of occasional retacking and re-stretching.

DESIGNS FOR COMMUNITY CENTERS OF AMUSEMENT

(*Continued from page* 19)

(or necessary) activity in most communities."

Concerning the design winning first prize $50 awarded by the Architectural Forum—the jury commented:

"The jury was high in its commendation of the form of the theatre (accoustical advantages inherent in the plan of the exterior walls) and the ready accessibility of the soda fountain to the theatre.

"The combination and placing of the restaurant, soda fountain and dance hall in one location and presumably under one concessionaire, was thought to be an excellent arrangement. However, the dance hall could have been larger to better accommodate public lectures and concerts.

"It was thought that the exterior design showed good character. Most accessory facilities were well studied as regards location and function; locker rooms for swimmers and other outdoor sports; kitchen facilities and servicing; and provisions for the nursery."

Concerning the second award design, the jury report commented:

"There was no question that this design merited its award but there were a number of criticisms that provoked considerable discussion by the jury. Even though the approach by automobile traffic was fairly well worked out, the jury thought that the main elements of the plan were too far apart, necessitating large roofed circulation areas which were out of proportion to the whole scheme. The separation of the cafe unit and the dancing unit was not considered as well planned as the prize winning solution. More bowling alleys should have been provided. The outdoor game area was inadequate. The long service drive reached the kitchen facilities for the soda fountain and coffee shop, but it was not clear how the dancing hall and bar were to be serviced."

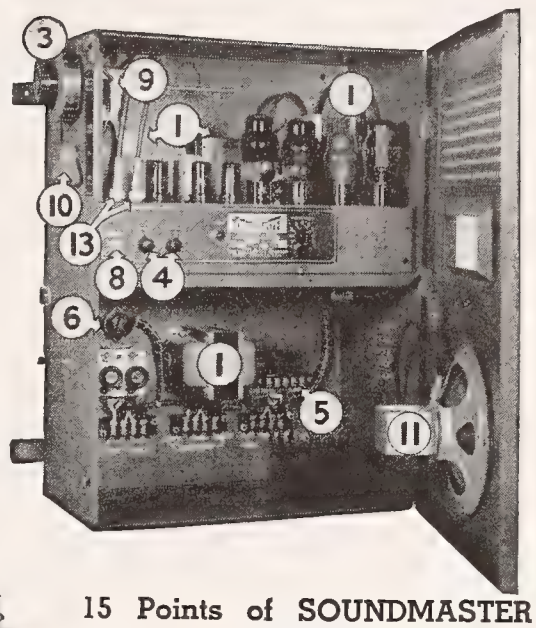
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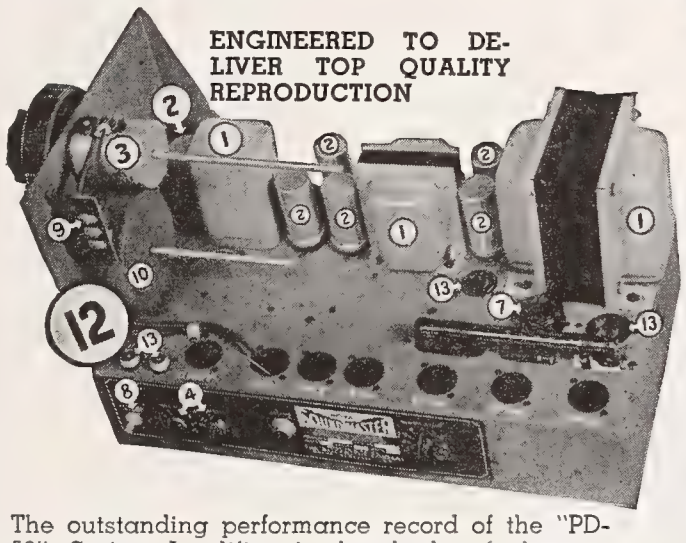
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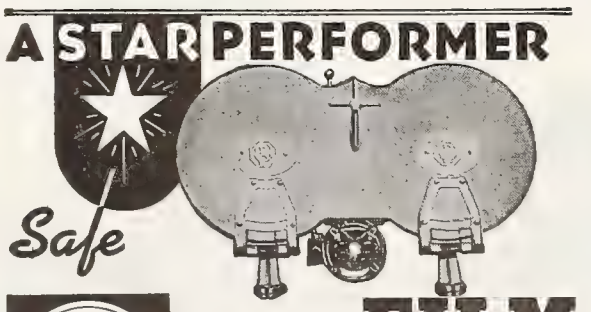
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Two Good Sides to that Sound Level Question

MY ARTICLE in the June 23rd issue, in which I praised present day recording technique, particularly in the matter of sound level, seems to have aroused considerable interest judging from the contents of the mail bag.

In the July 21st issue I quoted a letter from L. W. Payne who disagreed with my statements. This month Earle Rupple of Missouri complains about the very great difference in level in a recent picture between dialogue and plane motors. Earl says that with a fader setting which gave the dialog normal volume the planes roared in so loud they just about blew the doors off the theatre. . . . And here's a letter from L. F. Adams of Local 150 on the West Coast:

"In regard to your remarks in the July 21st issue of BETTER THEATRES, I would like to register my agreement with you in the matter of sound levels in feature prints. I handle practically all of the output from both majors and independents, in addition to seeing (and hearing) quite a lot of pictures in scattered locations, and I have found that one can run most features at one level, with the trend toward closer standardization among various producers.

"Recording music at a higher level than dialog is routine practice in most studios, and the difference is generally about 3 db. On rare occasions I have had prints, which, for some reasons, required higher amplification than the average for the particular producer involved, but in these cases the level throughout was the same.

"If any action at all can be taken regarding further standardization of volume, it would seem that short subjects, and more particularly, cartoons, could stand attention first. The newsreels improved late last year, but they, too, are sometimes pretty loud.

"Now a word about your department in the magazine. It fills a real need and covers many of the ever-present problems facing all of us, and your manner of presentation, with its conversational tone, makes for good style."

I agree with everything Mr. Adams says about sound level, because his experience coincides with my own (and many thanks for the kind words about these columns).

But from Ohio comes this opposing view:

"The complaint about excessive volume range in film recordings is probably related to acoustical faults of the auditorium concerned. A hall poorly constructed acoustically cannot handle a large volume of sound without discomfort to the listener. Consequently, the volume must be reduced until a scene comes along with low voices or whispering, and then the volume must be turned up again to make the speech audible.

"This at least is my observation in our auditorium. I do not know what acoustical law has not been violated in its design—hard plaster walls, curved ceiling, curved back wall, and parallel side walls. Of course we now want to apply accustical treatment to correct the unsatisfactory condition, but that is expensive and until funds are available we must get along the best we can.

"There must be many a small theatre operating in auditoriums not built for sound pictures which experience this trouble. With a small operating margin the problem is how to finance the correction of the trouble. It cannot always be done just by applying acoustical tile to the walls, as in some cases the structure would have to be changed.

"I have had two kinds of complaints, illustrating the difficulty of setting the sound satisfactorily. Some say the sound is occasionally too loud, and others say that they cannot understand the low voices in the dialog. And yet with the latter complaint people have told me that the same thing is true in large city theatres, that one must strain to understand low talking and whispering.

"With poor acoustics, too, there will be some locations in the house which seem to be 'dead spots,' resulting in poor intelligibility, while elsewhere the sound is as crisp as could be desired. May this not be the answer to the problem?"

ACOUSTICS AN IMPORTANT FACTOR

I think a great deal in what Mr. Underwood says is undoubtedly true. Poor acoustic conditions could very well produce the results that many of the boys mention. An auditorium with a high reverberation period would be particularly objectionable with effects such as airplaine motors, etc., which are recorded at a high level.

The picture that Earl Rupple referred to, which I mentioned in the earlier part of this article, played for five weeks in one of the New York theatres which I visit at least three or four times a week. We had no cause for complaint at all, and we operated with no fader changes, other than those required for differences in the number of people in the auditorium. This house is acoustically treated and I consider it good.

I believe with Mr. Underwood that if you

ind trouble with the difference in level between dialog and music or other effects, that very likely the acoustic properties of the auditorium may have considerable bearing on the subject. I do find, though, in many of the smaller rural theatres that the tendency is to run dialog at much more than "comfortable" volume. This of course causes music, which is recorded about 3 db higher, to come in like a ton of bricks.

What are some of you other fellows' experiences? As I said in a previous article, when you write in on this matter, I'd like to know the name of the picture. I am sure we can get some help if we built up a good case history.

•

A Projection Room That Its Skipper Calls Ideal

PROBABLY NO theatre now existing has a perfect projection room: however, Johnny Martin of Local 277, Bridgeport, Conn., thinks his particular booth in the Merritt theatre just about measures up to such a standard. He writes in to tell me about it, sending along several pictures of the theatre, one of which, showing the projection room, is reproduced somewhere in the vicinity of these paragraphs. I previously knew something about the Merritt projection layout. Of it Johnny now writes:

"I don't think that you have forgotten very much about our projection room, but just to remind you: It is 20 feet, 6 inches long by 13 feet deep, with a 9-foot, 6-inch ceiling. We have Super-Simplex mechanisms with front and rear shutters mounted on Wolk Deluxe pedestals with chain take-ups, and Thide automatic changeovers, RCA 1050-D soundheads, Ashcraft Type-D Suprex lamps, two Hertner 60-volt, 70-140-ampere generators, Bausch & Lamb Super-Cinephor f/2.0 lenses (E.F. 4.50 inches). The projection distance is 103 feet and the picture is about 10 feet 6 inches wide on 21-foot screen.

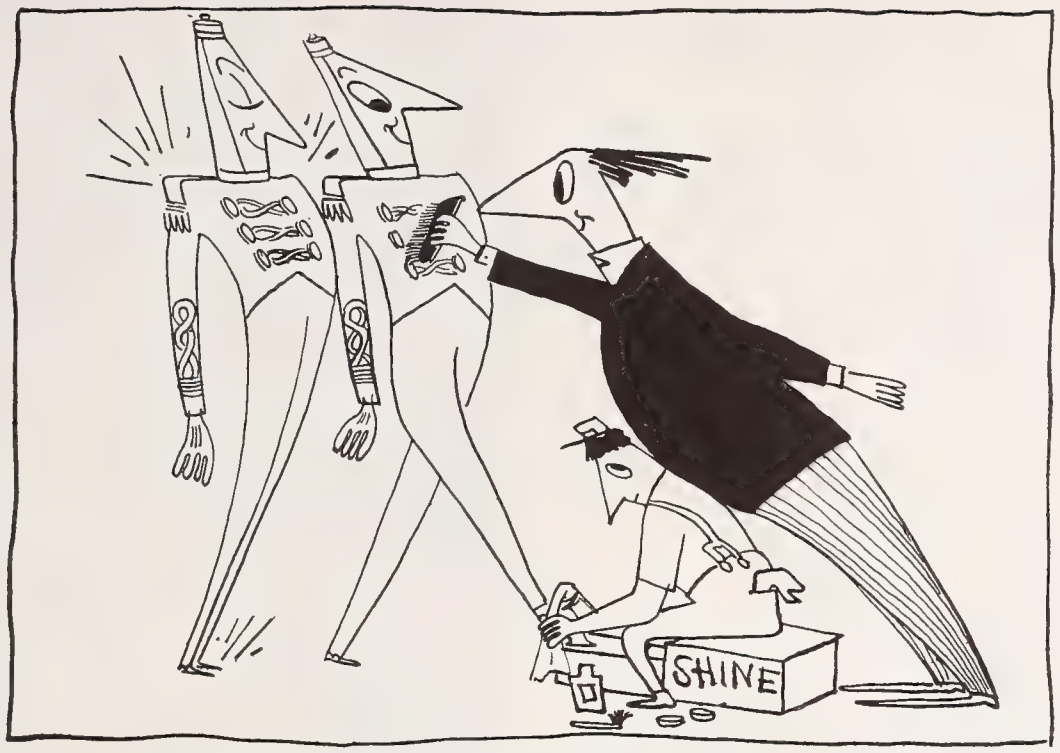
The sound system is an RCA PG140 using two high-frequency and four low-frequency speakers on the standard baffle.

We burn about 60 amps at the arc, and the average burning time for an 8mm x 14-inch positive is 110 minutes, and for a 7mm x 9-inch negative is 120 minutes. We have had no serious trouble with any of this equipment since opening on April 15, 1942.

"Here are a few of the features that, in my opinion, make this an 'ideal' projection room:

"It is cool in summer (about 80° when it is 95° outside), and we have plenty of heat in the winter. There is plenty of fresh air, but the room is not drafty. We have heavy linoleum on all floor space, which is easy to keep clean, and easy on the feet. There is an emergency exit door. Sound-deadening plaster is used on the walls and ceiling. We have a toilet and a wash basin with hot water all the time. The sound system has emergency features. There are two arc generators. And we also have a large electric clock with a sweep second hand, and a.c. telephone that works all the time. All panels and outlets are flush-mounted and all conduit is concealed. There is plenty of space in the closet and generator room to store everything so as not to clutter up the projection room."

This projection room that Johnny talks about is not, in any sense, fancy. Nor is the



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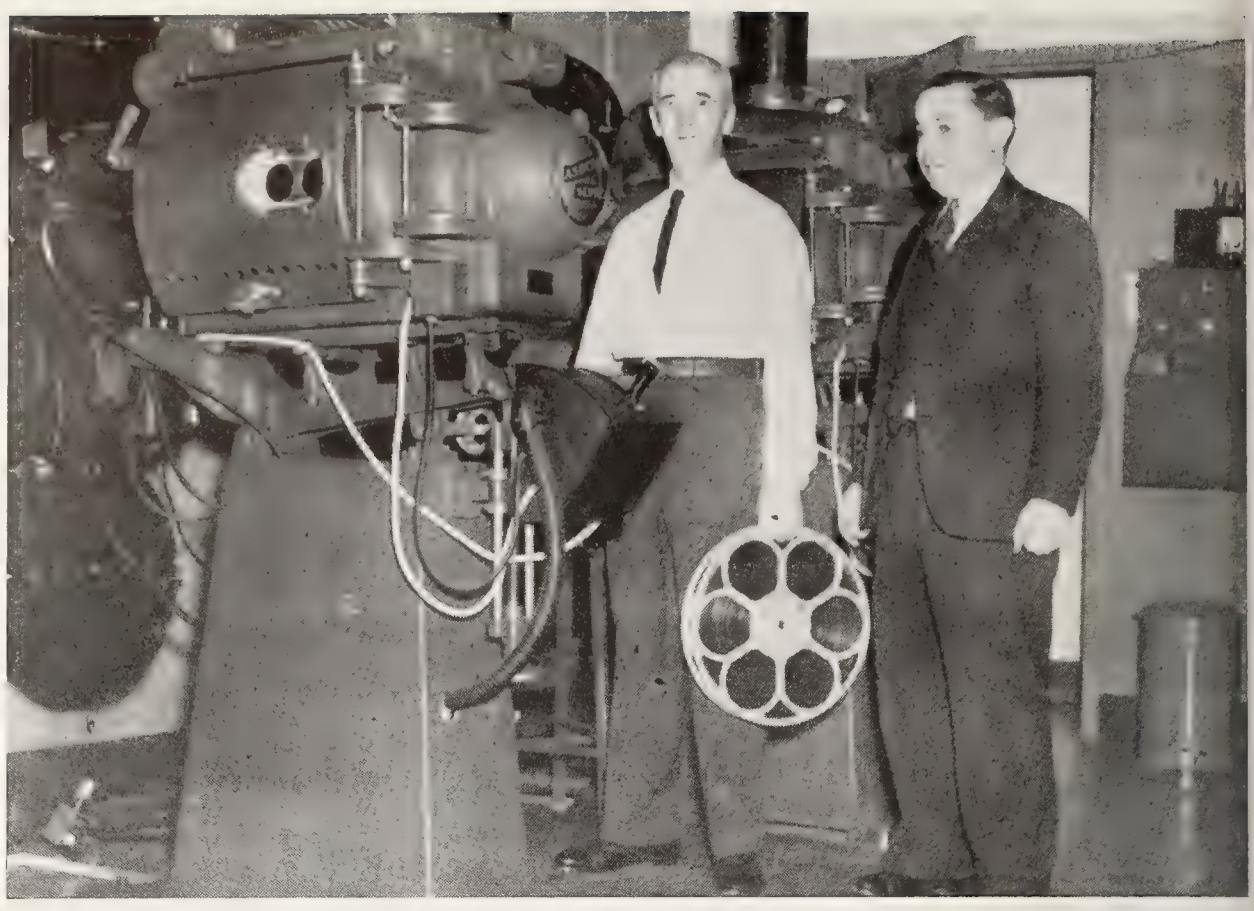
equipment anything "special." It is purely regular stock. It does represent, in my opinion about the minimum required to run a good show in a theatre seating about 1000. Now let's look over what Johnny calls the features of this projection room.

The fact that the temperature is relatively comfortable is important, very important, and it didn't happen to be that way by accident. There are no outside windows in this room, so the ventilation and heating were carefully planned. I am sure that everybody will agree that linoleum on the floor is a good investment, although it is often overlooked. We use a good grade of heavy "battleship" that makes a good appearance and lasts for many years. It keeps dust out of the mechanism and, as John says, it is much easier to keep clean than a concrete floor. And you all know it is a lot easier on the feet.

The acoustic plaster on the walls and ceilings may be considered by a few people an unnecessary item, but it makes for pleasant working conditions and keeps booth noise out of the theatre. A toilet and a wash basin are necessary.

A sound system needs emergency features, no matter who makes it. In the equipment Johnny is using provision has been made for almost any contingency, including emergency exciting lamp supply and a simple switching arrangement so that, if required, speaker field supply can be picked up from either arc generator.

As for two arc generators, aside from the emergency features, it means greatly increased life for that equipment if they are used in rotation. When repairs are needed they can be done in a regular way, instead of as a rush emergency job that is very expensive and is apt to be unsatisfactory.



Johnny Martin (right) in his "ideal" projection room at the Merritt theatre in Bridgeport, Conn.

A good electric clock and a reliable telephone system don't need much sales talk. They are tools that are needed. Like the linoleum, though, they are frequently overlooked.

Handling the electric and wiring layout so that all the conduit is concealed and all the outlet boxes are flush with the finished wall take a little forethought, but it surely is worth it from an appearance standpoint, and eliminates a lot of dust-catchers. Of course, that job can be done only on new construction.

The size of the room we're considering

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There are many B&L Super Cinephors in service now with *Balcote surfaced elements . . . and there will be more, plenty for everyone who wants the superior projection quality they make possible. At present though, the B&L facilities that create Super Cinephors are producing the many necessary optical instruments of war. So, *don't blame your dealer* if he is unable to make deliveries on these outstanding projection lenses. If you can make your present equipment do for the time being . . . it will be well worth while to wait until he can make deliveries on B&L Super Cinephors. Bausch & Lomb Optical Co., Rochester 2, N. Y.

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may seem a little large, but there is really very little waste space. Provision was made for the possible future addition of a spotlight in addition to two projectors, the wiring being installed for it although no stage attractions were contemplated at the time the house opened.

Something that John didn't mention is that the arc lamps are ventilated by a small blower which is entirely independent of the main booth exhaust fan. There is also a small emergency lighting supply which operates from a storage battery. In the event of a complete power failure this operates an automobile type headlight in the auditorium and a small light in the booth. The battery has a little trickle charger which keeps it up to charge. There is a relay so arranged that when the power fails the emergency lighting goes on automatically. The only attention this unit requires is a little water in the battery once in a while.

In the event of a film fire on either projector, the booth portholes automatically close and as they close they operate a switch which does quite a number of things: It starts the booth exhaust fan (if it isn't running already), it turns on the lights in the auditorium, it shuts down the air-conditioning system. Sounds complicated, but it is really fairly simple. That happens to be a requirement of the State Police who have jurisdiction over the motion picture theatres in Connecticut.

Projection rooms, once invariably a cramped little box unfit for either man or machine, have been improving in later years, like the rest of the theatre. There probably are quite a few others than Johnny Martin who are proud of their workshops and I invite them to tell us about their layouts. I think we all are interested in what the fellow has to work in and with; additionally, such descriptions are bound to offer suggestions for improving less happy conditions.

Three New Designs

(*Continued from page* 17)

small "Roman" garden plot immediately in front of the lefthand panel. Entrance doors will be entirely of glass.

While the Madison has a straight axis floor plan, the Cove has its entrance area off center and laid out to carry traffic in a curve, thus simplifying the exclusion of light from the auditorium without sealing off the interior with doors—a plan that is even more pronounced in the Loop theatre.

The Loop, which will also seat 1,000 on a single floor, will be constructed in Cincinnati for Lena and Ike Hyams. The Loop front has been designed to achieve a purely modern effect, but through line rather than through modernistic decorative devices. Curves dominate the pattern, including the marquee, which follows the flow of the structure. The front will be faced largely in terra cotta—a base in wine color, pale blue-green areas above and to the right of the marquee, flutings at the right corner in burgundy. In the curved turret-like structure forming the right side will be set a window of glass blocks; forming a design feature outside, it will provide daylight for the manager's office. Immediately adjoining the office, the ticket booth is at the right just outside all-glass entrance doors and transoms, through which the marquee soffit and vestibule ceiling form a continuous oval.



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FILM FIRE WARNING

Since the February issue of Better Theatres, in which the following precautions regarding film fire originally appeared, requests have come from exhibitors representing thousands of theatres for reprints to post in projection rooms. In the belief that others may like to make similar use of this material, it is republished below in the form in which reprints have been made available.

Meeting the Danger of FILM FIRE

[Reprinted from BETTER THEATRES]

WHAT TO DO IN CASE OF FILM FIRE

BURNING nitrate film is dangerous. It can kill —it has *killed. The slower it burns, the more dangerous it is.*

Burning nitrate film produces nitrous oxide; in air this gas quickly becomes nitric oxide; breathed into the lungs, nitric oxide is compounded with the water of the body into nitric acid, which burns the lining of the lungs, causing injury likely to endure for years if it does not soon result in death.

When film is ignited in a theatre projection room, only one proper course of action remains for the projectionist: TO GET OUT—*INSTANTLY!*

WHAT TO DO TO PREVENT FILM FIRE

NITRATE film is always a potential source of disaster **when not handled properly both in equipment operation and in storage.**

The reels on which the film is to be wound should have the sides perfectly straight, with no sharp edges. Reels that are defective will cut into the sides of the film during rewinding, and in the projector cause breaks that can result in fires.

Exchange reels used for shipping the film should never be used on a projector; they are not properly aligned, due to rough handling of them during shipment. In rewinding film one should make sure that it is started slowly and evenly, with no excessive loop dragging on the table or floor.

Careful inspection should be given the film while it is being rewound, so as to spot any defect which might cause a break. Weakened patches or sprocket holes that do not look right should be repaired before screening. These defects have a way of showing themselves up while in the projectors; then it is too late to remedy them. A tricky home-made rewinder, especially when the motor pulleys and belts have been picked up in a junk shop and adapted to rewinding purposes, should be looked upon as very dangerous and a potential fire hazard.

SPLICING, REWINDING, HANDLING FILM

Film splices should invariably be clean and free of oil, and the sprocket holes should match perfectly, with the sides lined up and the entire patch flat. Only sharp scraping blades, and fresh film cement of the best quality should be used in making splices. Whenever possible, use only a proven type of mechanical splicer, which is more accurate than hand splicing.

Never leave any film, either loose or on reels, laying on the bench or near the projector. Film not in immediate use should be stored in approved film cabinets having tight-fitting doors and individual reel compartments that are properly insulated.

When changing reels on the projector or carrying them to the rewind table, never let the film end drag on the floor. In threading the film in the projector use very good judgment in allowing the proper slack to reach the lower magazine without having excessive film coiled up on the floor.

Scrap film should be put into an approved film scrap can, and no other material, such as oily rags, paper, etc., should be thrown into this receptacle.

In every case, the lamphouse arc should not be burning when the film is being threaded in the projector, and the hand dowser on the lamphouse should be closed. When one projector has completed its run it should not be threaded immediately, but only after the head, heat shields, aperture plate, etc., have had a reasonable time to cool off. To help heat dissipation, all projector doors should be left open during this interval.

PROJECTOR ADJUSTMENTS AND TESTS

The tension on the lower magazine should always be such that the last few feet of film are taken up evenly and without any jerks. The magazine doors should always be closed with the film in the projector and they should have firm latches. These latches are very important, for in case of fire they will tend to hold the burning film confined long enough for the projectionist to move clear of the machine.

Defective or worn sprockets, strippers, guide rollers, film guides, tension shoes and film valve rollers should be immediately repaired or replaced.

Always make sure that the automatic fire shutter mechanism is operating properly at the starting and stopping of the projector. Where the projector head has an automatic trip arm at the first film loop from the upper magazine, it should never be tied back because it is not operating properly. In most cases in which this trip arm is giving trouble the reason is that too big a loop is made in the film. If the arm trips even after shortening the film loop, the only thing to do is to have it repaired immediately, or to have a new arm installed. In no case should this arm be tied to the head permanently.

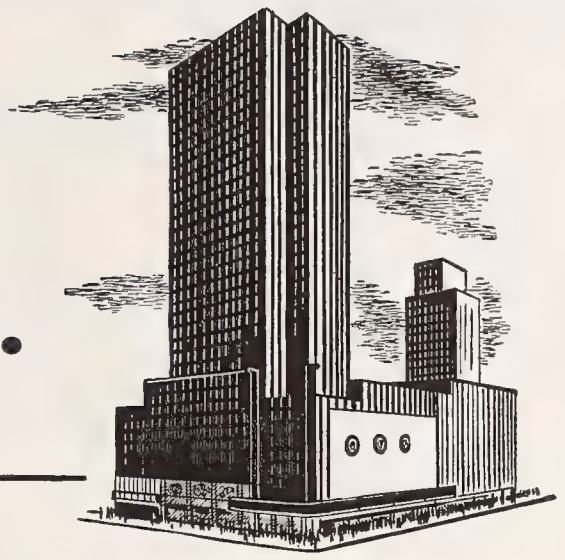
Make sure that the exhaust fan in the projection room always is operating properly and is of sufficient capacity to carry off all the smoke and gases that accumulate in case of fire.

TEST PORT SHUTTERS REGULARLY

It is very important that the fire shutter apparatus over the port holes on the front wall be operating properly and that the openings are sealed off air-tight when the shutters are dropped. It is a good idea to drop all the shutters periodically, after a day's run, and to make a close and careful inspection as to just how well the ports are closed. Any shutters or tracks loose, warped or ill-fitting should be repaired immediately.

Check carefully the master trip lines to see that they are connected properly to the manual trip hook, the automatic switch (if one is installed) controlling the room exhaust fan, the hooks on the upper film magazines, and also the hooks on the individual shutters. Make sure that an approved type of fusible link is inserted in this trip line and that all links are located at the proper points, such as in the chain hangers on the shutters, at the upper film magazines, and at the main trip hook. When the shutters are in the up position, and the projectors are in operation, never place an oil can, pliers, screw driver, etc., inside the port opening, even for a short time; such things can be forgotten, and in case of a fire they will prevent the shutter from closing the port opening tightly. Remember that should a fire occur, the shutters must drop instantly over all the port openings so that the audience will not see any flash of flame or puff of smoke—that might create a panic!

WHAT'S HE GOT . . .





. . . THAT YOU HAVEN'T?





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How Air Is Cooled by Freon, etc.

[*The fourth of a series of condensations of articles which appeared in* BETTER THEATRES *during* 1939 *and* 1940, *to explain, in the simplest possible terms for the layman, why theatres need air-conditioning, and how air-conditioning and related ventilating equipment accomplishes its purposes.*—THE EDITOR.]

LAST MONTH we discussed in this series how chilled water circulated in coils absorbs heat from the air. Here is how a refrigerant in coils can do likewise.

We know that it takes heat to change water to vapor (steam), which we here have termed air-moisture; and we have seen that to change this low-pressure steam back into water it is necessary to extract the heat, because it is the heat that supports the water in the air as air-moisture.

Now we shall understand the advantages of refrigerants *other than water* if we look at some of the characteristics of water. A long time ago as kids in school we learned that water boils at 212° Fahrenheit. If we apply the heat of a flame to the water (sensible heat) until the water temperature becomes 212°, the water boils.

The application of more heat does not make the water boil any harder. The *additional* heat being applied must be going somewhere, however; and it is in the *evaporating,* or boiling off, of some of the water. If the application of heat is continued long enough, all of the pan of water will be evaporated. Thus, after a temperature of 212° is reached, any additional heat that is applied acts to support the water in the air, as it boils off, in the form of air-moisture.

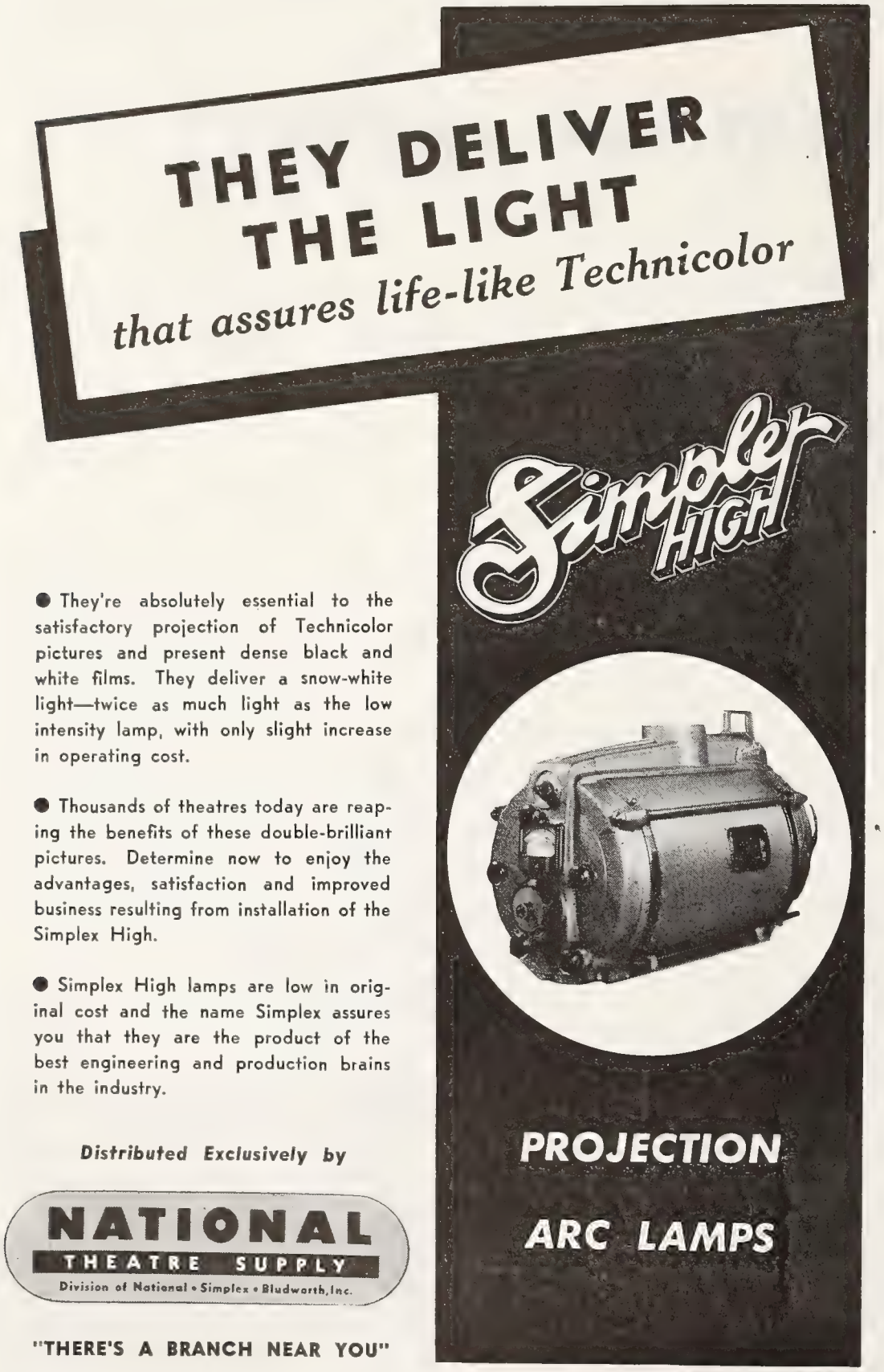
Now if we weld an air-tight lid on the pan of water and thus lower the pressure of the air over the water in the pan to less than ordinary atmospheric pressure, the water will boil at a much, much lower temperature than 212°. In fact, if the vacuum were great enough, the water would boil at a temperature of only 50°! Therefore, if when we enclosed our pan of water with an air-tight lid, the temperature of the water in the pan was 70° or 80°, the water would boil itself off into vapor until its temperature was 50°.

Now, with almost a vacuum (extremely low air pressure) over our tank of water so that the water boils at a temperature of 50°, it becomes easy to heat up this water to a higher temperature, say 60°, merely by applying heat from air at a temperature of from 80° to 90° (instead of 212°). If we pump the water out of our tank, run it through a fin coil and then back to the tank (or if we have the water in a fin coil and maintain sufficient vacuum in the coil so that the water will always boil in the coil at a temperature of 50°, and will continue to do so even though the heat being applied is only that of warm 80° air passing over the coil) we have the first step in our air cooling cycle.

Heat *always* flows from a warmer area to a cooler one. The heat of the air passes to the cooler coil, and from the coil to the still cooler water. The heat of the air, when added to the water, raises the water temperature and causes it to boil, and the water vapor thus boiled off into vapor (steam) is carried away by the vacuum, to be condensed (when it reached cooler area) into water again. The steam becomes water, the heat in the steam is given up.

COOLING WITH FREON

Now there are refrigerants, such as ammonia and Freon, that are more efficient than



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water for absorbing heat. And so these substances are often used instead of water. Let's trace the complete refrigeration cycle with Freon rather than water in the fin coil over which the air to be cooled passes.

We maintain a vacuum in the coil so that the Freon will boil at, say, any temperature over 40°. (To be specific, there is a pressure in our coil of about 37.3 pounds, for one of the characteristics of Freon is that it boils at a temperature of 21° below zero at atmospheric pressure, a temperature too low for air-conditioning purposes; for this 37.3-pound pressure in our coil, the boiling point of Freon is 40°.) Now if the temperature of the room to be cooled is 80°, and we pass this air over the coil, the 80° heat is more than enough to cause our Freon to start boiling and evaporating in our coil. (That is why these coils are also called "evaporators.")

On the coil we have two connections—an inlet, and an outlet. The outlet is connected to the device which is at all times striving to pull a vacuum in the coil—just a plain pump, referred to in refrigeration as a "compressor." Each time the piston of the compressor moves down in the compressor cylinder, it creates a vacuum, and the vapor (corresponding to the steam of the water) which is produced by the boiling of the refrigerant due to the heat of the air around the coil, rushes into the empty compressor cylinder because of the vacuum created there by this down stroke.

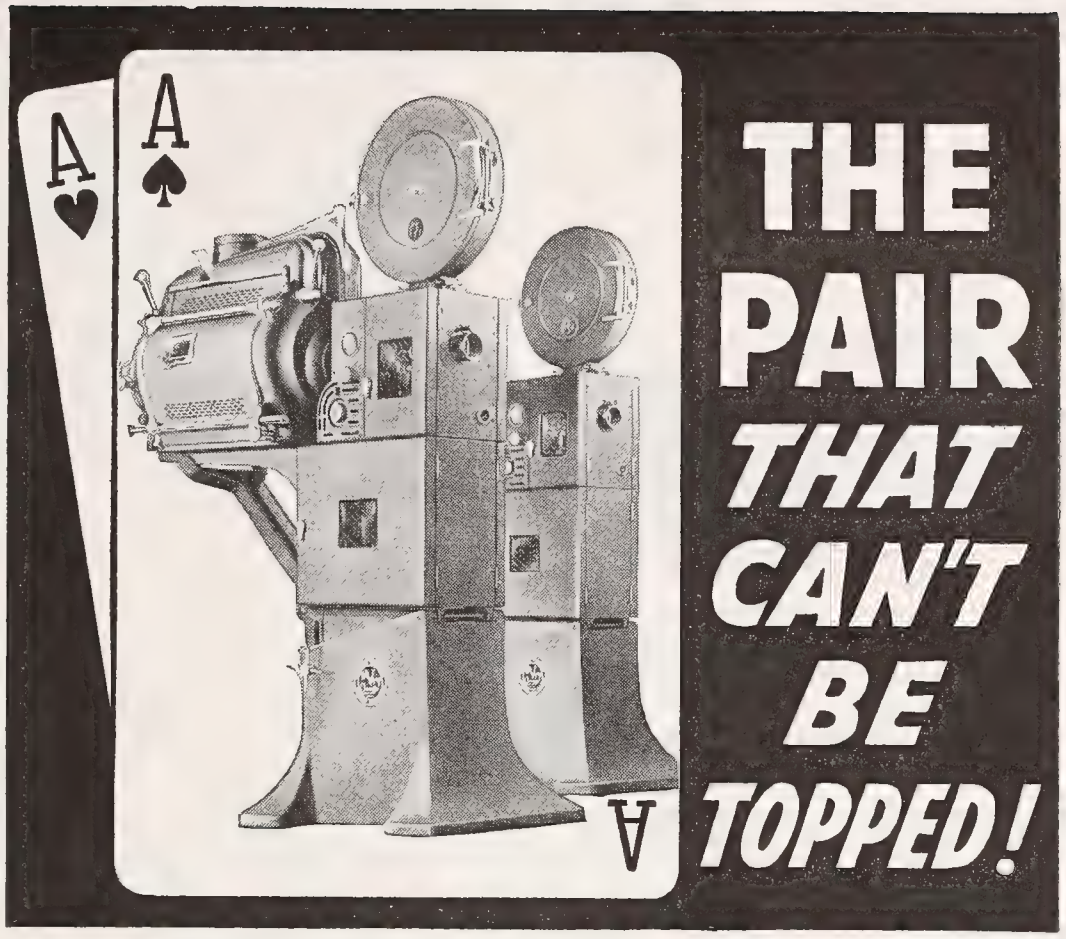
The compressor also has a check, or intake, valve which makes it possible for the vapor (boiled refrigerant) to enter the cylinder, but prevents it from getting back into the coil. On the upstroke of the piston, the refrigerant vapor, which has entered the compressor, is compressed (squeezed) so that its pressure is raised many times above its entering pressure.

As its pressure is raised by compression, its temperature is also raised. (We might describe this process by saying that heat occupying large space and therefore of little pressure, has been compressed [concentrated] into smaller space and therefore has more pressure.) There is still the same amount of heat as there was when the refrigerant vapor entered the compressor at fairly low temperature and pressure; *the difference is that in compressing our refrigerant vapor, we have raised the temperature at which it entered the compressor* by means of a pump pressure of, say, 126 pounds (whereas, as we have seen, the normal coil pressure is 37.3 pounds).

WHERE THE HEAT GOES

The Freon gas, at this temperature and pressure, is then discharged by the compressor into tubing (called a "condensing coil") over which cooler water is flowing. The heat taken from the air by the Freon has to be disposed of. This heat flows from the warmer compressed refrigerant vapor, to the tubing over which cooler water flows. When the heat leaves the refrigerant vapor at this pressure, the refrigerant immediately changes from a vapor to a liquid, and we again have liquid Freon, now relieved of the heat it picked up from the air.

The heat which was originally in the air that was cooled has now been finally transferred to water, which, taken from city mains or a cooling tower, flowed over the condensing tubing. The final disposition of that heat



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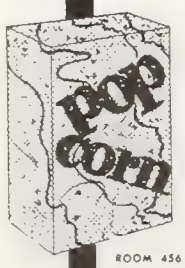
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will be either the sewer, if we use city water; or the outside air, if we use a cooling tower.

The last step in the cycle occurs after the liquid Freon leaves this condensing tubing. The Freon then drains into a receiver, where it remains until the fin coil—the evaporator or cooling coil first referred to—needs more Freon. When needed, the Freon now in the receiver—which is still at the 126-pound pressure—enters the evaporator or cooling coil through a valve known as an expansion valve. This valve causes the pressure of the refrigerant to drop from the 126 pounds to which it was raised to the 37.3 pounds pressure of the coil.

The Freon then is *again evaporated* into vapor as it absorbs the heat out of the air, is *again drawn into the compressor* by the vacuum, where its heat is *again compressed* so that the refrigerant vapor is "pushed" into the condensing tubing, and again recovers its liquid state. And that goes on over and over.

Incidentally, moisture can be extracted from air by mere absorption. Air is passed over certain substances which soak up water readily; such substances are silica gel, activated alumina, activated carbon, and certain of ordinary salts. Just as the salt sticks in the salt shaker on rainy days because it has absorbed some of the air moisture, so we may extract air-moisture by blowing air through beds of any of these named materials. We need not consider this process here; it is, as yet, not entirely practical.

[*Practical considerations in the actual operation of air-conditioning and ventilating equipment to best advantage will be given in the next installment of this series.*]

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The Lost Weekend

***Paramount (1945-46)*—Dipsomania**

Charles R. Jackson's provocative novel of a dipsomaniac was not pleasant. Neither is the picture so graphically made from that story by Billy Wilder, the accomplished director of "Double Indemnity," and Charles Brackett, competent producer and his ofttime running mate. But "The Lost Weekend" has power, suspense, intelligence and a performance by Ray Milland which unquestionably will rate him serious consideration for the 1945 Academy award. What this far-from-routine film also has is an uncertain and unpredictable future in atomic power where it counts most —the box office.

Emerging from the script jointly written by the director and producer is a faithful translation of the book with the exception of the ending. Milland as Don Birnham, congenital drunk, is as pitiful a figure on the screen as he was on the printed page. He is as likeable, too, and alternately as despicable and as unprincipled. His is an inner conflict which sets up two different personalities. One is the man who wants to be a writer and who, in his sodden moments, shows signs of an ability to become a great one. The other is the hopeless Birnham, uncertain of himself and weak. The uncertainty and the weakness find refuge in liquor. Yet, as unfortunate as it may be and as difficult as it undoubtedly will be for many to understand it, it is hard not to sympathize with the degradation and the deterioration of character which follow.

This situation finds him fighting his craving in some of his calmer moments, then yielding. When he succumbs nothing stands in his way. He pilfers money left for the housemaid, tries to sell his typewriter, attempts to steal a pocketbook in a cocktail bar. Finally, he pawns his girl's coat to re-purchase a gun, prepares to shoot himself and is persuaded against it by the girl, who succeeds in making him hit the sawdust trail. The redemption is not altogether convincing and cuts into the structure of stern and hard realisms of all that goes before.

Subject matter, moreover, is apt to create discussion and, not remotely, protest. Pros may argue "The Lost Weekend" vividly paints the folly of drink; thus a lesson is taught. Antis may argue the unrelenting downward path of a drunkard does not belong in any of the categories of public entertainment. It is likely, however, that all hands will agree the film packs a powerful wallop, accented by Milland's outstanding performance and a fine supporting cast in which Jane Wyman, Philip Terry, Howard da Silva and Doris Dowling are prominent.

Seen at the home office projection room. Reviewer's Rating: Excellent for its drama; uncertain for its box office draw.—RED KANN.

Release date: In Paramount's first 1945-46 block, no date set. Running time, 101 min. Adult audience classification.
Don Birnham .....Ray Milland
Helen St. James.....Jane Wyman
Wick Birnham .....Philip Terry
Nat .....Howard da Silva
Gloria .....Doris Dowling
Frank Faylen, Mary Young, Anita Bolster, Lillian Fontaine, Lewis L. Russell, Frank Orth.

Tell It to a Star

***Republic*—Musical**

Supervising Producer Armand L. Schaefer and Associate Producer Walter Goetz have pooled their skill to make a light-hearted comedy with music, superior to the general run of films in this field. It's a gay tale of cardsharps and confidence men, interspersed with songs rendered by Ruth Terry.

The background for all this is a luxurious Florida hotel, where Miss Terry is employed behind the cigar-counter. Her heart, however, is not in her work; she wants to sing with the hotel band under the leadership of Robert Livingston, who wields a brisk baton. A fairy godfather in the person of Alan Mowbray appears at the psychological moment. Although his financial assets are precisely nil, his personality is such that he is received without question as a wealthy financier. He smooths the course of true love, and advances the girl's career, and everything looks rosy until the cops catch up with him. But it all ends happily. Mowbray gets the job of hotel manager, Ruth gets a contract with a major network, and Robert Livingston gets Ruth Terry.

The screenplay is by John K. Butler, based on an original by Gerald Drayson Adams and John Kraft. Frank MrDonald directed.

Previewed at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, August 16, 1945. Running time, 67 min. PCA No. 10670. General audience classification.
Carol Lambert.....Ruth Terry
Gene Ritchie.....Robert Livingston
Alan Mowbray, Franklin Pangborn, Isabel Randolph, Eddie Marr, Adrian Booth, Frank Orth, Tom Dugan, George Chandler, Mary McCarty, William B. Davidson, Aurora Miranda.

Song of Old Wyoming

***PRC*—(1945-46)—Western in Color**

With this first of six Westerns to be produced in Cinecolor by Robert Emmett, who also directed it, PRC places in exhibitors' hands an exploitation item which progressives may be expected to use to advantage. The extent to which billing of the coloration is to figure in box office yield is of necessity a matter for time and testing to determine, but there can be no questioning of the fact that a step ahead has been taken.

Eddie Dean and Al La Rue are the players given most responsibility in point of story interest, the former singing three songs in the course of the picture. Jennifer Holt has the feminine lead, Sarah Padden the chief character role and Emmett Lynn handles the comedy with proficiency.

Frances Kavanaugh's original screenplay concerns efforts of a villainous faction in Wyoming territory to thwart that region's ultimately successful achievement of Statehood.

Previewed at studio. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date not set. Running time, 65 min. PCA No. 10948. General audience classification.
Eddie Read.....Eddie Dean
Sarah Padden, Al La Rue, Jennifer Holt, Emmett Lynn, Ray Elder, John Carpenter, Ian Keith, Lee Bennett, Bob Barron, Horace Murphy.

I Love a Bandleader

***Columbia*—(1946)—Musical Comedy**

An entertaining little musical has been turned out by Columbia, with Phil Harris and Leslie Brooks as chief song dispensers and Edward "Rochester" Anderson handling the comedy angles.

When Harris, a nightclub design painter, literally falls head over heels for Miss Brooks, he winds up with a case of amnesia. Unable to recall his past, he tries bandleading with considerable success. Miss Brooks poses as his fiancée and through the resulting publicity gets herself a job as a singer. But when publicity love develops into the real thing, complications result. A blow on the head restores Harris' memory with everything ending happily.

The film abounds in songs which should meet with satisfaction from jive fans. Among the better ones is "Good, Good, Good!" rendered as a duet by Harris and Miss Brooks.

Del Lord directed from Paul Yawitz's screenplay. Michel Kraike produced.

Seen at the Strand theatre, Brooklyn, where an afternoon audience appeared pleased. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, September 13, 1945. Running time, 70 min. PCA No. 11013. General audience classification.
Phil Burton.....Phil Harris
Newton H. Newton.....Edward "Rochester" Anderson
Leslie Brooks, Walter Catlett, Frank Sully, James Burke, Pierre Watkin, The Four V's, Robin Short, Philip Van Zandt, Nick Stewart.

Saddle Serenade

***Monogram*—Western**

One advantage of a Western tailored down to 55 minutes is that it gives a showman an extra five minutes of program time in which to use up some of those short subjects he never seems able to find time for, but this Western has still other advantages. It's dated up more closely than most to the times today's customers know something about—the dude ranch era — and it moves more and faster within its 55 minutes than most Westerns do in 10 or 15 more.

Jimmy Wakely, in good voice and accompanied by the trusty Lee "Lasses" White and Johnny James, nominate themselves to find out how come a make-believe stagecoach hold-up arranged for the entertainment of some dude ranchers eventuates in the not at all make-believe death of a participant in the pretense. It takes them some while, what with singing between deductions, but they ferret out the facts and bring justice to bear.

Oliver Drake produced and directed the picture from an original screenplay by Frances Kavanaugh.

Previewed at the Hitching Post theatre, Hollywood, where it appeared to appease the adventure-lust of the vicarious Westerners who make this house their hide-out. Reviewer's Rating: Average. —W. R. W.

Release date, August 11. Running time, 55 min. PCA No. 10874. General audience classification.
Jimmy Wakely, Lee "Lasses" White, Johnny James, Nancy Brinckman, Alan Foster, Claire James, Jack Ingram, Pat Gleason, Roy Butler.

The Shanghai Cobra

***Monogram*—(1945-46)—Charlie Chan**

Sidney Toler, Benson Fong and Mantan Moreland are teamed again in another of Monogram's entertaining series of mystery-comedies, with Toler solving the mystery and Moreland supplying the comedy.

The locale of the screenplay by George Callahan and George Wallace Sayre is New York, the time is the present. A quantity of radium, owned by the government and stored in a bank vault, proves irresistible to a band of thieves, who commit several murders in attempting to obtain it. Their best laid plans go wrong, however, when the Chinese detective enters the scene. The killers are trapped, the radium saved, and Charlie is free for further adventures.

James S. Burkett gave the film the benefit of meticulous production. Phil Karlson directed smoothly. Performances are uniformly satisfactory, with James Cardwell turning in an engaging portrayal of a novice sleuth.

Previewed at studio. Reviewer's Rating: Good. —T. B.

Release date, Sept. 1, 1945. Running time, 64 min. PCA No. 10893. General audience classification.

Charlie Chan ..... Sidney Toler
Tommy Chan ..... Benson Fong
Birmingham ..... Mantan Moreland
Joan Barclay, James Flavin, Addison Richards, Walter Fenner, James Cardwell, Arthur Loft, 'Gene Stutenroth.

Military Secret

***Artkino*—Russian Spy Drama**

Much in the familiar outlines of our own spy-thriller melodramas, the Russian film makers, in tribute to their intelligence officers, have created a drama of suspense, intrigue and sudden death. Since the picture presumably is based on documented facts, most surprising is the disclosure that at the very height of the war, the Gestapo had its operatives working in the heart of Russia.

The plot, a routine though entertaining one, concerns the efforts of a Nazi spy ring to kidnap a noted Soviet engineer and the Russian counter-efforts to thwart the move. Cold-blooded and methodical, one of the more effective weapons in the Nazi arsenal was their ability to enlist the help of Russians by the threat of reprisals upon loved ones in German war prisons. Fairly well known by the audience in advance, however, is that the Russians will ultimately win in the grim duel of wits.

As usual, characterizations are effective, with the cast including Alexei Gribov, Sergei Lukianov and Natalia Alisova. Some of the camera work and mood music is excellent. Devotees of Russian films should be pleased.

Produced by Soyuzdetfilm Motion Picture Studios in Moscow. Vladimir Legoshin directed.

Seen at the Stanley theatre, New York, where regular Russian film patrons registered audible approval. Reviewer's Rating: Fair.—M. H.

Release date, August 1, 1945. Running time, 73 min. General audience classification.

Colonel Lartsev ..... Sergei Lukianov
Captain Bakhemitiev ..... Ivan Malishevsky
Alexei Gribov, Andrei Tutishkin, Victor Byelokurov, Omar Abdulov, Natasha Borskaya, Natalia Alisova.

The Strange Affair of Uncle Harry

***Universal*—Murder Melodrama**

Excellent performances by George Sanders, Geraldine Fitzgerald, Ella Raines and talented cast associates under the skilled direction of Robert Siodmak, will remain in the customers' memory as ample dividends on their entertainment investment after they've recovered from the effect of an ending which differed from that of the play on which this picture is based and comes as a surprise or letdown according to individual reaction.

Strictly on the plus side also, apart from this deviation evidently dictated by necessary choice between a tragic culmination and a trick device that paid off in "Woman in the Window," are the otherwise airtight script by Stephen Longstreet and Joan Harrison's polished production. On points, the film is top level merchandise.

The scene of Keith Winter's adaptation of Thomas Job's play, which had long runs on Broadway and in London, is a small town in New Hampshire where two sisters and a brother, living together in neurotic preoccupation with the reduced state of their once ample means, find their little world upset when the brother decides to marry. The more possessive of the sisters succeeds by emotional appeals based on deception, in thwarting the marriage plans, and when the brother learns what she has done—he attempts to poison her but kills the other sister by mistake, but under circumstances which lead to conviction of the evil sister as her murderess.

The brother's attempt to confess his guilt is not credited by the authorities, and he finds himself to have committed a perfect crime, but matters can't be left like that in motion pictures, for obvious reasons, so the studio extricates the killer and the picture by use of a dream ending which customers are asked not to divulge.

Miss Fitzgerald's portrayal of the neurotic sister is effective in the extreme, and Moyna MacGill's performance as the normal sister comes under the heading of distinguished acting. Miss Raines is capital in a contrasting role, and Harry Von Zell, in a character assignment, opens a screen career for himself.

The picture is a Charles K. Feldman production, and Milton Feld is designated as the executive producer.

Previewed at Warners' Beverly theatre, Beverly Hills, where an audience drawn by "Dillinger," the picture in run, manifested intense interest throughout but displayed mixed reaction to the surprise ending. Reviewer's Rating: Good.

—WILLIAM R. WEAVER

Release date. August 17, 1945. Running time, 80 min. PCA No. 11021. General audience classification.

Harry Quincy ..... George Sanders
Lettie Quincy ..... Geraldine Fitzgerald
Deborah Broon ..... Ella Raines
Nona ..... Sarah Allgood
Moyna Maggill, Sam S. Hines, Harry von Zell, Ethel Griffies, Judy Clark, Craig Reynolds, Will Wright, Arthur Loft, Irene Tedrew, Coulter Irwin, Dawn Bender, Ruth Cherrington, Rodney Bell

(Reprinted from last week's HERALD.)

ADVANCE SYNOPSES

SUSPENSE

(Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: Alfred Zeisler. PLAYERS: Warren William, Peter Cookson, James Cardwell, Lee 'Lasses' White.

MELODRAMA. A medical student kills a college professor who, in league with the owner of a pawn-shop, has been swindling him. Through the use of deductive reasoning and psychological pressure, a detective exposes the criminal and brings him to justice.

SOUTH OF THE RIO GRANDE

(Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: Lambert Hillyer. PLAYERS: Duncan Renaldo, Martin Garralaga, Armida.

WESTERN. A dishonest Mexican official is burning down the homes of the landlords, and taking over their land, after falsely accusing the owners of cattle-rustling. He burns down the homes of the foster-parents of the "Cisco Kid." The latter subsequently kills him, and exposes his racket.

STRANGE MR. GREGORY

(Monogram)

PRODUCER: Louis Berkoff. DIRECTOR: Phil Rosen. PLAYERS: Edmund Lowe, Jean Rogers, Frank Reicher, Don Douglas, Marjorie Hoshelle, Robert Emmett Kean.

MELODRAMA. A theatrical magician who dabbles in psychic matters falls in love with a married woman. He arranges a killing, making it appear that he is the victim, and the husband the killer. Later the magician returns from the tomb in which he has been reposing in a tranced state, and poses as his own brother. He commits another murder, and when he is about to be apprehended, he leaps off a building.

SHORT SUBJECTS

DOUBLE HONEYMOON (RKO)

Leon Errol (510)

Leon Errol and his wife decide to go to a summer hotel for a second honeymoon. Once at the hotel, Mrs. Errol finds her husband's name already on the hotel blotter and becomes convinced that he is living a double life. When Leon becomes involved with another honeymooning couple, a Mr. and Mrs. Post, the trouble doubles. Errol is led to believe that he married Mrs. Post after he had one too many and seeks the services of a lawyer. Unwittingly he asks Mr. Post to get him out of his difficulties. From there on there is a scramble to get the four injured parties straightened out.

Release date, August 3, 1945 — 17 *minutes*

THE SILVER STREAK (20th-Fox)

Terrytoon (5518)

Mighty Mouse rescues his fellow mice in this cartoon. It seems that there are several mice in a deserted house which is surrounded by hungry cats. The only way the hungry mice can get any food is to have their pal, a dog, bring some through the cat lines. But the cats lure the dog into a box and place him on the railroad tracks. Just in time, Mighty Mouse swoops down, rescues the dog, chases the cats and liberates the mice.

Release date, June 8, 1945. — 6½ *minutes*

VILLAGE OF THE PAST (Univ.)

Variety View (9358)

In Greenfield Village, near Detroit, Henry Ford has recreated a part of America's history. Shown in the picture is the 100-year-old Clinton Inn and the general store with its bootjack-to-corset merchandising of a hundred years ago. The impressive Lincoln collection at the recreated Logan County Court House includes a number of outstanding items. Edison's laboratory, an old covered bridge, and Stephen Foster's home are all included in the film.

Release date, August 20, 1945 — 9 *minutes*

HARE CONDITIONED (WB)

Bugs Bunny (1724)

Bugs Bunny deals with a dapper department store manager in this one. After learning he is to be stuffed and used as a display. Bugs gives the manager plenty of trouble by popping up at all unexpected moments and in the least likely places. The finish finds Bugs out in front as usual. The short has been filmed in Technicolor.

Release date, August 11, 1945 — 7 *minutes*

SCHOOL FOR MERMAIDS (Univ.)

Person Oddity (8377)

The reel features Texan beauties getting instruction in deep sea diving. Other highlights are Mr. and Mrs. Harry H. Watson who have brought to their home all types of curios culled from years of travel; a former stage performer who has brought some of his tricks into the Army . . . Knife throwing has its uses against the enemy, too; a cane collection numbering to 287 specimens from 40 countries.

Release date, August 13, 1945 — 9 *minutes*

VICTORY BOUND (Univ.)

Variety View (9357)

"Victory Bound" is a picturization of the river journey of an LST. The film traces the inland journey of the ship from its launching near Pittsburgh until the time it travels down the Mississippi, past New Orleans, and is there taken over by a Coast Guard combat crew which will take the ship and her cargo towards Japan. Views of all the major cities the ship passes are included in the picture.

Release date, August 6, 1945 — 9 *minutes*

OLD GLORY (WB)

Blue Ribbon Hit Parade (1312)

There is a patriotic motif in this Technicolor short. Porky Pig is trying to memorize the Pledge of Allegiance to the flag. While trying to concentrate, he falls asleep. The figure of Uncle Sam appears and explains to Porky why he should learn the Pledge. He tells Porky how America won its freedom and then fought to retain it.

Release date, August 25, 1945 — 7 *minutes*

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the overall performance percentage figure from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2602.

Along Came Jones (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 28, '45, p. 50; August 4, '45, p. 52; August 11, '45, pp. 44, 45, 48.

Back to Bataan (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 21, '45, p. 46.

Bedside Manner (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 23, '45, p. 48; July 7, '45, p. 70; August 4, '45, p. 48.

A Bell for Adano (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 28, '45, p. 51; August 4, '45, p. 51.

Blood on the Sun (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—112.3%
Round Table Exploitation—July 7, '45, p. 71; July 14, '45, p. 43.

Brewster's Millions (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 21, '45, p. 49; July 28, '45, p. 53.

Captain Eddie (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 11, '45, p. 46.

China Sky (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 7, '45, p. 66; July 28, '45, p. 52.

Christmas in Connecticut (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—August 4, '45, p. 49; August 11, '45, p. 45.

The Clock (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—97.2%
Round Table Exploitation—May 26, '45, p. 46; July 7, '45, p. 71; July 21, '45, p. 51; Rugust 11, '45, p. 44.

Counter-Attack (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 21, '45, p. 52; May 26, '45, p. 46.

Delightfully Dangerous (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—April 7, '45, p. 50; April 21, '45, p. 52; June 2, '45, p. 49; June 9, '45, p. 52; July 14, '45, p. 43; July 21 '45, p. 46.

Diamond Horseshoe (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—102.1%
Round Table Exploitation—May 26, '45, p. 46; June 16, '45, p. 49; July 7, '45, p. 66; July 14, '45, p. 47; July 21, '45, pp. 46, 52; August 4, '45, p. 48.

The Enchanted Cottage (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.02%
Round Table Exploitation—May 5, '45, p. 52; May 12, '45, p. 52; May 26, '45, p. 45; June 2, '45, p. 49; June 23, '45, p. 46; June 30, '45, p. 48; July 7, '45, p. 66.

Flame of the Barbary Coast (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—93.2%
Round Table Exploitation—June 9, '45, p. 55; June 16, 45, p. 48; June 23, '45, p. 48.

The Great John L. (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 2, '45, p. 52; July 14, '45, p. 44; July 28, '45, pp. 50, 53.

The Horn Blows at Midnight (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 23, '45, p. 46; July 7, '45, p. 66; July 28, '45, p. 52.

Incendiary Blonde (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—August 11, '45, p. 48.

Murder, He Says (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 28, '45, pp. 53, 54; August 4, '45, p. 48.

Nob Hill (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—117.0%
Round Table Exploitation—July 7, '45, p. 71.

Out of This World (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 11, '45, p. 48.

Over 21 (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 4, '45, p. 51.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Pillow to Post (WB)
Audience Classification—General
Picture Gross, Over-all Performance—91.4%
Legion of Decency Rating—Class B
Round Table Exploitation—August 11, '45, p. 49.

Rhapsody in Blue (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 30, '45, p. 50.

Son of Lassie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—95.4%
Round Table Exploitation—June 16, '45, p. 50; July 7, '45, p. 70; July 14, '45, p. 46; July 28, '45, pp. 49, 50; August 4, '45, p. 48.

Story of G. I. Joe (UA)
Audience Classification—General
Round Table Exploitation—July, 14, '45, p. 44.

Sudan (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 5, '45, p. 50; June 16, '45, p. 49.

Those Endearing Young Charms (RKO)
Audience Classification—General
Legion of Decency Classification—Class A-2
Round Table Exploitation—July 28, '45, p. 53.

A Thousand and One Nights (Col.)
Audience Classification—General
Legion of Decency Rating—A-1
Round Table Exploitation—August 4, '45, p. 50.

The Three Caballeros (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 17, '45, p. 52; April 14, '45, p. 48; May 19, '45, p. 70; May 26, '45, p. 48; July 21, '45, p. 44.

Thrill of a Romance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 16, '45, p. 49; July 28, '45, p. 49; August 4, '45, p. 49; p. 52.

Valley of Decision (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—109.0%
Round Table Exploitation—June 2, '45, p. 52; July 28, '45, pp. 49, 51; August 11, '45, p. 48.

Where Do We Go From Here? (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—97.1%
Round Table Exploitation—June 16, '45, p. 50; July 7, '45, p. 70; July 28, '45, p. 51; August 4, p. 52.

Without Love (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—106.4%
Round Table Exploitation—June 16, '45, p. 48; July 21, '45, p. 51; July 28, '45, p. 52.

SHORT SUBJECTS CHART

index to reviews, synopses

Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, see pages 2068 and 2069.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
6425	Wedded Bliss (17) (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (16½) (Clyde)	9-1-44	2150
6401	Gents Without Cents (19) (Stooges)	9-22-44	2122
6421	Strife of the Party (16) (V. Vague)	10-13-44	2183
6427	Open Season for Saps (18) (Howard)	10-27-44	2206
6428	Design for Loving (21) (R. Sinatra)	11-3-44	2183
6409	Knight and a Blonde (14) (Herbert)	11-7-44	2206
6402	No Dough, Boys (17) (Stooges)	11-24-44	2215
6429	Heather and Yon (17) (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (18) (V. Vague)	12-29-44	2298
6410	Woo, Woo! (16) (Herbert)	1-5-45	2338
6403	Three Pests in a Mess (15)	1-19-45	2330
6430	Snooper Service (14½) (Brendel)	2-2-45	2382
6431	Off Again, On Again (16) (Howard)	2-16-45	2382
6404	Booby Dupes (17) (Stooges)	3-17-45	2382
6432	Two Local Yokels (17½) (Clyde)	3-23-45	2454
6433	Pistol Packin' Nitwits (17) (Brendel)	5-4-45	2402
6411	Wife Decoy (17) (Herbert)	6-1-45	2566
6423	The Jury Goes Round 'n' Round (18) (V. Vague)	6-15-45	2579
6405	Idiots Deluxe (17½) (Stooges)	7-20-45	2579
	(1945-46)		
7409	Vine Women and Song (Billy Vine)	8-23-45	....
7401	If a Body Meets a Body (Stooges)	8-30-45	....
	COLOR RHAPSODIES		
6501	Dog, Cat and Canary (6)	1-5-45	2298
6502	Ripping Romance (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
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7501	River Ribber	9-27-45	....
	PHANTASIES CARTOONS		
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6702	As the Fly Flies (6)	11-7-44	2215
6703	Goofy News Views (7)	4-27-45	2466
6704	Booby Socks (7)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren	9-20-45	....
	FOX & CROW (Color)		
6751	Be Patient, Patient (7)	11-30-44	2240
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
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7751	Phoney Baloney	9-13-45	....
	PANORAMICS		
6901	A Harbor Goes to France (10)	5-18-45	2454
	FILM VODVIL		
6951	Kehoe's Marimba Band (11)	9-1-44	2130
6952	Al Trace's Comedy Band (11)	10-27-44	2206
6953	Rootin' Tootin' Band (11)	12-8-44	2206
6954	Korn Kobblers (11)	2-2-45	2382
6955	Lowe, Hite& Stanley (11)	5-11-45	2406
	(1945-1946)		
7951	Milt Britton & Band	8-30-45	....
6651	**COMMUNITY SING (Series 9)** No. 1 Love, Love, Love (9½)	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo (9)	10-2-44	2183
6653	No. 3 Swinging on a Star (10)	11-10-44	2206
6654	No. 4 Hot Time in Berlin (9)	12-1-44	2330
6655	No. 5 Tico, Tico (11)	1-1-45	2338
5657	Christmas Carols (R) (10)	12-8-44	2203
6656	No. 6 Very Thought of You (10)	2-9-45	2351
6657	No. 7 I'll Walk Alone (11)	3-15-45	2426
6658	No. 8 Sweet and Lovely (9)	4-27-45	2454
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2563
6661	No. 11 Candy (10)	7-26-45	2579
6663	No. 13 (Special) Victory Reel (11)	5-8-45	2466
	(1945-1946)		
7651	Cowboy Hit Tunes	9-20-45	....
	SCREEN SNAPSHOTS (Series 24)		
6851	No. 1 (10)	8-25-44	2114
6852	No. 2 (10)	9-22-44	2130
6853	No. 3 (10)	10-19-44	2139
6855	No. 4 (9½)	11-22-44	2215
6855	No. 5 (10)	12-28-45	2298
6856	No. 6 (9)	1-26-45	2338
6857	No. 7 (9)	2-25-45	2382
6858	No. 8 (10)	3-29-45	2426
6859	No. 9 (9½)	5-17-45	....
6860	No. 10 (10)	7-27-45	....
	(1945-1946)		
7851	No. 1	9-7-45	....
	SPORT REELS		
6801	K-9 Kadets (10½)	9-8-44	2130
6802	Hedge Hoppers (9)	10-20-44	2203
6803	Aqua-Maids (9½)	11-24-44	2215
6804	Striking Champions (10)	12-22-44	2298
6805	Kings of the Fairway (10)	2-2-45	2338
6806	Rough and Tumble (9)	3-2-45	2382
6807	The Iron Masters (9½)	4-27-45	2394
6808	Hi Ho Rodeo (10)	7-6-45	2579
6809	Chips and Putts (10)	8-10-45	....
	(1945-1946)		
7801	Champion of the Cue	9-27-45	....
	LI'L ABNER (Color)		
6601	Porkuliar Piggy (7)	10-13-44	2167
6602	Kickapoo Juice (7)	2-23-45	2382
	FLIPPY (Color)		
7631	Catnipped	9-20-45	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIALS		
A-502	Fall Guy (20)	4-14-45	2446
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	FITZPATRICK TRAVELTALKS (Color)		
T-611	Shrines of Yucutan (9)	2-24-45	2258
T-612	Seeing El Salvador (9)	3-31-45	2258
	PETE SMITH SPECIALTIES		
S-559	Track & Field Quiz (9)	3-3-45	2351
S-560	Hollywood Scout (8)	4-14-45	2446
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	2351
	TECHNICOLOR CARTOONS		
W-544	Unwelcome Guest (7)	2-17-45	2351
W-545	Shooting of Dan McGoo (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
	1944-45		
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tee For Two	7-21-45	....

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L4-1	No. 1 (10)	11-3-44	2139
L4-2	No. 2 (10)	1-2-45	2240
L4-3	No. 3 (10)	3-9-45	2351
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-15-45	....
L4-6	No. 6 (10)	9-14-45	....
	GEORGE PAL PUPPETOONS (Color)		
U4-1	Jasper's Paradise (7½)	10-13-44	2122
U4-2	Two-Gun Rusty (7½)	12-1-44	2139
U4-3	Hot Lips Jasper (8)	1-5-45	2258
U4-4	Jasper Tell (8)	3-23-45	2258
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	POPEYE THE SAILOR (Color)		
E4-1	She-Sick Sailors (8)	12-3-44	2363
E4-2	Pop-Pie-Ala Mode (8)	1-26-45	2487
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	....
E4-5	For Better or Nurse (8)	6-8-45	....
E4-6	Mess Production (8)	8-24-45	....
	POPULAR SCIENCE (Color)		
J4-1	No. 1 (10)	10-20-44	2130
J4-2	No. 2 (10)	12-22-44	2182
J4-3	No. 3 (10)	2-16-45	2282
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	SPEAKING OF ANIMALS		
Y4-1	As Babies (9)	11-24-44	2183
Y4-2	Who's Who in Animal Land (9)	1-19-45	2240
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-21-45	....
	SPORTLIGHTS		
R4-1	Rhythm on Wheels (9)	10-6-44	2122
R4-2	Brones and Brands (9½)	11-3-44	2183
R4-3	Long Shots or Favorites (9½)	12-8-44	2227
R4-4	Out Fishin' (9½)	1-26-45	2298
R4-5	Blue Winners (9)	2-23-45	2282
R4-6	Game Bag (9½)	3-30-45	2363
R4-7	White Rhaspody (9)	5-4-45	2426
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaid (9)	9-7-45	....
	MUSICAL PARADE (Color)		
FF4-1	Bonnie Lassie (19)	10-6-44	2122
FF4-2	Star Bright (20)	12-15-44	2182
FF4-3	Bombalera (20)	2-9-45	2240
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	....
	LITTLE LULU (Color)		
D4-1	At the Zoo (8)	11-17-44	2258
D4-2	Birthday Party (7)	12-29-44	2338
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	....
D4-6	Snap Happy (8)	6-22-45	....
	NOVELTOON (Color)		
P4-1	Yankee Doodle Donkey (8)	10-27-44	2174
P4-2	Gabriel Churchkitten (8)	12-15-44	2338
P4-3	When G.I. Johnny Comes Home (8)	2-2-45	2402
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
P4-6	A Self-made Mongrel (7)	6-29-45	....
	COLOR CLASSICS CARTOONS (Color) (Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

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Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
54,101	Springtime for Pluto (7)	6-23-44	1959
54,102	Plastics Inventor (7)	7-21-44	2054
54,103	First Aiders (7)	9-22-44	2114
54,104	How to Play Football (8)	9-15-44	2114
54,105	Donald's Off Day (7)	12-8-44	2215
54,106	Tiger Trouble (7)	1-5-45	2258
54,107	Clock Watcher (8)	1-26-45	2258
54,108	Dog Watch (7)	3-6-45	2258
54,109	The Eyes Have It (7)	3-30-45	2394
54,110	African Diary (7)	4-13-45	2426
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (8)		2522
54,113	Canine Casanova (7½)		2522
54,114	Hockey Homicide (7½)		2522
54,115	Duck Pimples (7½)		2522
54,116	Legend of Coyote Rock (7½)		2522
54,117	No Sail (7)		2566
	SPORTSCOPES		
54,301	Harness Racers (8)	9-8-44	2114
54,302	School for Dogs (8)	10-6-44	2183
54,303	Saddle Starlets (8)	11-3-44	2194
54,304	Parallel Skiing (8)	12-1-44	2240
54,305	Five Star Bowlers (8)	12-29-44	2319
54,306	Court Craft (8)	1-26-45	2362
54,307	Ski Gulls (8)	2-23-45	2382
54,308	Athlete of the Year (8)	3-23-45	2394
54,309	Timber Doodles (8)	4-20-45	2446
54,310	West Point Winners (8)	5-18-45	2511
54,311	Tee Tricks (8)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579

Prod. No.	Title	Rel. Date	P.D. Page
	HEADLINER REVIVALS		
53,201	Songs of the Colleges (15)	9-8-44	2114
53,202	Swing It (16)	10-20-44	2188
53,203	Swing Vacation (19)	12-1-44	2240
53,204	Swing Fever (19)	3-16-45	2382
	EDGAR KENNEDY		
53,401	Feather Your Nest (18)	10-23-44	2183
53,402	Alibi Baby (18)	1-5-45	2358
53,403	Sleepless Tuesday (18)	2-23-45	2363
53,404	What, No Cigarettes? (18)	7-13-45	2522
	LEON ERROL		
53,701	Triple Trouble (17)	9-1-44	2130
53,702	He Forgot to Remember (17)	10-27-44	2206
53,703	Birthday Blues (17)	2-16-45	2319
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
510	Double Honeymoon (17)	8-3-45	2598
	FLICKER FLASH BACKS		
54,201	No. 1 (10)	9-15-44	2122
54,202	No. 2 (10)	10-27-44	2174
54,203	No. 3 (9)	12-8-44	2258
54,204	No. 4 (9)	1-26-45	2298
54,205	No. 5 (9)	3-2-45	2363
54,206	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	THIS IS AMERICA		
53,101	West Point (17)	11-17-44	2194
53,102	New Americana (19)	12-15-44	2227
53,103	Power Unlimited (17)	1-19-45	2298
53,104	On Guard (17)	2-9-45	2330
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2542

20TH CENTURY-FOX

	MOVIETONE ADVENTURES (Color)		
5251	Mexican Majesty (8)	8-4-44	2114
5252	Jewels of Iran (8)	8-25-44	2114
5253	Mystic India (8)	9-29-44	2114
5254	Black Gold and Cactus (8)	11-10-44	2183
5255	City of Paradox (8)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5257	Canyons of the Sun (8)	1-19-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (8)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	2579
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus	8-17-45	....
6252	Magic of Youth	8-31-45	....
6253	China Carries On	10-12-45	....
6254	Bountiful Alaska	10-26-45	....
6255	Song of Sunshine	12-7-45	....
6256	Louisiana Springtime	12-21-45	....
	SPORTS REVIEWS		
	(Color)		
5351	Blue Grass Gentlemen (9)	9-15-44	2139
5352	Trolling for Strikes (8)	12-15-44	2282
5353	Nova Scotia (8)	2-9-45	2282
5354	Down the Fairways (8)	6-1-45	2579
	(Black and White)		
5301	Girls Preferred (8)		2258
5302	Steppin' Pretty (8)	1-5-45	2426
	(1945-1946)		
6351	Ski Aces	9-21-45	....
6352	Time Out for Play	11-16-45	....
	TERRYTOONS (Color)		
5501	The Cat Came Back (7)	8-18-44	2114
5502	The Two Barbers (7)	8-1-44	2114
5503	Ghost Town (7)	9-22-44	2122
5504	Sultan's Birthday (7)	10-13-44	2122
5505	A Wolf's Tale (7)	10-27-44	2206
5506	At the Circus (7)	11-17-44	2227
5507	Gandy's Dream Girl (7)	12-8-44	2240
5508	Dear Old Switzerland (7)	12-22-44	2240
5509	Mighty Mouse and the Pirate (7)	1-12-45	2258
5510	Port of Missing Mice (7)	2-2-45	2338
5511	Ants in Your Pantry (7)	2-16-45	2351
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	2579
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (6½)	6-8-45	2598
5519	Aesops Fable — The Mosquito (7)	6-29-45	....
5520	Mighty Mouse and the Wolf (7)	7-20-45	....
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck	8-24-45	....
6503	Swooning the Swooners	9-14-45	....
6504	The Watch Dog	9-28-45	....
6505	Gandy Goose in Who's Who in the Jungle	10-19-45	....
6506	Mighty Mouse Meets Bad Bill Bunion	11-9-45	....
	MARCH OF TIME		
VII-1	Post-War Farms (17)	9-8-44	2083
VII-2	What to Do With Germany (18)	10-6-44	2122
VII-3	Uncle Sam, Mariner? (17)	11-3-44	2167
VII-4	Inside China Today (17)	12-1-44	2194
VII-5	The Unknown Battle (18)	12-28-44	2240
VII-6	Report on Italy (17)	1-26-45	2290
VII-7	The West Coast Question (17)	2-23-45	2330
VII-8	Memo from Britain (16)	3-23-45	2374
VII-9	The Returning Veteran (17)	4-20-45	2402
VII-10	Spotlight on Congress (16)	5-18-45	2453
VII-11	Teen-Age Girls (17)	6-15-45	2499
VII-12	Where's the Meat? (17)	7-13-45	2542
VII-12	The New U. S. Frontier (17)	8-10-45	2578
	DRIBBLE PUSS PARADE		
5901	Sea Food Mamas (8)	10-20-44	2183
5902	Do You Remember (8)	6-2-45	2579
	2-REEL SPECIAL		
5601	Three Sisters of the Moors (20)	9-8-44	2114

UNIVERSAL

	LANTZ COLOR CARTUNES		
9232	The Beach Nut (7)	10-16-44	2139
9233	Ski for Two (7½)	11-13-44	2183
9235	Painter and Pointer (7)	12-18-44	2240
9236	Chew Chew Baby (7½)	2-5-45	2338
9238	Woody Dines Out (7½)	5-14-45	2446
9239	Crow Crazy (7)	7-9-45	2579
9240	Dippy Diplomat	8-27-45	....
	SWING SYMPHONIES		
9231	Abou Ben Boogie (7)	9-18-44	1970
9234	Pied Piper of Basin Street (7)	1-15-45	2258
9237	Sliphorn King of Polaroo (7)	3-19-45	2351
	PERSON — ODDITIES		
9371	Idol of the Crowd (9)	9-18-44	2114
9372	One Man Newspaper (9½)	12-18-44	2227
9373	ABC Pin-Up (9½)	1-15-45	2282
9374	Pigtail Pilot (9)	1-22-45	2282
9375	Author in Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9378	Kanine Aristocrats	8-27-45	....
	VARIETY NEWS		
9351	From Spruce to Bomber (9)	9-25-44	2122
9352	Dogs for Show (9½)	11-6-44	2183
9353	Mr. Chimp at Coney Island (9)	12-11-44	2227
9354	White Treasure (9)	1-29-45	2282
9355	Your National Gallery (10½)	4-23-45	2258
9356	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	NAME-BAND MUSICALS		
9121	Swingtime Holiday (15)	9-20-44	2122
9122	Harmony Highway (15)	11-22-44	2139
9123	On the Mellow Side (15)	12-6-44	2183
9124	Jive Busters (15)	1-17-45	2257
9125	Melody Parade (15)	2-14-45	2338
9126	Swing Serenade (15)	2-23-45	2363
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	....
	TWO-REEL SPECIAL		
9112	Lili Marlene (21½)	12-13-44	1946

UNITED ARTISTS

	WORLD IN ACTION		
....	Zero Hour (22)	7-7-44	1970
....	Fortress Japan (18)	8-11-44	2042
....	Inside France (19)	10-15-44	2122
....	When Asia Speaks (18)	11-17-44	2182
....	Now the Peace (21)	5-18-45	2454
	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull (9)		2167
....	The Flying Jeep		....
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choo Choo Amigo		....

WARNER—VITAPHONE

	TECHNICOLOR SPECIALS		
1001	Let's Go Fishing (16½)	10-21-44	2167
1002	Beachhead to Berlin (21)	1-6-45	2227
1003	Pledge to Bataan (20)	2-3-45	2290
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful	8-4-45	2579
1006	Orders from Tokyo	8-18-45	2589
	FEATURETTES		
1101	I Am an American (16)	12-26-44	2206
1102	Proudly We Serve (18)	9-23-44	2130
1103	Once Over Lightly (17)	10-14-44	2167
1104	I Won't Play (18)	11-11-44	2174
1105	Nautical but Nice (15½)	12-2-44	2227
1106	Congo (19½)	2-17-45	2338
1107	Navy Nurse (15½)	3-3-45	2351
1108	It Happened In Springfield (20½)	4-28-45	2382
1109	Are Animals Actors? (16½)	3-31-45	2363
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579
	SPORTS PARADE (Color)		
1501	California Here We Are (9½)	12-16-44	2227
1502	Birds and Beasts Were There (10)	12-30-44	2240
1503	Glamour in Sports (9)	1-13-45	2282
1504	Bikes and Skis (9)	2-10-45	2298
1505	Cuba Calling (9)	3-10-45	2351
1506	Swimcapades (10)	4-7-45	2394
1507	Water Babies (10½)	5-19-45	2426
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying	6-30-45	2522
1511	Arabians in the Rockies	9-29-45	....
	MELODY MASTER BANDS		
1601	Bob Wills & His Texas Playboys (10½)	9-2-44	2122
1602	Listen to the Bands (8)	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians (9)	11-4-44	2174
1604	Sonny Dunham & Orchestra (9½)	11-25-44	2183
1605	Jammin' the Blues (10)	12-16-44	2167
1606	Rhythm of the Rhumba (9½)	1-27-45	2282
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
	BLUE RIBBON HIT PARADE (Color)		
1301	Let It Be Me (8)	9-16-44	2122
1302	September In the Rain (6)	9-30-44	2130
1303	Sunday Go to Meeting Time (7)	10-28-44	2167
1304	I Love to Singa (8)	11-18-44	2174
1305	Plenty of Money and You (7)	12-9-44	2183
1306	Fella With a Fiddle (7)	1-20-45	2183
1307	When I Yoo Hoo (7)	2-24-45	2298
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now	8-4-45	....
1311	Speakin' of the Weather	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
	MERRIE MELODIES CARTOONS (Color)		
1701	Draftee Daffy (7)	1-27-45	2282
1702	Trap Happy Porky (6½)	2-24-45	2208
1703	Life with Feathers (7½)	3-24-45	2363
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	6-9-45	2446
1707	Tale of Two Mice	6-30-45	2487
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale	8-25-45	....
	"BUGS BUNNY" SPECIALS (Color)		
1721	Herr Meets Hare (7)	1-13-45	2282
1722	Unruly Hare (7)	2-10-45	2298
1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned (7)	8-11-45	2598
	VITAPHONE VARIETIES		
1401	Their Dizzy Day (8½)	9-2-44	2114
1402	Ski Whizz (9½)	10-7-44	2167
1403	Outdoor Living (10)	11-4-44	2174
1404	Overseas Roundup (10½)	3-17-45	2363
1405	Overseas Roundup No. 2 (10)	5-26-45	2446
1406	Overseas Roundup No. 3	7-14-45	2466

OFFICIAL WAC FILMS

Seeing Them Through (8)		2351
A Story With Two Endings (9½)		2363
The Enemy Strikes (10)		2374
Fury in the Pacific (20)		2394
Watchtower Over Tomorrow (15)		2394
All-Star Bond Rally (19)		2415
San Pietro (30)		2351
Golden Glory (11)		2446
Target Tokyo (20)		2466
Two Down and One to Go (32)		2466
On to Tokyo (17)		2487
To the Shores of Iwo Jima (19)		2487
The Fight for the Sky (20)		2522
Something You Didn't Eat (9)		2566
The Fleet That Came to Stay (20)		2566

MISCELLANEOUS

Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2446
Marshal Stalin's Report (Artkino) (18)		2446
Maidenek (Artkino) (10)		2522

SERIALS

COLUMBIA

6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282
6160	The Monster and the Ape (15 episodes)	4-20-45	2415
	(1945-46)		
7120	Jungle Raiders (15 episodes)	9-7-45	....

REPUBLIC

481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-8-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....
484	Purple Monster Strikes (15 episodes)	9-29-45	....

UNIVERSAL

9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9881	The Master Key (13 episodes)	4-25-45	2415

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2600-2601, issue of August 18, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2580-81, issue of Aug. 4, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Adventures of Rusty (formerly Rusty)	Col.	....	Ted Donald-Conrad Nagel	Sept. 6,'45	.....	.....	....	2467	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Allotment Wives, Inc. (1945-46)	Mono.	....	Kay Francis-Paul Kelly	Dec. 1,'45	....	.....	....	2555	....
Along Came Jones (1945-46)	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2511	2278	2599
American Guerrilla ('45-'46)	20th-Fox	....	John Payne-Linda Darnell	Mar.,'46	....	.....	....	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	....
And Then There Were None (1945-46)	20th-Fox	....	Barry Fitzgerald-Walter Huston	Oct.,'45	99m	July 14,'45	2541	....	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An (1945-46)	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	.....	....	2384	....
Apology for Murder (1945-46)	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	....	.....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad (1945-46)	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	64m	July 21,'45	2554	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	
Back to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2599
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	1945-46	....	.....	....	2434	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2599
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	.....	....	2418	
Bell for Adano, A (1945-46)	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2510	2242	2599
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The (1945-46)	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	.....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2567
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2523
Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	.....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The (1945-46)	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Blazing the Western Trail			Charles Starrett-Tex Harding	Sept. 20,'45	....	.....	....	2543	....
Blithe Spirit (British) (1945-46)	UA	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2599
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage (1945-46)	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	
Border Bad Men (1945-46)	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	....	.....	....	2543	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	....	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	2599
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2523
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2523
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	...
CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie (1945-46)	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2509	2259	2599
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	....

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Captain Tugboat Annie ('45-46)	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	.....	....	2403	....
Caribbean Mystery (1945-46)	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2554	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Centennial Summer (color) (1945-46)	20th-Fox	....	Linda Darnell-William Eythe	July,'46	....	.....	....	....	....
Cheaters, The	Rep.	421	Joseph Schildkraut-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
Chicken Every Sunday (1945-46)	20th-Fox	....	....	Apr.,'46	....	.....	....	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2599
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2599
Cinderella Jones (1945-46)	WB	....	Joan Leslie-Robert Alda	Feb. 23,'45	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid in Old New Mexico	Mono	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	....	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	64m	July 7,'45	2533	2242	....
Claudia and David ('45-46)	20th-Fox	....	Dorothy McGuire-Robert Young	May,'46	....	.....	....	....	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2599
Club Havana (1945-46)	PRC	....	Tom Neal-Margaret Lindsay	Not Set	....	.....	....	2555	....
Cluny Brown (color) ('45-46)	20th-Fox	....	Jennifer Jones-Charles Boyer	Apr.,'46	....	.....	....	....	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	. ..	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373		....
Col. Effingham's Raid ('45-'46)	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	....	.....	....	2259	....
Colorado Pioneers (1945-46)	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2555	....
Come Out Fighting (1945-46)	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 29,'45	....	....		2366	
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2599
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	..
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime Doctor's Warning	Col.	....	Warner Baxter-Dusty Anderson	Not Set	....	.....	....	2543	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	76m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The (1945-46)	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	.....	....	2467	...
Cross My Heart (1945-46)	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Danger Signal (1945-46)	WB	....	Faye Emerson-Zachary Scott	Jan. 12,'46	....	.....	....	2555	....
Dangerous Intruder (1945-46)	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	61m	Aug. 4,'45	2578	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Partners (1945-46)	MGM	....	James Craig-Signe Hasso	Not Set	74m	Aug. 4,'45	2578	2555	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Corner (1945-46)	20th-Fox	....	....	July,'46	....	.....	....	....	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2599
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Detour (1945-46)	PRC	....	Ann Savage-Tom Neal	Not Set	....	.....	....	2543	....
Devotion (1945-46)	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	....		2216	
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2599
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Doll Face (1945-46)	20th-Fox	....	Carol Landis-William Eythe	Feb.,'46	....	.....	....	....	....
Dolly Sisters, The (color) (1945-46)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	....	.....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color) ('45-'46)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	.....	....	2403	....
Duel in the Sun (color) ('45-46)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	...	2366	....
Duffy's Tavern (1945-46)	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	...	.....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed (color) ('45-46)	MGM	....	Lucille Ball-Van Johnson	Not Set	....	.....	....	2366	....
East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2599
Enchanted Forest (color) (1945-46)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	... .	....	2279	....
Enchanted Voyage, The (color) (1945-46)	20th-Fox	....	John Payne-June Haver	Feb.,'46	....	.....	....	2499	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	.. .
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	63m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco ('45-46)	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2554	2366	....

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Fallen Angel (1945-46)	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45	....	.....	....	2454	....
Fashion Model	Mono.	.	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fatal Witness, The	Rep.	...	Evelyn Ankers-Richard Fraser	Not Set	....	.....	....	2467	...
Fighting Bill Carson (1945-46)	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	....	.....	....	2543	....
Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	84m	.....	....	2278	2523
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Yank Into Tokyo (1945-46)	RKO	....	Tom Neal-Barbara Hale	Not Set	...	.....	....	2366	.
Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	2599
Flame of the West	Mono.	...	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
Flaming Bullets (1945-46)	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	....	.....	....	2543	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	2523
Follow That Woman (1945-46)	Para.	....	William Gargan-Nancy Kelly	Not Set	....	.....	...	2543	....
Forever Yours	Mono.	..	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	2523
• For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frontier Fugitives (1945-46)	PRC	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	55m	July 21,'45	2554	2543	....
Frontier Gal (1945-46)	Univ.	....	Rod Cameron-Yvonne De Carlo	Not Set	....	.....	....	2555	....
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (1945-46) (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	....	.....	....	2384	....
Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	54m	.....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	July 21,'45	2554	2543	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gay Senorita, The	Col.	....	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	....	.....	....	2543	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
Geo. White's Scandals ('45-46)	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4'45	2578	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
Girl on the Spot (1945-46)	Univ.	....	Lois Collier-Jess Barker	Not Set	....	.....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of Big House (1945-46)	Rep.	....	Lynne Roberts-Richard Powers	Not Set	...	.....	....	2467	..
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2523
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	
Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2599
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	...
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2567
Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Guy Could Change, A (1945-46)	Rep.	.....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Hangover Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2523
Harvey Girls (color) ('45-46)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color) (1945-46)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy (1945-46)	MGM	....	Hedy Lamarr-Robert Walker	Not Set	111m	July 14,'45	2541	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	...
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The (1945-46)	MGM	....	Edward Arnold-Frances Rafferty	Not Set	70m	July 28,'45	2565	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color) (1945-46)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (1945-46) (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	...
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	60m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	2599
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2567
Hotel Reserve (British) ('45-'46)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	...
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
House on 92nd St. ('45-'46) (formerly Now It Can Be Told)	20th-Fox	....	William Eythe-Lloyd Nolan	Oct.,'45	....	.....	....	2499	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
I Didn't Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	....	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	...
I Love a Bandleader	Col.	....	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2567
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	.
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2599

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In Old New Mexico	Mono.	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead (1945-46)	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	2523
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel (1945-46)	RKO	604	George Raft-Signe Hasso	Block I	79m	Aug. 4,'45	2577	2259	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	....
Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss (1945-46)	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2497	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2567
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	..
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell (1945-46)	Col.	....	Shirley Temple-Jerome Courtland	Sept.,'45	....	.....	....	2353	....
Kitten on the Keys (color) (1945-46)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Mar.,'46	....	.....	....	2499	....
Kitty (1945-46)	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	66m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Last Hill, The (Russian)	Artkino	....	War feature	June 23,'45	84m	July 14,'45	2542	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
Lawless Empire (1945-46)	Col.	....	Charles Starrett-Vernon Keays	Not Set	....	.....	....	2543	....
Leave Her to Heaven (color) (1945-46)	20th-Fox	....	Gene Tierney-Cornel Wilde	Jan.,'46	....	.....	....	2499	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Trail, The (1945-46)	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 27,'45	....	.....	....	2555	....
Lost Weekend, The (1945-46)	Para.	....	Ray Milland-Jane Wyman	Not Set	101m	Aug. 18,'45	2597	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	.....	....	2454	....
Love Letters (1945-46)	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
MAIN Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa (1945-46)	RKO	601	Leon Errol-Elisabeth Risdon	Block I	60m	Aug. 4,'45	2578	2403	....
Man Alive (1945-46) (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	.....	....	2366	....
Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	74m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	.
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo (1945-46)	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	..
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block I	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2567
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	..	....
Men in Her Diary (1945-46)	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	....	.....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	.....	....	2499	....
Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce (1945-46)	WB	....	Joan Crawford-Jack Carson	Oct. 20,'45	....	.....	....	2259	....
Military Secret (Russian)	Artkino	....	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's (1945-46)	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238		
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	2599
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet!	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation (1945-46)	WB	....	Barbara Stanwyck-George Brent	Not Set	.	.....	..	1695	.
My Pal, Wolf	RKO	505	Jil' Esmond-Sharyn Moffett	Block I	76m	Sept. 23,'44	2110	2032	2218
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block I	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455

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Naughty Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	...
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color) (1945-46)	Univ.	504	Merle Oberon-Turhan Bey	Sept. 28,'45	....	.....	....	2279	..
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2599
Nobody Lives Forever ('45-'46)	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	.....	.....	....	2278	..
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Re-issue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2567
Of Human Bondage (1945-46)	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One More Tomorrow (1945-46) (formerly (Animal Kingdom)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	....
Our Hearts Were Growing Up (1945-46)	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes (1945-46)	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	103m	July 21,'45	2553	2230	....
Outlaw, The	UA	....	Jane Russell-Walter Huston	Aug. 31,'45	121m	Feb. 13,'43	2542	....	....
Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2599
Over 21	Col.	....	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2599
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	2523
Pardon My Past (1945-46)	Col.	....	Fred MacMurray-Marguerite Chapman	Not Set	....	.....	....	2543	....
Paris—Underground (1945-46)	UA	....	Constance Bennett-Gracie Fields	Sept. 14,'45	....	.....	....	2454	....
Party Girl (1945-46) (formerly Main Street Girl)	Mono.	....	Doris Merrick-Eddie Quillan	Oct. 13,'45	....	.....	....	2418	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	2523
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	60m	Apr. 7,'45	2394	2279	....
Phantom of the Plains ('45-46) (formerly Texas Manhunt)	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2599
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (1945-46) (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug.11,'45	2589	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RADIO Stars on Parade (1945-46)	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2578	....	....
Rainbow Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rancho Grande (Re-release)	Rep.	5304	Gene Autry	Sept. 30,'45	68m	Mar. 30,'40	....	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Razor's Edge, The ('45-46)	20th-Fox	....	Alice Faye-Gregory Peck	June,'46	....	.....	....	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	56m	.....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Rhapsody in Blue (1945-46)	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2521	1530	2599
Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	66m	.....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
River Gang (1945-46) (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	....	.....	....	2279	....
Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia (1945-46)	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roaring Rangers (1945-46)	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2543	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	July 28,'45	2566	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	....	.....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Sailor Takes a Wife (1945-46)	MGM	....	Robert Walker-June Allyson	Not Set	....	.....	....	2555	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	...
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color) (1945-46)	WB	....	Errol Flynn-Alexis Smith	Oct. 27,'45	....	.....	....	2216	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk (1945-46)	WB	....	Gary Cooper-Ingrid Bergman	Jan. 26,'46	....	.....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....

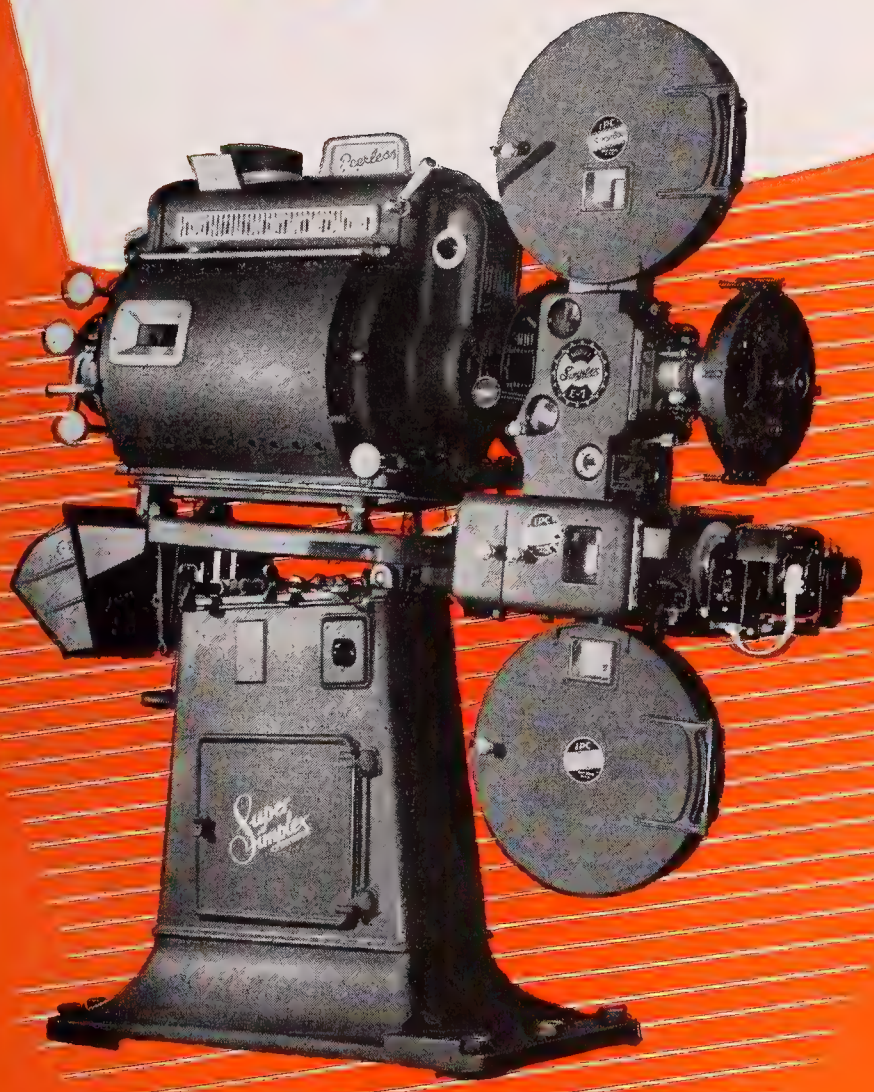
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Scotland Yard Investigator (1945-46)	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	....	.....	....	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	..
Senorita from the West (1945-46)	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	.....		2418	.
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of a Woman (1945-46)	WB	....	Andrea King-Helmut-Dantine	Feb. 9,'46	....	.....	....	2543	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	
Shadow of Terror (1945-46) (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Oct. 14,'45	....	.....	....	2467	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	...
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	61m	Jan. 20,'45	2278	2230	....
Shady Lady (1945-46)	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	....	.....	....	2543	....
Shanghai Cobra, The (1945-46)	Mono.	....	Sidney Toler-Joan Barclay	Sept. 1,'45	64m	Aug. 18,'45	2598	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310		
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	Jan. 6,'45	2257	2142	...
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Shock (1945-46)	20th-Fox	....	....	June,'46	....	.....	....	....	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	...
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	...	...
Silver Fleet, The	PRC	....	Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	.....	....	2250	
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	
Sing Your Way Home (1945-46)	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	2354	
Smoky (color) (1945-46)	20th-Fox	....	Fred MacMurray-Anne Baxter	May,'46	....	.....	....	....	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782		
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	(1945-46)	65m	Aug. 18,'45	2597	2454	...
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2567
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2599
South of Rio Grande ('45-46)	Mono.	....	Duncan Renaldo-Armida	Sept. 8,'45	....	.....	....	2598	
Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	
Spanish Main, The (color) (1945-46)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	
Spellbound (1945-46) (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Sept. 28,'45	....	.....	....	2093	
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317		
Spider, The (1945-46)	20th-Fox	....	Richard Conte-Faye Marlowe	Jan.,'46	....	.....	....	2499	
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	59m	.....	....	2403	...
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	
Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	...
Stage Coach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	58m	July 14,'45	2542	..	
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	
State Fair (color) (1945-46)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	....	.....	....	2434	...
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	...
Stork Club, The (1945-46)	Para.	....	Betty Hutton-Barry Fitzgerald	Not Set	....	.....	....	2555	...
Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2599
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	..
Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	....	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2589	....	....
Strange Confession (1945-46)	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	....	.....	....	2454	....
Strange Mr. Gregory ('45-46)	Mono.	....	Edmund Lowe-Jean Rogers	Oct. 20,'45	....	.....	....	2598	.
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	Aug. 4,'45	56m	Apr. 21,'45	2414		
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2599
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunbonnet Sue (1945-46) (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Oct. 6,'45	....	.....	....	2454	....
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2555	....
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Suspense (1945-46)	Mono.	....	Warren William-Lee White	Nov. 3,'45	....	.....	....	2598	...
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	
Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	....	.....	....	2403	
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block I	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	
That Night With You ('45-46) (formerly Once Upon a Dream)	Univ.	....	Franchot Tone-Susanna Foster	Not Set	....	.....	....	2434	....
That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	..
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522		..
They Were Expendable ('45-46)	MGM	....	Robert Montgomery-John Wayne	Not Set	....	.....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445		
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2523
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....

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This Happy Breed (Brit.)	UA	...	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2523
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2599
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2599
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2599
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers (1945-46)	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Oct. 13,'45				2366	..
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	.
Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2599
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2523
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101		...
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	....	.....	....	2467	....
Time, the Place, the Girl, The (1945-46)	WB	....	Dennis Morgan-Jack Carson	Dec. 29,'45	....	.....	....	2555	...
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2092	1674	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow Is Forever (1945-46)	RKO	....	Claudette Colbert-Orson Welles	Not Set	....	.....	....	2555	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2567
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know (1945-46)	WB	....	Faye Emerson-Zachary Scott	Not Set	....	.....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	...
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	.....	....	2418	...
Twice Blessed	MGM	529	Lee & Lynn Wilde-James Craig	July,'45	77m	June 2,'45	2477	2354	.
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	..
2,000 Women (British) ('45-46)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	...
Two Years Before the Mast (1945-46)	Para.	....	Alan Ladd-Brian Donlevy	Not Set				1923	..
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2599
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color) (1945-46)	Para.	....	Joel McCrea-Brian Donlevy	Not Set		.....	....	2242	....
WAGON Wheels Westward	Rep.	....	Bill Elliott-Bobby Blake	1945-46	....	.....	....	2555	....
Walk in the Sun, A	20th-Fox	....	Dana Andrews-Huntz Hall	Jan.,'46	..			2242	.
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	....	July 28,'45	2566	....	..
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030		2187
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	115m	June 17,'44	2239	....	2523
Way to the Stars, The (Brit.)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	...
Weekend at the Waldorf (1945-46)	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	130m	July 28,'45	2565	2242	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2599
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	...		2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color) (1945-46)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	2599
Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	...
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The (1945-46)	Rep.	....	Nancy Kelly-John Loder	Not Set	....	.....	....	2555	....
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2523
YANK in London, A (formerly I Live in Grosvenor Square)	....	....	Anna Neagle, Dean Jagger	.....	114m	June 23,'45	....	....	....
Yolanda and the Thief (color) (1945-46)	MGM	....	Fred Astaire-Lucille Bremer	Not Set				2354	
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	July 26,'45		.....	....	2418	..
Young Widow (1945-46)	UA	....	Jane Russell-Louis Hayward	Not Set		...		2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	...
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	1945-46	..	..	...	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2580.

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Duffy's Tavern

Love Letters

State Fair

Gay Senorita

Abbott and Costello in Hollywood

Paris Underground

Rustlers of the Badlands

PEACE *and the* RECONVERSION

- *War Activities Committee to Disband*
- *Government Agencies Dissolve*
- *Industry Plans Victory Bond Drive*
- *Grosses Hold Up Through First Days*
- *Tax Relief Becomes a Promise*

LIFTING OF CONTROLS OPENS WAY FOR BUILDING AND REMODELING

—by GEORGE SCHUTZ

TELEVISION MOVES ITS POST-WAR PROMISES TO THE STRATOSPHERE

VOL. 160, NO. 8; AUGUST 25, 1945

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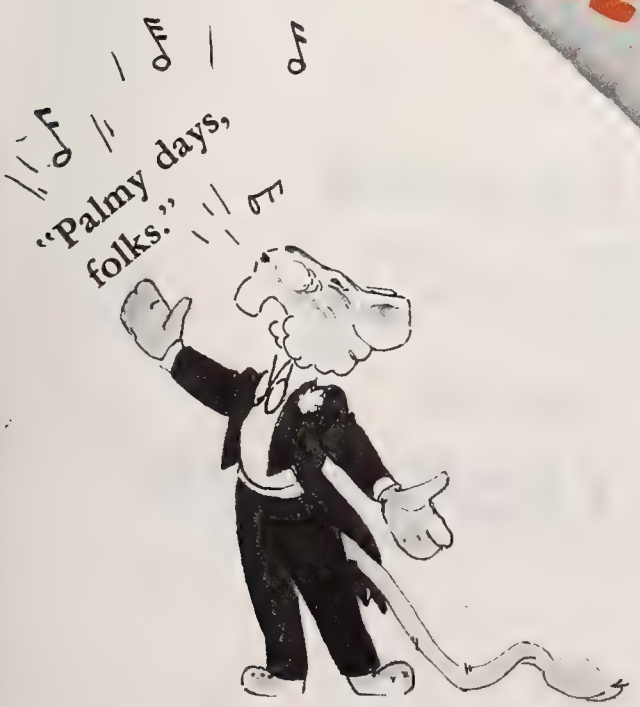
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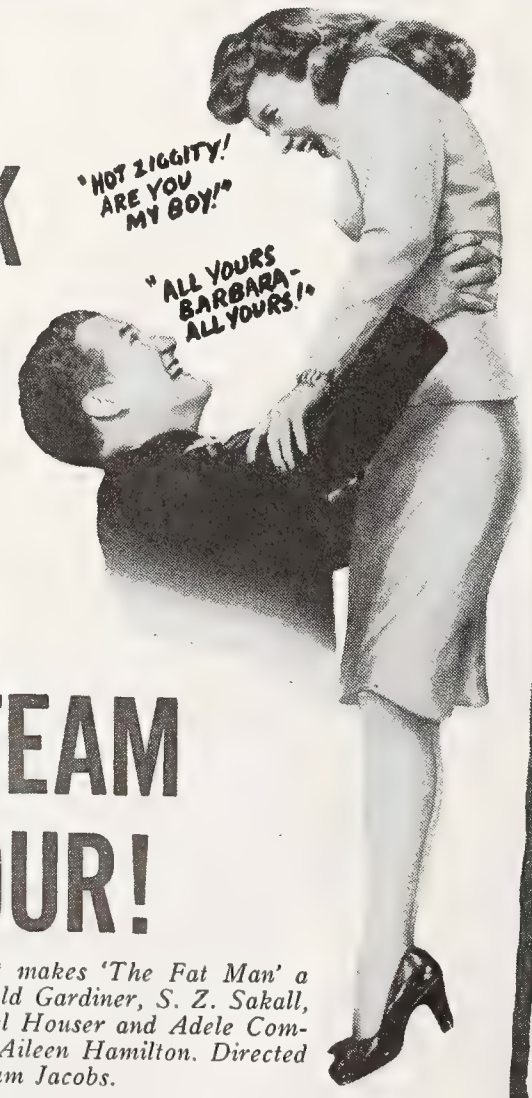
HER HIGHNESS AND THE BELLBOY

WEEK-END AT THE WALDORF



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BARBARA STANWYCK AND DENNIS MORGAN ARE THE TEAM OF THE HOUR!



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FRED MacMURRAY

CAPTAIN EDDIE



THE STORY OF RICKENBACKER

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Directed by LLOYD BACON • Produced by WINFIELD R. SHEEHAN

Associate Producer Christy Walsh • Screen Play by John Tucker Battle

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KEEP SELLING BONDS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 160, No. 8 — August 25, 1945

NEW HORIZONS

THE announcement of the plans of Loew's International, Inc., for distribution and exhibition of its new and regular flow of entertainment product in 16mm film abroad signalizes the opening of an important new phase of the industry's development.

With this the 16mm picture is officially made a part of the major operation. It has stepped across the borders of its prior limitations as a marginal outlet for residual entertainment values, as a medium for the amateur and industrial and classroom use.

While the current announcement is concerned only with entertainment exploitation abroad, it is certain to accelerate parallel 16mm development in the United States and Canada.

For years on end it has been observed on this page that there was a manifest destiny for the 16mm picture in many areas of these United States in situations which could be best and most practically so served. Also the news page of *The Herald* have recorded the establishment of 16mm theatres and circuits, with every widening growth.

Today's development must be understood, too, as in part a result of wartime experience with the competence and capacity of the narrow and economical film. The little films have been proved for millions around the world, in the Pacific, in Asia and up to the battlefronts of Europe.

The evolution now underway is not to be taken as a promise of invasive competition with the established standard motion picture theatre, integrated with and serving its community as an institution.

One may remember a decade and a half ago when some enthusiasts, including General David Sarnoff, were forecasting that the Trans-Lux, rear projection, coin in the turnstile, type of theatre would revolutionize the business of exhibition. As can be seen now, nothing of the sort even slightly impended. The lesser theatre found a place, but displaced nothing.

The motion picture theatre is rooted in its community and the sector of the public which it serves. It is a local establishment, erected, conducted and built by exhibition and the exhibitor. The motion picture is the highly preponderant component of his entertainment, but he sells much else. Americans are ever going places to see things. The best showmen are constantly concerned with keeping their theatres "some place to go."

■ ■ ■

CREATING THE WISHES

A NEW and higher living standard for post-war America was the theme of an official broadcast from the White House the other night. "We are shooting at a standard of living for our people as a whole that will be 50 per cent higher than we or any other people have ever had," said the Reconversion Director, Mr. John W. Snyder.

That makes it appropriate about now to remark that such a program may well be accompanied by a new order of recognition from both Washington authority and from American industry in general that the entertainment motion picture for decades has been a powerful factor in creating demand for the stuff of better living.

"American merchandising and manufacture owe the motion picture a far bigger share of success and prosperity in the markets than they know," observed Mr. George Borthwick, the canny Hays Office auditor, in an aside at a luncheon of international implication last week.

It is perhaps understood and appreciated that Mr. Cecil B. DeMille made the bathtub famous, that Miss Gloria Swanson accidentally made a world market for a certain French perfume, that a Paramount picture sold the sultan of an Asian island a Cadillac and that then the Dutch had to build him a mile of American cement road to drive it on. It is somewhat less understood that the screen theatre, once called "the movie palace," has sold millions of Americans notions about good housekeeping, sleek carpets, vacuum cleaning that can take white glove inspection, air conditioning, deodorizing, competent lighting, elegance in subdued decor.

■ ■ ■

THOSE HELPFUL CRITICS

TWO departments of our national life enjoy an amazing amount of lay assistance from the professional journalists —politics, the business of government, and the motion picture, the business of entertainment. In other matters of wide public concern such as restaurants, baseball and racing, the markets, knitting, embroidery, stamp collecting, antiques, gardening, and the keeping of tropical fish the attention is reportorial. In matters of cinema, specially, it is pontifical generally, frequently querulous.

One is moved to this observation by some Sunday reading, New York and London.

In the *New York Times* Mr. Bosley Crowther demonstrated, for the second Sunday, that he is unhappy about "Captain Eddie" because that production has nothing to say about and nothing to do with Mr. Rickenbacker's attitude on the subject of labour. He thinks that the picture is a biography of Captain Rickenbacker and that something vital has been left out, that it has been left out in a perhaps purposeful build-up of The Rickenbacker for reasons unstated. He ventured no denial that "Captain Eddie" is a motion picture. He has been annoyed for two Sundays in a row that the picture does not involve all of what may be Mr. Rickenbacker's industrial philosophy.

One may submit that the late Mr. Winfield R. Sheehan, the person fundamentally responsible for the making of "Captain Eddie," found his interest challenged by a poignant story of a man facing death on a raft, and faith, deciding thereupon to bring it to the screen.

What may have been Mr. Rickenbacker's attitude on the single tax, the doctrine of transsubstantiation, relativity, tariff for revenue only, the gold standard, the double standard, and a number of other matters probably had small, if any,

(Continued on following page)

THIS WEEK IN THE NEWS

We Are Here . . .

WHEN General De Gaulle arrived Wednesday in Washington for conferences with President Truman and Secretary of State James F. Byrnes, in the entourage accompanying him from Paris were two members of the film division of the French Ministry of Information. Simon Shiffrin, American representative of the division, left New York Tuesday to be on hand to greet the Ministry officials. It was indicated Mr. Shiffrin would guide them in the discussions with the State Department on American-French film trade relations which reached an impasse several weeks ago in Paris. A representative of the Motion Picture Producers and Distributors of America was scheduled to join Mr. Shiffrin and the ministry officials Thursday in Washington, in attempting to work out an agreement satisfactory to the French and to the American distributors.

Government Films

APPARENTLY Elmer Davis' recent plea to perpetuate the Office of War Information's film, radio and press activities after the war through private agencies, with an assist from Congress, has struck a responsive chord among Government film production units.

In Washington Wednesday Taylor Mills, director of the domestic film division of the OWI, called a meeting of those working in motion picture departments of federal agencies. Purpose of the conference was to survey the possibility of developing a program for post-war centralization of production and distribution activities of Government agencies which would lead to increased efficiency and better pictures. Mr. Mills has proposed this centralization in some agency such as the Library of Congress.

He also suggested that another unit should be set up to assist the Government departments in the production of pictures by offering competent technical advice on scripts and the making of contracts with commercial producers.

It is understood that Mr. Mills and others interested in the future of Government film production do not propose any special agency like the old U. S. Film Service, which was headed by Lowell Mellett. Nevertheless, Congress would have to be persuaded to authorize funds to establish a central office and keep it going. Reportedly, the idea has been submitted to the Budget Bureau, with which Mr. Mills was formerly connected, and has received unofficial approval. Those departments interested in the proposal include the State Department, Office of Education, Bureau of Mines, Department of Agriculture, Library of Congress and National Archives.

Echoes

GEORGE GERSHWIN'S musical doodling will become public. Twentieth Century-Fox will use, in "The Shocking Miss Pilgrim," melodies collected from his notebooks. Mr. Gershwin presumably might have used them. He died in 1937. His brother, Ira, has chosen some of the best, and will write the lyrics.

GOVERNMENT RETURNS industry to film business as controls drop Pages 13-15

ON THE MARCH. Red Kann discusses opportunities in the days ahead Page 18

THEATRE BUILDING PLANS. George Schutz discusses effect of peace in the field Page 23

TELEVISION goes into the stratosphere in search of technological answers Page 25

HANDS ACROSS the sea as British industry figure sees closer American ties Page 26

16MM FILMS getting set for boom as industry prepares for activity Page 29

MEXICAN STRIKE declared legal, and American firms must pay costs Page 30

STATE DEPARTMENT criticized in charges it does not aid business men Page 32

SERVICE DEPARTMENTS

Hollywood Scene Page 37
In the Newsreels Page 32
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Picture Grosses Page 42
What the Picture Did for Me Page 40
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IN PRODUCT DIGEST SECTION

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Release Chart Page 2617

THOSE HELPFUL CRITICS

(*Continued from preceding page*)

relevancy in Mr. Sheehan's concept. Rickenbacker had lived a story, a story to be told.

Now, says Mr. Crowther, Mr. Rickenbacker is a tycoon of aviation, a baron of industry, one would assume. So the critic would require that a motion picture made for the entertainment screen should go into an exposition of Mr. Rickenbacker's economic policy. By the same reasoning it would be necessary that a presentation of "A Week on the Concord and Merrimac Rivers" should include a disquisition on the pencil manufacturing policies of Mr. Henry David Thoreau.

When Mr. Rickenbacker first appeared on the public horizon he was behind the wheel of a racing car. By Mr. Crowther's formula, ". . . it's up to Hollywood . . . if they mean to make biographical films of living—and controversial—characters, let them do so with scrupulous truth." So it might be that his view of the truth would be a discussion of the relation of the career of the driver and aviator to the development of the internal combustion engine and the history of the oil business. A conspiracy, perhaps.

Concurrently in a dispatch from London, Miss C. A. LeJeune, in the same paper, seems to be in a not entirely happy mood over the fact that Mr. J. Arthur Rank has returned to report the reaching of some adjustments of his farflung film enterprises to the American scene. The sacrosanctity of Shakespeare and "censorship," converting the bastard of "Henry V" to dastard for us, is her motif. Lukewarmishly she says: ". . . better opinion in this country holds that what America chooses to show, hear and delete on the screen is America's own affair. . . . On the other hand there is a not irresponsible body that feels that a British cinema controlled from the source by Hollywood [she refers to the Selznick deal] will not be of very much use to anybody, either British or American. . . ."

It could be observed to Miss LeJeune that the British box-office has had considerable experience of Hollywood over many years and it seems to have been of important use to the customers.

■ ■ ■

Better theatres, the business of this industry, is a continuing demonstration in behalf of that 50 per cent higher standard for which Mr. Snyder has been speaking. Come to think of it there is a QP publication dedicated to it—*Better Theatres*. We have them. That is one reason a lot of the customers leave home. They want to look and enjoy.

■ ■ ■

SALT IN THE WIND—The chill wet southwester drives gusts of rain, stippling the rollers as they race to crash in spume against the shore. In the lull between onslaughts a stony tinkle, half-hushed, runs through the shingle of the beach. The deepening grey of another day's end settles. Out yonder a fisherman, close reefed, beats to windward. Sea birds poise and scream over the rocks. Around the headland the harbor looms behind the seawall, dotted with swaying riding lights, pricked out like stars against the gathering murk. A bell-buoy tolls in mournful warning. There's a stair of footworn stone up from the wharf, and just a turn around the corner the glow from an open tavern door shafts across the wet cobbles of the dim street. Within is the aroma of strong drink, strong tobacco and strong men. There's a rollicking chanty, "Whisky for My Johnny."

—*Terry Ramsaye*

ESTA SEMANA

PROBLEMAS DE LA PAZ: El gobierno suspende los controles de guerra para facilitar la restauración de las actividades pacíficas. Página 13

EL COMITE DE ACTIVIDADES DE GUERRA será disuelto antes de terminar el año. Página 13

ALVIO EN LOS IMPUESTOS se indica por actitud del Congreso. Página 15

LA SUSPENSION de los controles permitirá volver a emprender en la construcción y renovación de teatros, obras que se habían detenido por la guerra. Página 23

EL GOBIERNO DE MEXICO declara que la huelga contra las compañías distribuidores norteamericanas es legal. Página 30

LOS PRODUCTORES y distribuidores de películas de 16mm, que tan rápida y activamente vienen progresando, se apresuran a desarrollar las posibilidades de películas instructivas, de propaganda comercial y de diversión. Página 29

Field Trip

ROBERT L. WRIGHT, special assistant to the U. S. Attorney General and in charge of the Government anti-trust case against the major distributors, left Hollywood last Friday for Washington, after two days of hard work. His trip to the coast was solely for the purpose of examining witnesses and to gather evidence for the case which comes to trial October 8, in New York Federal Court. His examinations were conducted quietly. He checked over evidence collected by Frederick Rarig, Los Angeles, head of the anti-trust division of the Department of Justice. From the appearance of his brief case when he left Hollywood, it would seem he gathered abundant evidence.

Predictions

RECONVERSION appeared to be developing as a political football during the week. Only two days after the war with Japan ended, large metropolitan dailies replaced front page war news with reconversion news.

In New York State, the football was kicked toward a goal post by Governor Thomas E. Dewey, who over the weekend, made public a voluminous report on reconversion prepared by the State Department of Commerce Commissioner M. P. Catherwood.

New York newspapers front-paged Mr. Catherwood's report which, in its last paragraphs, summarized a "seven-point program for statewide reconversion," touching on such matters as "preparation of publications dealing with business opportunities; distribution to small businessmen of information on the fruits of wartime technological research; inauguration of an industrial advertising campaign and establishment of a Bureau of Aviation."

Through this program, Mr. Catherwood said he felt confident that New York State would have 33⅓ per cent more persons employed in the post-war period than in 1940.

Confidence in the ability of American industry to reconvert to peace-time production also was voiced over the weekend by Ira Mosher, president of the National Association of Manufacturers.

Mr. Mosher pointed out that "fewer than 1,500,000 workers might be unemployed for more than 30 days as industry converted to peace-time production." He based his prediction upon a survey made among 1,700 of the NAM's 13,000 members.

Like Mr. Mosher, other business leaders observed during the week there was no reason for "public fright" or "hysteria" over the temporary unemployment of the transition period.

Exhibitors in war production areas which are being drained daily of factory employees, are waiting for box office results.

G.I. Quiz

AIR BASE NEWS, the weekly publication of the Lockbourne Army Air Base at Columbus, Ohio, tossed a challenging query to its readers last week. In its column, "G-Eye Vue," this question was asked servicemen: "How do you compare the present day movie picture with the shows before the war, and what type do you like best? Why?" Of the four men whose replies were printed by the publication, only one said he preferred "old time shows better," because they had "more life and action in them and the acting was a lot better." The others preferred present-day films mainly because "they have more musicals and comedies."

Perils of the Fans

BULGARIANS go to the movies at the peril of their liberty. The Bulgarian police the other day arrested more than 30 persons in a Sofia theatre movie line. They were waiting to see the first American film, "Ziegfeld Girl," to enter the country's capital since the war's end. Said the police:

"If you have time to stand in line for movie tickets, you have time for work."

And with that, they set the arrested people to cleaning up bomb debris.

Russian to Spanish

NOW RUSSIAN pictures are being dubbed in Spanish. In what is believed to be the first switch of languages of its kind, the Russian film, "Wait for Me," is to be dubbed in Spanish at the Azteca studios in Mexico, it was reported this week. The picture, which is based on a poem by Simonov, was produced by Mos Films in Moscow and directed by Boris G. Ivanoy, now the representative in Mexico of the Soviet motion picture industry.

Commercial Basis

ONE of the American motion picture industry's greatest war efforts, the donation of 16mm prints to the Army, may soon end. The Army may pay for the pictures. The decision, War Activities Committee executives said in New York this week, awaits an official V-J Day.

Through August 7, the industry had contributed 37,703 feature and 31,231 short subject prints. While fighting was fiercest, there were an estimated 3,500 daily showings to an estimated 1,450,000 service men daily.

If the Army does pay, it will probably be on the basis of attendance, rather than by footage.

Self-Teaching

SALESMEN and exhibitor customers of Twentieth Century-Fox will see how a good exploitation campaign is run. The company this week is distributing to exchanges ten prints of 1,000 feet of film showing highlights in the world premiere of "Captain Eddie" at Columbus, Ohio. The film is for training purposes only. It won't be shown in theatres. It is visual training, adopted by the motion picture industry possibly for the first time for its own field staffs. Twentieth Century-Fox believes the "Captain Eddie" campaign was "one of the greatest in years."

Defeat

MEMPHIS will see United Artists' "The Southerner." The city's censors have rescinded their ban. There will be no legal struggle. Lloyd T. Binford, censorship board head, said this week that inasmuch as theatres near the city were showing the picture the ban was vitiated. He added that the only thing bad about the picture is "its infamous misrepresentation of the Southern farmer."

The city's newspapers have been banging away at the censors. The *Memphis Press Scimitar* reminded its readers that the picture could be seen at a nearby drive-in theatre, and at houses in West Memphis, Ark., and at Millington, Colliersville, and Covington, Tenn.

During the furor, the picture was actually shown in Memphis, at the Fourth Airforce Ferrying Group Theatre. There the G. I.'s didn't see anything to ban.

Meanwhile, United Artists, in New York, declared it would battle in the courts any further censorship by southern cities or states.

Monkey Talk

A MARINE CORPS combat correspondent has a compliment for a Hollywood sound man from a monkey. Here's the story:

"Objective Burma" was showing for members of the First Marine Air Wing in the Philippines. The Leathernecks were underestimating when they thought the sound effects were good. The monkey proved that. The monkey, perched on the shoulder of its owner, answered excitedly, and with loud chatter, the animal sounds the Hollywood technician had included on the sound track for a jungle scene.

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THIS WEEK the Camera reports:



By News of the Day

THE END of the war, hopefully of all war, is the blurb above—the first, successful and awful, explosion of the atomic bomb, last July, on the wastelands of New Mexico. Caught by Army cameramen six miles away, the billowing epic above was the result of $2,000,000,000, some 125,000 workers, and an official gamble the Axis wouldn't beat us to the secret of elemental cataclysm. The public saw some 80 feet of the above in last week's newsreels. The Japs have seen enough, in Hiroshima and Nagasaki.



WHEN IN ROME, etc. . . . Harry Davis, RKO's manager for Peru, is seen in the Peruvian mountains, a mining region. Harry has donned the garb of the district, possibly still seeking customers. Harry may be reached at Lima, Peru.



TWENTY-FIVE YEARS for Twentieth Century-Fox is signalized for Chicago salesman Harold Loeb, center, by a wrist watch presented him by Jack Eckhardt, head booker, at a Blackstone Hotel dinner. Esther Baille, secretary, looks on.



HONOR, for Texas' Variety Club 17. The Club last week, at a dinner in the Hotel Adolphus, Dallas, received the Citation Trophy from the Variety Clubs of America, for its work in behalf of the Boys' Ranch, Copperas Cove, Texas. Robert J. O'Donnell, national chief barker, holds the plaque. Others, left to right: Lt. Governor John Lee Smith; E. M. Dealey, president of the *Dallas Morning News;* James O. Cherry, Texas Tent Chief barker; Tom C. Gooch, president, *Daily Times Herald;* George Cottingham, publisher, the *Houston Chronicle.*



By the Herald

THREE AUSTRALIANS, in New York, the occasion being a welcoming luncheon by National Theatres for Ernest Turnbull, left, managing director of Hoyts Theatres, Australia. The others are Albert Deane, Paramount; and Al Daff, Universal International Corporation.



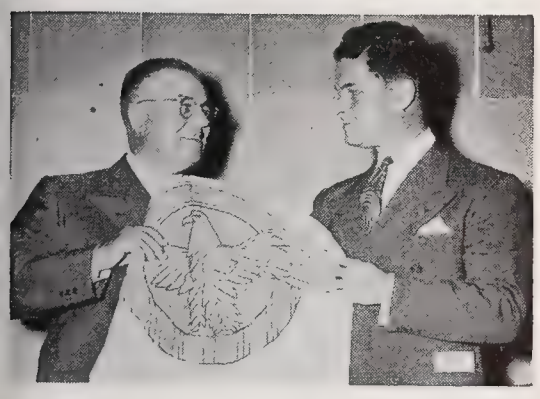
IN CHICAGO, at the "Pride of the Marines" press preview, Warners was host to Guadalcanal Marine veterans. Left to right, Henry Murdock, movie editor, *Chicago Sun;* Ann Marsters, movie editor, *Chicago Herald-American;* Sgt. Kenneth de Vilbiss, honored guest; Anna Neagle, movie editor, *Chicago Tribune;* Stanton Kramer, Warners; Sylvia Nycamp, and Sgt. Francis Coleman, honored guest.





FRANK DAVIS, former Warner Montreal salesman, has been appointed Winnipeg manager.

IN VIRGINIA, as War Finance Committee theatres division leaders met with WFC officials at Richmond, Seated: Henry A. Clark, Virginia Theatre, Harrisonburg; Hunter Perry, Dominion Theatres, Inc., Charlottesville; Frank O'Brien, Fabian-Wilmer & Vincent Theatres, Richmond; Brock Whitlock, Loew's Theatre, Richmond; Bob Coulter, Byrd Theatre, Richmond; Tom Baldridge, M-G-M Pictures, of Winchester, Charlene Harvey, Secretary, Theatre Division; and Ed Goth, Fabian-Wilmer & Vincent Theatres, Richmond. Standing, J. Stuart White, Deputy Manager, WFC; Charles Grimes, Warner Dixie Theatre, Staunton; W. F. Crockett, Bayne Theatre, Va. Beach; Morton G. Thalheimer, President, Neighborhood Theatres, Inc., Richmond; Ben Pitts, President, Pitts Theatres, Fredericksburg; T. I. Martin, Pitts Theatre, Culpeper; Sam Bendheim, Jr., Neighborhood Theatres, Inc.; John S. Alfriend, Norfolk, WFC; and Giles H. Miller, Jr., Culpeper, WFC.



AWARD. J. H. McNabb, president, Bell and Howell Company, receives a flag, for outstanding employment, and discharged veteran re-training records, from Wesley Barton, National Association of Personnel Directors.



IN OREGON, as the War Finance Committee celebrated the state's record of top "E" Bond sales, at the Benson Hotel, Portland. Left to right, Wilbur Carl, metropolitan director; Jack Matlack, director of advertising for the J. J. Parker Theatres and the WFC special events staff; Charles Oling, publicity; Larry Hilaire, Multnomah County chairman; Chester Duncan, radio; William Bingham, payroll savings; Kenneth Martin, executive administrator.



OPENING, of MGM's "Ziegfeld Follies", at the Colonial, Boston: in attendance were, left to right, Howard Dietz, MGM advertising-publicity director; Boston Police Commissioner Sullivan; William F. Rodgers, MGM general sales manager; Joseph Vogel, Loew circuit executive; Judy Garland, and Vincent Minnelli; and E. K. O'Shea, MGM eastern sales manager.



THE ACQUISITION of famed concert pianis Artur Rubinstein by Republic, to record the piano score for Frank Borzage's "Concerto" was announced this week by Herbert J. Yates, Republic Productions president, show standing, with Mr. Rubinstein.





WILLIAM B. LEVY, who will supervise world distribution for Walt Disney productions. Mr. Levy will return from London in September, to New York, his headquarters.

AS UNITED ARTISTS held its Canadian sales meeting, at Toronto; seated, Al Iscove, salesman; Charles Chaplin, Canadian sales manager; Edward Schnitzer, home office representative; John Grierson, recently resigned Canadian film commissioner, now a documentary producer, and the meeting's honored guest; and George Heiber, Montreal manager. Standing, Alex Goldenberge, Sam Kunitzky, Harry Kohen, Jack Reid, Douglas Rosen, Harry Woolfe, and Abraham Feinstein.



MARK HELLINGER, who has signed a producing contract with Universal. Mr. Hellinger, syndicated Broadway columnist and short story writer, has been producing for Warner Brothers.



RKO THEATRES executives at the Chicago product session: left to right, Milton Woodward, Lou Mayer, Solly Schwartz, supervising out-of-New York houses; Frank Smith, Harold J. Mirisch, chief film buyer, and William Briscoe

RAW STOCK UNRATIONED; WAC TO QUIT; IT'S RECONVERSION

Within a week after V-J Day, the U. S. Government began to go out of the motion picture siness.

Lifting of wartime controls on raw film stock by the War Production Board came Monday.

Other controls exercised during the three years of war which directly or indirectly affected oduction and distribution operations were dropped during the past week, including censor- ip and transportation limitations.

The only area in which Government regulation yet impinges on industry operations is that construction, still under control temporarily because of the lumber shortage.

Restrictions on production and on the acquisition of equipment were eliminated after E Day.

A discussion of the immediate possibilities for building, remodeling and rehabilitation of eatres, by George Schutz, editor of *Better Theatres*, appears on page 23.

All that remains of Government attention to the industry is the Department of Justice anti- ust suit against the major distributors, on the docket for October 8, at New York Federal ourt. This was indicated to proceed, war, or no war.

One Government department is expected to ntinue and extend its cooperative activity ith the industry. That is the State Depart- ent. Resignations came last week from two the secretariat, Archibald MacLeish and ilius C. Holmes.

Immediately following V-J Day, the indus- y and the nation turned its attention to the rious problems of reconversion. War plant nployment cutbacks two days after the Jap rrender began to mount and during the first days of peace, unemployed numbers rose by e thousands.

Over the weekend, President Truman made ear that all Government agencies set up for e nation's war economy would be disbanded quickly as possible.

The two-day "unofficial" V-J Day celebra- ons last week created unprecedented box of- ce grosses at the nation's key city theatres. hrongs of discharged war plant workers, bent i entertainment sprees, helped to swell theatre ceipts during the holidays.

tates and Cities Moving o Bridge the Gap

While the Federal Government moved quick- to pave the way for restoration of normal dustry and business, city and state govern- ents hastily embarked upon their own meas- res to bridge the gap between war and peace ithout appreciable employment or business sses.

In New York state, for example, the State epartment of Commerce issued a report last unday giving suggestions for wide reconver- on in the state.

Nevertheless, the first major post-war prob- m of the film industry already is upon it— nemployment and migration of labor. The toppage of war production is throwing mil- ons out of work.

Thousands of war workers are leaving pro- uction centers, including those in Los An- eles, Portland, Seattle, Detroit, and war in- ustry sections in Ohio, Texas, Louisiana, ennessee and Florida. This migration will ontinue for many months, it is estimated, and nally will wind up, probably, in a pattern of opulation different from both the war and re-war distribution, with a consequent shift- ng of theatre audience volume.

Other reconversion problems which will af- ect the industry include Federal admission tax cale cutback and new theatre construction plus emodelling on limited materials.

The international barometer shows portents f some stormy weather in the immediate fu- ure, particularly for American motion pictures.

So far, not a single one of the many situations which the State Department has been working on since V-E Day has been finally and definitely settled, although in one or two cases the groundwork for a satisfactory disposition has been laid, as in Italy, where a new film decree will reopen to American film companies a market from which they withdrew in 1938.

On the other hand, the problems which faced the department at the end of the European war have since increased in number, with Yugoslavia, Czechoslovakia and Holland added to the list of countries where enactments of one sort or another threaten to curtail the freedom of operation of American distributors. France has very definite ideas along that line, Switzerland is looking that way and Russian influence in the Balkans—and it is a very real influence—may lead to difficulties.

Many of the general problems which now are being discussed country by country may come up for consideration at an international trade meeting which the Department of State would like to hold in this country next March or April, and which it is currently discussing with the British government. Department plans call for the extension to trade problems of the same machinery for their settlement which were set up at San Francisco to solve other problems which confront the United Nations.

Meanwhile, there are indications that ship cargo space will be adequate for all needs within a period of a few months, although at the

(*Continued on page* 15)

War Activities Committee Finishes Job December 31

The work of the War Activities Committee of the Motion Picture Industry will be completed by the end of this year, and the organization devoted these four years to coordination of the industry's war efforts will pass from the trade scene, it was announced Wednesday in New York.

"The War Activities Committee is just what its name implies," Francis S. Harmon, executive vice-chairman, declared. "The war job will be finished not later than December 31 and the WAC staff is on notice that our work together will be over at the turn of the year. The motion picture industry created a piece of machinery to do a specific job. When the Victory Loan is a success that job will be finished."

As the industry's attention shifted to reconversion, the Committee released Wednesday a bulletin from New York headquarters to all WAC distributor and exhibitor chairmen withdrawing nine pledge Office of War Information films from theatrical release.

The Committee requested that eight other releases complete their runs, and announced that only five additional pledged short subjects were scheduled, including two already completed, two in work and one in the initial script stage.

Meanwhile, in Washington Monday, Taylor Mills, director of the domestic film division of OWI, declared that OWI-WAC release schedules up to December 1 would go through as planned. No preparations are being made beyond that date, he said, although OWI will have at least two months more to operate under present legislation.

A day after the Japs capitulated to the Allies, Elmer Davis, director of all OWI activities, urged continuation of the agency as a peacetime organization. Mr. Davis expressed the hope that since the life of the OWI was almost over, the Administration and Congress would find some means to assist and supplement private information agencies in providing the world with "a balanced picture" of America.

According to WAC, the pledged OWI-WAC films to be released between now and the end of the year include the following:

"Here Come the Yanks," National War Fund film, August 30, release date; "When He Comes Home," September 13, Universal to distribute, a subject on how to aid veterans; "Victory Bond Caravan," November 1, Paramount to release, Treasury Loan film; a picture on the food, coal and transportation crisis in Europe, to be made by RKO-Pathe, no date set, and "It's Great to Be an American," Treasury subject asking civilians to hold their War Bonds, no date set.

The nine previously released subjects which theatres are requested to play as scheduled, include: "The Fleet that Came to Stay," released by Paramount; "Something You Didn't Eat," Warners; "On to Tokyo," Universal; "All Star Bond Rally," Twentieth Century-Fox; "The Two-Way Street," Columbia; "Watchtower Over Tomorrow," WAC chairmen; "Story With Two Endings," 20th-Fox; "Seeing Them Through," RKO; "To the Shores of Iwo Jima," United Artists.

The nine pledged films, withdrawn, are: "Target—Tokyo," RKO; "Fury in the Pacific," Warners; "What's Your Name," 20th-Fox; "Brought to Action," UA; "V-1, Robot Bomb," RKO; "Target—Japan," Paramount; "It's Murder," Columbia; "Battle of the Marianas," Warners, and "The War Speeds Up," Columbia.



It's *your* story of *your* victory told by *your* guys!

THE ~~PICTURE~~ VICTORY YOU HELPED TO MAKE...

Now on the screen in all its thrilling glory!

It deserves to be played!
It deserves to be sold!

Gen. Dwight D. Eisenhower's

THE TRUE GLORY

THE WHOLE FASCINATING INSIDE STORY...FROM D-DAY TO V-E DAY!

Exploit it to the skies — with the help of the War Department and the OWI!

Brought to the Screen by Two Great Directors

Capt. GARSON KANIN • CAROL REED

(for the United States) (for Great Britain)

Distributed by COLUMBIA PICTURES

for Office of War Information through War Activities Committee — Motion Picture Industry

INTO PROBLEMS OF THE PEACE

(*Continued from page* 13)

moment it is still very tight, and the Foreign Economic Administration is planning to lift its controls on imports and exports as rapidly as it can, and probably in pace with the growing availability of shipping.

When Stanley B. Adams, director of the Consumers' Hard Goods Bureau of the WPB, announced Monday that wartime controls on the use of raw stock were discarded, the board ended a three-year regulation of film production, through its raw stock limitations.

On August 20, 1942, the WPB order L-178, providing for raw stock allocations, and order L-233, requiring scheduling of deliveries of film manufacturers, were issued. Three years to the day, these decrees were among more than 200 revoked by the board as it paved the way for reduction of up to 50 per cent in its personnel within a matter of a few weeks.

Mr. Adams announced the photographic section would be closed after October 1. Lincoln V. Burrows, chief of the section, is planning to leave Government service shortly to rejoin Eastman Kodak company and Mr. Adams, before resigning from the WPB, may go to Europe for the board to make a survey there with respect to consumers' goods.

Plan to Disband Advisory Committees to Industry

Meetings of film manufacturers, industry advisory committees and the advertising film groups, called for last week and postponed until August 27-29 because of the imminence of the end of the war, have been called off entirely, and the committees are to be disbanded shortly.

Mr. Adams explained the Army and Navy already had cancelled all outstanding orders for raw stock and are going to check their inventory position to survey what they have on hand. Future needs will be met largely from these inventories, he said.

The result of the cancellation of military orders, Mr. Adams observed, will be to provide an additional 25,000,000 to 30,000,000 feet of 35mm film through the rest of this quarter period, while an even greater amount will be available in the fourth quarter, when, on top of eliminated military requirements, raw stock production may be as much as 15 per cent greater than the current quarter.

Lifting of raw stock control will not result in any buying spree on the part of the industry, Mr. Adams predicted, pointing out that the manufacturers undoubtedly would continue their own rationing of customers until supplies are adequate to meet all demands.

Independent Producer Eligible For WPB Film Priority

Should a small independent producer find himself unable to secure film, however, the WPB can and will give him a priority which would require the manufacturer to fill his order.

The WPB head emphasized that safeguards already had been set up against over-buying to freeze out small competitors. He explained that President Truman's instructions to WPB director J. A. Krug, called for maintenance of strong control over inventories to prevent such hoarding.

Any confusion which might prevail as a result of revocation of controls, Mr. Adams remarked, will be purely temporary.

WAR AGENCY ROLL CALL SHOWS MANY MISSING

The outlook for various Government wartime agencies appeared at the beginning of the week to line up as follows:

Office of Civilian Defense, already abolished;

Office of Censorship, out of business;

Petroleum Administration for War, out by the end of the year;

Office of War Information, has six months to go but may be out sooner;

Office of Economc Stabilization, headed for consolidation soon with Office of War Mobilization and Reconversion;

War Labor Board, a few months, at most. Its functions will be taken over by the Department of Labor.

War Production Board, assigned an important reconversion role by the President, may be in business several months;

Office of Price Administration, to operate until June 30, 1946, but most rationing to end shortly;

Office of Defense Transportation, already cutting down; will close as soon as remaining travel restrictions are lifted;

War Manpower Commission, out of business, Department of Labor or some other agency to take over;

Foreign Economic Administration, may be absorbed by the State and Commerce Department within a few weeks;

Office of Alien Property Custodian, may function for several years to handle seized property and patents of enemy countries.

Lend-Lease Administration came to a halt Monday.

Industry Leaders Map Victory Loan

While the nation celebrated the Jap surrender last week, industry executives met Treasury Department officials in Washington last Thursday to map plans for the eighth and last Treasury War Loan, to be known as the Victory Loan, scheduled for November.

Harold J. Fitzgerald, president of Wisconsin Amusement Enterprises, Inc., of Milwaukee, has been mentioned as the chairman for the drive.

Francis S. Harmon, executive vice-chairman and industry coordinator of War Activities Committee, announced in New York Wednesday, following the meeting in Washington, that the drive would be known as the "Victory Campaign" for WAC.

"The industry's war services will end with this final Treasury drive," he said. "We have gone all out for the War Loans and we expect the Victory Loan to be a fitting climax to all preceding campaigns." Specific plans for the industry's participation will be announced as soon as official dates are set and the goal determined by Secretary Fred Vinson of the Treasury. The Treasury goal will be between $10,000,000,000 and $14,000,000,000.

S. H. Fabian, chairman of the theatres division of WAC, accompanied Mr. Harmon to the emergency meeting of War Finance Committee officials, called by Ted R. Gamble, national director.

Nation's Grosses Reach New High In Victory Spree

America's unofficial V-J Day celebrations last Wednesday and Thursday proved to be one of the biggest box office stimuli exhibitors have witnessed in years.

From key cities all over the nation, theatre managers reported record grosses. Box offices jingled with the coin of patrons seeking release from the pent-up emotions stirred during the long vigil awaiting final word of the Jap surrender. The caravans of ration-free motorists had no perceptible effect on the grosses.

Millions of servicemen and women joined with civilians and war plant workers, those discharged and those holiday-free, to jam theatres in downtown sections of practically every large city in the country.

Compared to the riotous crowds who heard the final news of surrender last Tuesday night, the patrons were quiet and subdued, but nevertheless in holiday mood. Anent that Tuesday greeting of the news that war was ended, several theatres suffered heavy damages, particularly houses in San Francisco and Denver.

In New York, first-run theatres reported receipts for Thursday in excess of Wednesday, when nearly 1,200,000 people crowded into Times Square in the evening for a second celebration.

Long lines of waiting patrons were the order of the day last Thursday on Broadway. Early in the morning, Radio City Music Hall, the Capitol, Strand, Roxy and Paramount, theatres with stage show policy, were thronged with holiday entertainment seekers. Other houses, including the Hollywood, Astor, Rivoli, Palace, Criterion, Globe, Gotham and Rialto, benefited likewise from the overflow crowds.

Capacity business for the two days was reported from Omaha, Nashville, Chicago, Albany, Hartford, Kansas City, Los Angeles and St. Louis, among other cities.

To Seek Ticket Tax Abolition

The present Federal admission tax affecting theatres as well as night clubs and cabarets and other amusement places comes up for review by Congress when it reconvenes September 5.

Exhibitors are casting a watchful eye on this onerous wartime measure and are hopeful that the Congress will act to restore the tax existent in the period before April 1, 1944.

Under the law, which imposed the present rates, the former rate of one cent on each five cents will be resumed automatically March 1; under a provision that the wartime scale was to be abandoned "on the first day of the first month which begins six months or more after the date of termination of hostilities in the present war."

A *New* CHAPTER IN THE L

by DANNY KAYE in SAM



★ ASTOR THEATRE, NEW YORK

. . . showcase of show business, still breaking records in its 11th week!

★ WOODS THEATRE, CHICAGO

. . . formerly second-run, becomes a nationally famous theatre with "WONDER MAN" breaking every known record in its 9th Week! (*"Wham"! says VARIETY!*)

Soon!

IN THEATRES EVERYWHERE, FASHIONABLE

STORY OF SHOW BUSINESS
L GOLDWYN'S "WONDER MAN"

★ **MAYFAIR THEATRE, ASBURY PARK, N. J.**

...the Danny Kaye picture "WONDER MAN" established a new inseason house record, doing a normal week's business in 3 remarkable days!

★ **HOLLYWOOD THEATRE, ATLANTIC CITY**

...on Atlantic Avenue, *away from the fashionable Boardwalk,* taking motion picture patronage with it, to do 160% of the theatre's inseason record for 3 solid weeks!

★ **AND . . .**

. . . in Cincinnati, New Orleans, Salt Lake City and Columbus the "WONDER MAN" first week grosses are far in excess of any other Samuel Goldwyn production.

Released thru RKO-RADIO PICTURES

Watch!

R UNFASHIONABLE...ACROSS THE COUNTRY

ON THE MARCH

ON THE DAYS AHEAD

by RED KANN

THEY say it's going to be a cold winter. Yes or no, it's going to be a realistic winter. So, too, the seasons thereafter. Now that the war is won, those in the highest places keep on repeating in familiar and deliberate pattern that the peace must be won, also. It can be, if reason and readjusted thinking prevail.

The influences which swirl around our own industry, of course, leave their mark on it. If a public starved out of new automobiles, refrigerators, radios, electric washers, etc., etc., breaks its neck in a nation-wide rush to relieve its hunger, we shall have no right to complain about the undeniable effect on the box office. We can deplore it and, never fear, we shall. But that's all.

What we should do, and hopefully will do, is to prepare a re-planning blueprint which will make the unaccustomed easier to take, but prepared to take it at all costs.

It would be very cozy indeed to find the abnormal prosperity of the war period carried into the post-war era. But it would be far more sensible to make allowances for a state of affairs not quite so lush.

This industry, after all these years so indivisibly woven into the warp and woof of the public's esteem as well as its pocketbook, is facing no disaster if its thinking reconstitutes itself in tune with the days near at hand. To pull a very old chromo, surely motion pictures are here to stay. Yet the measure of their staying power will be governed in direct relationship to external economic forces and internal economic revisions.

In Hollywood they will scoff at the urgency of any suggestion, such as this, that negative costs had better be trimmed and attractions made better at less money. They will remark anyone who advances this sort of theory is indulging in generalities, is not familiar with conditions, knows nothing about the labor market. In short, such a one will be told with much bluntness anything under a million is not possible while anything running from one million to a breathless three or four is probable.

The answer is that the pressure which may, and in all likelihood will be, felt in deflated grosses will compel a way. Unpleasant and never to be desired, but indisputable once it comes.

No matter how it may be sliced and no matter how variable the route leading to the terminal, the essential answer is to be found in Hollywood. What Hollywood does, how well it does it and at what price—these are the essential factors in the essential story. When the merchandise is good, it sells. When it sells, the complaint department takes a holiday. Practically, everyone stays happy.

And These, Too

THERE are many more spokes in future's wheel, of course.

Indifference in theatre operation and sharp improvement in the measure of service to the paying public will call for attention.

There is a problem looming in the returning G.I., many of whose eyes are turning toward serious foray and occasional flier into this industry.

Theatres are run down and their faces must be lifted.

In due time, an accelerating problem no doubt will leap to the vanguard in the potential danger of overseating.

Not remotely, Loew's entry into the 16 mm. field overseas will prove general forerunner to a stepup in narrow gauge distribution in this country since the underlying reasons—reaching remote audiences in areas or communities not sufficiently constituted to support a theatre—are identical here as abroad. A whole array of situations involving the constituted theatreman versus the 16 mm. exhibitor is in the offing consequently.

Although remote on the domestic exhibitor's horizon, the total industry internationally has an executive-sized problem in its lap. This vital segment in the portraiture of overall relations involves what many unfortunately will regard as abstracts—the United Nations charter, the continued maintenance of concord among the Allied nations, the need to further cement the foundations of the democratic processes and, finally, the hard and realistic economics of a situation under which a nation like Great Britain will not be denied a reasonable representation in this rich market.

In due time—and from time to time—these and other problems will enter this department. It cannot help but be otherwise.

They're Bewildered

JULES VERNE or H. G. Wells might have done it, but didn't. It is Westinghouse for electrical research and the Glenn Martin Co. for aviation who envision television from planes at 30,000 feet, picking up shows from the ground, "spraying" them over areas 422 miles in diameter, using only 14 planes to blanket 78 per cent of the population at an estimated cost of $1,000 an hour per plane.

They call it "Stratovision" and all that's needed—they say—is the show and enough television receivers to propel the project toward commercial realization.

A moment of pause, please. Those dealing and dabbling in television, and competitive to "Stratovision" sponsorship, are not passing off the possibility lightly. They do not talk for publication, but they are talking privately. And what they say acknowledges that the idea is not something out of a dream which may have been whipped up by a Verne or a Wells.

They believe it can be done as "Stratovision" insists it can be done. The truth is one television group admits to a similar idea, but employing dirigibles, and failed to get far because of vague references to "the Government, politics and monopolies."

Bell Telephone Laboratories, moreover, are not very happy. They do not concede it, but the blame goes to Westinghouse and Martin. The telephone company's concept of practical television calls for coaxial cables.

Coaxial cables cost lots of money.

Coaxial cables are buried in the ground and run between two given points. Planes, or dirigibles, get along without them.

Canadian Circuit Reinstates Many Service People

by W. M. GLADISH
in Toronto

The reinstating of former employees from the war forces to the civilian ranks of Famous Players Canadian Corporation is becoming a steady stream and early records of rehabilitation of men and women who have been in uniform as much as six years suggest a mixed trend.

From the end of August, 1939, when Maj Ted Doney stepped from the management of the Capitol theatre, St. Thomas, Ont., as the first to join the colors, 980 Famous Players people enlisted in the armed service of Canada, the United States and the United Kingdom. The Honor Roll shows the names of 58 who made the supreme sacrifice or are on the missing list. To the end of July, 105 former workers had been discharged, approximately one-third of whom were back on the company's payroll. An almost similar percentage of dischargees had not been in contact with the company or had not made known their intentions regarding employment.

Figures May Be General

The experience of Famous Players thus far may be a sample of conditions attending the transition period generally—an example of rehabilitation. The figures are thus:

Returned to Famous Players—36; resumed schooling at college or vocational centre—9; obtained jobs elsewhere—14; joined the civil service—2; taking projectionist's course—1; reenlisted in permanent force—1; married—3 (former women cashiers), and unreported—39; total—105.

The story of the office boy who enlisted early in the war to become a full-fledged man while in uniform overseas is reflected in the case of the 14 Famous Players employees who have secured employment elsewhere. The majority of these fellows were ushers before they went to war and when they came back they were grown-ups and, while in the service, had managed to learn a trade or secure higher education. Hence they were ready for a career elsewhere and passed up the invitation to return to the theatre circuit. Because of this comparatively early experience in rehabilitation, there is a view that the immediate process will not be extremely difficult, although many more Famous Players people are yet to return to civilian life.

The wars are over, but the film industry in Canada finds it has at least two more patriotic campaigns on its hands and the Canadian Motion Picture War Services Committee, headed by J. J. Fitzgibbons, president of Famous Players Canadian Corporation, and comprising every exhibitor in the Dominion, still has much work to do.

The committee is preparing for the Ninth Canadian Victory Loan Drive early in October, for which a full program of cooperation will be extended as in past bond campaigns. While they were winding up the Pacific War at Manila, Paramount Pictures sent word to Chairman Fitzgibbons that the many prints of "Hollywood Bond Drive" would be ready in September for early distribution to all Canadian theatres. Posters, streamers and other printed material will be used by the theatre managers and there will be stunts, speeches and all the rest of the campaign program.

The Spanish Main The Spanish Main

Stand clear to board RKO's box-office prize of the year!



The Spanish Main The Spanish Main

The Spanish Main The Spanish Main

A Fabulous Treasure of



. . . The picture that explores new horizons of lusty romance, bold adventure, mighty action and flaming thrill! . . . all a part of the sweeping story of a wild, free roamer who lived by the sword at his side and the heart on his sleeve — until he met his match in a red-headed ball of feminine fight and fire!

Great Entertainment!

Glorious TECHNICOLOR!

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PAUL HENREID · MAUREEN O'HARA · WALTER SLEZAK

A FRANK BORZAGE PRODUCTION

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IAN KEITH

Executive Producer ROBERT FELLOWS

Associate Producer STEPHEN AMES

Directed by FRANK BORZAGE

Screen Play by

George Worthing Yates and Herman J. Mankiewicz



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- Los Angeles Examiner
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- Oakland Tribune
- Pasadena Star-News
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- New Haven Register
- Waterbury Republican

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- Washington Post
  - (also "Parade" in Post)
- Washington Star
- Washington Times Herald

FLORIDA
- Jacksonville Times-Union
  - (also "Parade" in Times-Union)
- Miami Herald
- Miami News
- Tampa Tribune

GEORGIA
- Atlanta Constitution
- Atlanta Journal
- Savannah News

ILLINOIS
- Chicago Herald-American
- Chicago News
- Chicago Sun
  - (also "Parade" in Sun)
- Chicago Times
- Chicago Tribune
- Peoria Journal-Star
- Rockford Star

INDIANA
- Evansville Courier-Press
- Ft. Wayne Journal-Gazette
- Ft. Wayne News-Sentinel
- Hammond Times
- Indianapolis Star
- South Bend Tribune
- Terre Haute Tribune-Star

IOWA
- Des Moines Register

KANSAS
- Wichita Beacon
- Wichita Eagle

KENTUCKY
- Louisville Courier-Journal

LOUISIANA
- New Orleans Times Picayune
- Shreveport Times

MAINE
- Portland Sunday Telegram
  - (also "Parade" in Sun. Tel.)

MARYLAND
- Baltimore American
- Baltimore Sun

MASSACHUSETTS
- Boston Advertiser
- Boston Globe
- Boston Herald
- Boston Post
- New Bedford Standard-Times
  - (also "Parade" in Stan. Times)
- Springfield Union & Rep.
- Worcester Telegram

MICHIGAN
- Detroit Free Press
  - (also "Parade" in Free Press)
- Detroit News
- Detroit Times
- Grand Rapids Herald

MINNESOTA
- Duluth News Tribune
- Minneapolis Tribune
- St. Paul Pioneer Press

MISSOURI
- Kansas City Star
- St. Louis Globe-Democrat
- St. Louis Post Dispatch

NEBRASKA
- Omaha World Herald

NEW JERSEY
- Newark Call
- Newark Star-Ledger
  - (also "Parade" in Star Ledger)
- Trenton Times

NEW YORK
- Albany Times Union
- Brooklyn Eagle
- Buffalo Courier-Express
- New York Daily News
- New York Herald Tribune
- New York Journal American
- New York Mirror
- Rochester Democrat & Chronicle
- Syracuse Herald-American
  - (also "Parade" in Her. Amer.)
- Syracuse Post-Standard
- Utica Observer-Dispatch

NORTH CAROLINA
- Charlotte News
- Charlotte Observer
- Winston-Salem Journal Sentinel

OHIO
- Akron Beacon-Journal
  - (also "Parade" in Beacon Jnl.)
- Canton Repository
- Cincinnati Enquirer
- Cleveland Plain Dealer
- Columbus Dispatch
- Dayton Journal Herald
- Dayton News
- Toledo Times
  - (also "Parade" in Times)
- Youngstown Vindicator
  - (also "Parade" in Vindicator)

OKLAHOMA
- Oklahoma City Oklahoman
- Tulsa World

OREGON
- Portland Oregonian
- Portland Oregon Journal

PENNSYLVANIA
- Erie Dispatch-Herald
- Philadelphia Inquirer
- Philadelphia Record
- Pittsburgh Press
- Pittsburgh Sun-Telegraph
- Reading Eagle
- Scranton Scrantonian

RHODE ISLAND
- Providence Journal

TENNESSEE
- Chattanooga Times
- Knoxville Journal
- Knoxville News-Sentinel
- Memphis Commercial Appeal
- Nashville Tennessean

TEXAS
- Dallas News
- Dallas Times-Herald
- El Paso Times
  - (also "Parade" in Times)
- Ft. Worth Star
- Houston Chronicle
- Houston Post
- San Antonio Express
- San Antonio Light

UTAH
- Salt Lake City Deseret News
- Salt Lake City Tribune

VIRGINIA
- Norfolk Virginia Pilot
- Richmond Times-Dispatch
- Roanoke Times

WASHINGTON
- Seattle Post-Intelligencer
- Seattle Times
- Spokane Spokesman Review
- Tacoma News Tribune

WEST VIRGINIA
- Charleston Gazette
- Charleston Mail
- Charleston Herald-Adv.

WISCONSIN
- Milwaukee Journal
- Milwaukee Sentinel

LITHO U

WPB MOVES SPEED ACTION ON THEATRE BUILDING PLANS

Exhibitors Get Busy with Drafting Pencils as War Controls Are Lifted

by GEORGE SCHUTZ
Editor of Better Theatres

This week's flood of War Production Board orders revoking all but a few of the remaining wartime controls of civilian production and purchasing, took the industry's immense program of post-war theatre rehabilitation off the shelf and put it on the desk for action. Scarcely a Government restriction remained after Tuesday's wholesale cancellations, returning 210 kinds of products to peacetime use. Delivery of new equipment and supplies to theatres is now controlled only by the time required for reconverting some industries, and by the ability of manufacturers to meet the unprecedented demand. Seating fabrics alone may prove a bottleneck for a while.

That time lag will be a factor for a long time to come, of course, since practically all of the nation's huge exhibition plant is in the market for new equipment and furnishings.

Reconversion of production facilities from military to civilian manufacture will be a major retardant only from 30 to 90 days.

It also appears that similar freedom will soon be allowed theatre construction. All restrictions on remodeling, monetary or otherwise, are expected to be removed shortly, and they may be lifted from new theatre construction as well, if not as quickly, then soon afterward, unless current prospects in residential and commercial building change radically.

Equipment replacement in many lines will not be retarded by inability to get enough materials, but this will be a factor for several months in some of the major items—projectors, for example. In these classes of equipment capacity production must await reconversion in industries from which certain components are procured. Manufacturers of auditorium seating, who have been making military and naval products altogether, now have, on the other hand, their own reconversion to deal with.

Manufacturers to Increase Standard Model Production

To meet the extraordinary demand for equipment, most manufacturers will increase the production of established models as rapidly as they can, rather than allow the introduction of distinctly new models to hamper production schedules. Some new models are expected to make their appearance relatively soon, along with types already known, but the policy now prevailing generally—a notable exception may prove to be sound—indicates that no fundamental changes will characterize most classes of equipment at least until production approaches normal capacity from three to four months hence.

Approximately 600 new theatre projects already blueprinted await release from wartime restrictions. Inquiry among WPB officials specifically as to how much theatre construction might be allowed, has been answered to the effect that it may have to await the end of the shortage in lumber. It was pointed out that practically every other kind of material was available in sufficient quantities to make it unnecessary to retain a general priority system which placed an arbitrary ban on theatre building; continuance of the prohibition therefore was placed principally on the necessity to divert all available supplies of lumber to "essential" construction.

It was said, however, that the WPB was anxious to release construction materials from all controls because the building industry is one of the major factors in the unemployment problem created by the abrupt end of the Pacific war. Efforts are being made, it was added, to expand lumber output and to switch supplies from military uses to civilian markets. Officials declared it their belief that not much time would be required to remedy the situation.

All control of remodeling, on the other hand, would be eliminated "without delay," it was said. This would end the present limit of $5,000 per year for each theatre and give the green light to a program of modernization that will embrace, during the immediate post-war years, close a quarter or more of the country's 16,000 theatres.

Curiously, the end of war has made it impossible to build any theatres at all in the United States. During the war some few theatres were allowed to be built because they were deemed essential to the war effort. This week the WPB suspended its "Community Facilities Program," through which recreational facilities, including theatres, were promoted as morale builders where they were deficient. Meanwhile, the original ban on "non-essential" theatres continues. But, the WPB indicates, not for long.

THE PRODUCTION OUTLOOK IN MAJOR CLASSES OF THEATRE EQUIPMENT

PROJECTORS: Production of projector mechanisms, bases, etc., manufacture of which for civilian use continued in some measure during the war under a quota system, will reach or approach normal volume in from three to four months. Reconversion of contributing industries rather than of the projector manufacturing plants themselves is the principal factor controlling the rate of increase. Equipment available from quota production is now free of priority requirements.

SOUND EQUIPMENT: Production will be immediately increased over the rate allowed under the wartime quota system and should be available in substantial quantities soon, with normal production expected in 60 days.

ARC LAMPS AND PROJECTION ACCESSORIES: Substantial increase in production over wartime schedules is expected immediately, with continued acceleration if present stocks of materials can be replenished at the necessary rate. No such materials shortage is now anticipated.

AUDITORIUM SEATING: A class of equipment of critical importance in the rehabilitation of thousands of theatres and needed for the opening of a small number of new theatres built during the last year of the war, auditorium seating presents some uncertainties at this early date after the Japanese surrender. Public seating manufacturers supplying practically all of the theatre market were devoted to the production of war goods; all or nearly all of the Government contracts have been cancelled. Uncertainty continues, nevertheless, because the industry itself is not sure how soon the necessary metals will be available in substantial quantity, and because the textile industry, from which seating fabrics must come, is still operating under Government controls. Indication that suitable forms of iron and steel would be forthcoming soon came this week in a WPB announcement urging immediate diversion of sheet steel and iron castings to civilian markets. The fabric situation is complicated by two factors: (1) possible continuance of large Government orders for clothing, etc., of the occupational forces; and (2) the need to replenish stocks of civilian clothing and household goods. It is believed in the textile industry that in a few weeks the Government will modify present controls in a manner allowing the production of fabrics suitable for theatre seating, at least in limited volume.

CARPETING: The small quantity of carpeting that has been available to theatres is expected to increase as reconversion puts more and more looms into production for the civilian market, which is expected to begin immediately. Relatively little carpet has been available for any civilian use during the war, hence carpeting for homes will claim much of the loom capacity for a long time to come, while hotels will doubtless be a stronger contestant for the contract carpeting trade than theatres. The carpet industry will probably follow some sort of rationing system of its own to meet the extraordinary needs of all of its markets, and the total supply for all markets is not likely to reach pre-war volume until stocks of materials are built up to an amount approaching normal inventory, which is expected to take from one to two years. Treated paper will continue to be substituted for jute in the backing throughout the post-war period; however, the substitute is not regarded as inferior to jute—is even thought to have some advantages—and may be used permanently, at least for some types or grades. No special carpetings are likely to be made for a long time, and choice of patterns in contract grades will probably be severely limited at least for a year.

AIR-CONDITIONING, HEATING, VENTILATION: Although some manufacturers made military and naval goods to some extent, this industry in general contributed to the war effort products in its regular lines, and it therefore is in a position to turn to civilian production almost immediately and probably with little dependence on reconversion in other fields. No shortage of metal for duct work is foreseen.

ADVERTISING EQUIPMENT: Attraction frames and changeable letters are available in substantial quantity and manufacturers expect to be able to step up produtcion to meet increased demand as it develops. Manpower shortages in installation lines may be a retarding factor in some localities while demobilization and defense factory layoffs progress.

Theatre Building Plans Increase As Reins Relax

As almost daily announcements come out of Washington on reconversion plans and as the Government gradually begins to lift its restrictions on building materials, more and more plans are being made in the field to build new theatres and to renovate old ones.

A rush to build new houses in Philadelphia is anticipated as soon as materials can be procured. Not less than 12 theatres are contemplated for neighborhood and suburban areas by various independent interests.

William Goldman Theatres, Inc., is planning to build a large-scale house in downtown Philadelphia, the first addition to be made to that theatre district in almost 20 years. Downtown sites are also being looked over by other independent operators.

A newsreel theatre is part of the plan listed by a combine which wants to lease the Northeast Airport from the city.

Armand Carroll, theatre designer and architect, is doing a house for a new community project in Paoli, Pa.

Philadelphia Area Active

Northeast Philadelphia will be the locale for the majority of the new houses because of the rapid development of this area during wartime expansion.

A building program involving the construction of theatres in six Ohio and Kentucky cities, plus remodeling of theatres in Covington, Ky., and Reading, Pa., was announced this week by the F. and Y. Construction Company, Columbus.

The program includes the 1,200-seat University theatre on North High Street, opposite the Ohio State University campus, Columbus, and the 1,000-seat Esquire, to be built on East Broad Street, to serve suburban Bexley, Eastmoor and East Columbus.

Other theatres include the 1,350-seat Madison, costing $150,000, at Covington, Ky.; the Ludlow theatre at Ludlow, Ky.; the 1,000-seat house, as yet unnamed, at Troy, Ohio; an unnamed theatre at Greensburg, Ky.; a 1,000-seat house to be known as the Loop in Cincinnati, and the Covedale, also in Cincinnati. Remodeling is proceeding on the Broadway, Covington, and the Reading, Reading, Pa.

Company Announces Fourth

Fred S. Kogod, president of K-B Theatres, Washington, D. C., announced this week that he will build a theatre in the vicinity of Takoma Park, Md., which will seat 1,000. This will be K-B's first venture in Maryland, and is the fourth new theatre the company has announced this year. The first, the Naylor, will be ready about October 1. The other two are the Southern and the MacArthur, both in Washington. The company hopes to have all the theatres in operation early in 1946.

A new 500-seat theatre will be erected at College Corner, Ohio, by Charles Williams, it has been announced. The town has not had a theatre since the silent days. The site has already been acquired.

Fanchon and Marco and the St. Louis Amusement Company have extensive plans for remodeling and improving their theatres in St. Louis, it is announced by officials of both companies. Plans for a new neighborhood house, the Hampton, to be built in St. Louis Hills at an estimated cost of $500,000, have also been announced.

Meantime, it is planned to carry out extensive improvements in the Fanchon and Marco first run houses, including the Fox, the Ambassador, the Missouri and the St. Louis. The improvements will include redecorating, new seats and new equipment.

The St. Louis Amusement Company plans to install air conditioning systems in all its neighborhood houses which do not have the equipment now.

The Auditorium theatre in Newark, Ohio, is going to be remodeled extensively by the Shea theatre interests. The seating capacity will be enlarged to accommodate over 1,000 and the entire interior will be redesigned and redecorated. A new marquee and box office will be installed.

In New York City, theatre interests have been advised that the city will sell at public auction the parcel of property on Sixth Avenue extending from 52nd to 53rd Street. This adjoins Radio City. A minimum of $675,000 has been placed on the property, which has been reported as being sought for a first-run theatre.

Box Office Champions for The Month of July

THE CLOCK
(Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Vincente Minnelli. Screen play by Robert Nathan and Joseph Schrank, based on a story by Paul Gallico and Pauline Gallico. Director of photography, George Folsey. Musical score, George Bassman. Cast: Judy Garland, Robert Walker, James Gleason, Keenan Wynn. Release date, May, 1945.

CONFLICT
(Warner Brothers)

Produced by William Jacobs. Directed by Curtis Bernhardt. Screen play by Arthur T. Horman and Dwight Taylor, based on an original story by Robert Siodmak and Alfred Neumann. Director of photography, Merritt Gerstad. Leo F. Forbstein, musical director. Music by Frederick Hollander. Cast: Humphrey Bogart, Alexis Smith, Sydney Greenstreet, Rose Hobart. Release date, June 30, 1945.

DILLINGER
(Monogram)

Produced by the King Brothers. Directed by Max Nosseck. Original screenplay by Phil Yordan. Cameraman, Jackson Rose. Film editor, Otto Levering. Production manager, Clarence Bricker. Special effects, Robert Clark. Cast: Edmund Lowe, Ann Jeffreys, Lawrence Tierney, Eduardo Ciannelli, Marc Lawrence, Elisha Cook, Jr. Release date, March 2, 1945.

NOB HILL
(Twentieth Century-Fox)

Produced by Andre Daven. Directed by Henry Hathaway. Screen play by Wanda Tuchock and Norman Reilly Raine from a story by Eleanore Griffin. Director of photography, Edward Cronjager. Natalie Kalmus, Technicolor director. Music and lyrics by Jimmy McHugh and Harold Adamson. Musical direction by Emil Newman and Charles Henderson. Cast: George Raft, Joan Bennett, Vivian Blaine, Peggy Ann Garner, Alan Reed. Release date, July, 1945.

THRILL OF A ROMANCE
(Metro-Goldwyn-Mayer)

Produced by Joe Pasternak. Directed by Richard Thorpe. Screen play by Richard Connell and Gladys Lehman. Director of photography, Harry Stradling. Natalie Kalmus, Technicolor director. Musical adaptation and direction, Georgie Stoll. Cast: Van Johnson, Esther Williams, Frances Gifford, Tommy Dorsey and orchestra. Release date, July, 1945.

THE VALLEY OF DECISION
(Metro-Goldwyn-Mayer)

Produced by Edwin H. Knopf. Directed by Ray Garnett. Screenplay by John Meehan and Sonya Levien, based on the novel by Marcia Davenport. Director of photography, Joseph Ruttenberg. Musical score by Herbert Stothart. Cast: Greer Garson, Gregory Peck, Donald Crisp, Lionel Barrymore. Release date, June, 1945.

UA Wants 1st Run In New Orleans

United Artists may soon take over the St. Charles theatre in New Orleans as a first run house. A spokesman for the company said in New York this week that negotiations have practically been completed.

This is the third house to be reported in recent weeks as sought by United Artists to use as an outlet for its product. The company is also reportedly negotiating for the Winter Garden in New York and the Oriental theatre in Chicago. However, plans for the acquisition of these houses have not advanced as far as the plans for the St. Charles.

Los Angeles Tax Proposal Is Cut

The proposed Los Angeles tax on theatre admissions has shifted from the original nickel-per-ticket basis to a five per cent tax on theatre grosses.

This shift followed the second meeting between exhibitor leaders and several members of the Los Angeles City Council.

Councilman Meade McClanahan, chairman of the Council's Revenue and Taxation Committee, introduced a resolution before the council, on August 16, recommending an amendment to the Municipal Code, which would place a five per cent tax on theatre revenues.

The exact language of the resolution calls for "imposing a levy of five per cent of the gross annual receipts of any theatre or airdrome (outdoor theatre.)" Taxes would be paid quarterly.

The resolution has been referred to the Revenue and Taxation Committee for hearings. A majority vote of the City Council is needed before the amendment is adopted.

The measure is still in a formative stage, it was reported, and the committee has agreed to hold more meetings with exhibitors before drafting an ordinance for submission to council.

TELEVISION, CHAFES AT THAT CORNER, TRIES STRATOSPHERE

Lack of Equipment Delays Post-War Developments; Large Screen Not Ready

By WILLIAM G. FORMBY

Television, its peacetime prospects suddenly highlighted by the quick end of the war, is poised to leap or walk around that corner, the pace dependent upon the speed with which it can solve its technical and economic problems.

It is not, its experts agree, ready yet to bring upon the public as a full-blown art or business. It is, in short, more important in promise than it is in delivery. There rides in each observation, however, the threat of overnight developments that will upset present conceptions and force the medium into action at a headlong gallop. Westinghouse and the Glenn L. Martin Company thought they had such a development in a joint plan announced last week to set up broadcasting stations in airplanes circling in the stratosphere.

The motion picture industry, standing to gain or lose heavily as the new medium develops, is watching all angles to be on the topside when the lights flash permanently to green. Theatre owners, for the most part unable to do anything about the progress of television except to watch that progress, are seeking information on the status of such progress as they enter the era of peace.

The status, as outlined by experts, is as follows:

1. Television broadcasting will be ready to proceed upon a national basis as soon as transmission facilities can be set up to accommodate it, and coverage to insure revenue from advertisers with which to pay the freight.

2. Only very limited transmission facilities now are available. The equipment currently at the disposal of broadcasting interests is confined to the nine stations now operating; which cover a relatively small proportion of the population.

3. Although technical improvements in electronics during the war may simplify television and increase the quality of equipment, experts say there are no revolutonary developments that will put television quickly into the nation's homes and theatres.

4. The suddenness with which the war ended has caught factories and radio networks with television plans only partly completed. Programming is proceeding, but neither the equipment nor the manpower is available at the present moment to develop it fully. Most authorities believe it will require factories at least six months to provide satisfactory basic studio equipment in volume.

5. The production of home television sets, while engaging the attention of manufacturers, cannot reach effective volume for at least a year.

Motion picture companies are keeping posted on progress, meanwhile. Paramount, through its interest in Du Mont Laboratories, believes it is abreast of developments and will have theatre television as quickly as anyone else. The company also has a considerable stock interest in Scophony Corporation of America, which specializes in the "Supersonic" system of enlarging television images. Paul Raibourn, in charge of television for Paramount, declared that there was no system currently for large-screen television that could be presented economically enough to justify use by any except the largest theatres. He added, however, some development might explode into sudden recognition to change that situation.

RKO Television Corporation, a subsidiary of RKO Radio headed by Ralph B. Austrian, is emphasizing production of motion pictures especially for use on television programs. His company has been preparing "package shows" for television advertisers for the past six months. It now has ready for production more than 25 properties, some of which are live talent package shows, some film productions and some single subjects. Others are in series of 13 or 26, and all will be available to television stations in the various markets through RKO exchanges.

RKO also is kept up to the moment on television developments through its tie with Radio Corporation of America, and RKO executives assume that as soon as RCA develops theatre-size television the equipment therefor will be available to company theatres.

Companies Seen Investing In Television Experiments

Warner Brothers Pictures, Twentieth Century-Fox Film Corporation and Loew's, Inc., are heavily invested in television experiments, looking to programming, broadcasting and theatre reception at the earliest practical moment.

Accentuating the confusion of the war's sudden end, came the "six-mile-high" antennas proposed for nation-wide coverage, thusly:

A method of providing a nation-wide network more quickly and at an assertedly lower cost than that requiring coaxial cables or relay stations was announced August 9 by the Westinghouse Electric Corporation and the Glenn L. Martin Company, manufacturer of airplanes. The plan, as projected by Walter Evans, Westinghouse vice-president in charge of radio operations, envisioned the use of large especially equipped airplanes, cruising over a fixed area 30,000 feet above the ground, to receive programs from a low-power station on the ground and rebroadcast these over a wide area. Each plane would "spray" the programs over a diameter of about 422 miles, Mr. Evans said.

Named "Stratovision," the system includes provision for a network wherein broadcasts would be relayed from plane to plane. This stratospheric relay, it was claimed, would enable 14 planes to cover 78 per cent of the country's population and eliminate the need for hundreds of ground stations. Initial flight tests of the system were expected to be made this autumn, an application for the necessary permits already having been filed with the Federal Communications Commission in Washington.

To provide a basic national system, the planes would fly over New York, Pittsburgh, Chicago, Kansas City, Curtis, Neb.; Leadville, Col.; Salt Lake City and Los Angeles. The addition of units over Atlanta, Memphis, Dallas, Sacramento and Portland, Ore., would provide the maximum coverage intended for the full-blown network.

The economic aspects of the system were outlined in the announcement. It was said that the operation of a single plane would cost $1,000 an hour, an expense contrasted with the $13,000 per hour estimated for a sufficient number of ground stations to cover the same area. The planes would be equipped to stay in the air slightly less than 11 hours. Unofficial estimates placed the cost of the first experimental plane at $500,000.

Regular Versus Stratovision



The territory covered by television broadcasts from airplanes circling in the stratosphere, as proposed by Westinghouse Electric and the Glenn L. Martin Company, is compared here with the territory covered by a hypothetical station broadcasting from a high building in Pittsburgh. The color circle includes all the area where the airplane broadcasts could be picked up, if anybody wanted to look.

V-J Day Arrival Halts Films for Army-Navy

V-J Day called a halt for most of the Army and Navy's film production and distribution activities, with contracts terminating along many fronts at home.

The Army incentive films, which have been distributed to war plants for the past two years, were terminated last week, following news of the Japan surrender. Castle Films, Inc., Walter O. Gutlohn, Inc., and Modern Talking Pictures, Inc., three of the commercial distributors who had been handling incentive films for the Army and Navy, made known in New York Monday that Army contracts had ended and that the Navy would shortly follow suit. Prints outstanding are to be returned to the services.

Eastern film processing laboratories received orders from the military services last week to stop work on present orders for all Army Air Forces, Army Signal Corps and Navy training films and other pictures, pending a study of contract cancellations. Approximately 100 workers in the laboratories have been discharged. It is not known whether any of the work suspended would be ordered completed.

In New York, laboratories did between $1,000,000 and $2,000,000 worth of film processing annually for the armed forces during the war. Consolidated Film Industries handled work for the Army Air Force and for the Navy; DeLuxe Laboratories processed for the Army Signal Corps and Navy, and Pathe and Producers Laboratories for the Army Air Forces.

20th-Fox Starts District Meetings

Twentieth Century-Fox has begun a series of six district sales meetings to be known as Victory Year business conferences.

Tom Connors, vice-president in charge of distribution, held the first meeting Thursday at the home office in New York. The series of meetings will be concluded by September 7 and will be held in Atlanta, Chicago, Des Moines, Kansas City and San Francisco.

Conducting the meetings with Mr. Connors in New York were W. J. Kupper, general sales manager; A. W. Smith, Jr., eastern sales manager; W. C. Gehring, western sales manager, and L. J. Schlaifer, central sales manager. The latter three executives will assist Mr. Connors in conducting the meetings planned for their respective territories. Morris Caplan, branch coordinator, will accompany the sales executives and will attend all of the Victory Year meetings.

The four-day Atlanta meeting was concluded Friday. During the meeting, Mr. Connors and his aides met with the division, district and branch managers of Atlanta, Charlotte, New Orleans, Dallas, Memphis and Oklahoma City.

Those in attendance included Harry G. Ballance, division manager; Paul S. Wilson and Philip Longdon, district managers; and Fred R. Dodson, John E. Holston, E. V. Landaiche, Cecil E. House, W. T. Young and M. W. Osborne, branch manager.

The third sales meeting begins Sunday, August 26, in Chicago.

RKO Radio Opens Fourth Regional Sales Meeting

RKO Radio opened the fourth in its series of three-day regional sales meetings Monday in the Ambassador Hotel, Los Angeles. The meeting marked the inauguration of the company's 14th season. Meetings have already been completed in New York, Cincinnati and Chicago.

Delegates from exchanges in Denver, Salt Lake City, Seattle, Portland, San Francisco and Los Angeles attended the meeting which was presided over by Ned E. Depinet, president, RKO Radio. Also attending were representatives of Samuel Goldwyn productions, International Pictures, Inc., and Walt Disney productions, all of whose product is released by RKO Radio.

Home office executives who spoke at the meetings included Harry Michalson, short subjects sales manager; Walter Branson, western division sales manager; M. G. Poller, assistant to Mr. Mochrie; S. Barret McCormick, director of advertising and publicity, and Terry Turner, exploitation manager.

RKO Radio's San Francisco exchange was announced as winner of first prize in the recently concluded Ned Depinet Sales Drive.

Herb McIntyre, manager of the Rocky Mountain and Western districts, won first prize among the company's nine district managers.

SEES ANGLO-AMERICAN TIES DRAWN TIGHTER



By the Heral

At the welcome luncheon August 17 in the Waldorf-Astoria Hotel in New York. Reginald Baker, speaking, president of the British Kinematograph Renters Society, is flanked on the left by Barney Balaban, president of Paramount Pictures, and on the right by Carl E. Milliken, Motion Picture Producers and Distributors of America, and N. Peter Rathvon, president of RKO Corporation.

The war which almost ruined Great Britain nevertheless enabled its people to become friendly with millions of Americans, both personally through the American soldier, and in a larger sense, through American pictures supplied theatres which were faithfully and almost exclusively attended, according to Reginald Baker, president of the British Kinematograph Renters Society. The war also enabled Americans to become familiar with, and fond of, the Briton and these Americans will want to see British life on the American screen, Major Baker believes. The British distribution executive, visiting the United States, was the guest of the Motion Picture Producers and Distributors of America at a welcome luncheon in the Hotel Waldorf-Astoria Friday, August 17. Top company executives attended.

Theatre attendance in Great Britain is declining, Major Baker said. Presumably, it is, or will be, on the decline in this country, he added. The pressures of war are abolished; people do not need the theatre as much, and also may attend other amusement offerings, he said.

However, Mr. Baker emphasized the increased importance of the film industry to the democratic countries, both in the maintenance of faith domestically and in its presentation to other countries.

This importance means a task for the industries of both countries; it furthermore means both industries must cooperate, and reciprocate with the British industry now, in Mr. Baker's words, the "junior partner." It means, too, the British expect playing time on American screens. But they expect that playing time to be based on quality pictures, which, he asserted, the British have been making.

Mr. Baker was introduced by Mr. Milliken, MPPDA international department chief, in the absence from New York of Will H. Hays, MPPDA president.

Among those present were Barney Balaban, Martin Quigley, N. Peter Rathvon, Jack Cohn, E. W. Hammons, Maurice Silverstone, W. C. Michel, George J. Schaefer, Capt. Harold Auten, J. H. Seidelman, George Weltner, Reo Kann, Terry Ramsaye, Sherwin Kane, William German and Abe Schneider.

Also: Al Daff, Tom Mulrooney, Mike Wear, Jack Segal, R. K. Hawkinson, Walter Titus, Jr., Phil Reisman, Karl G. McDonald, Norton Ritchey, Francis Harmon, Harry Schroeder, George Borthwick, Leo Samuels, Arthur DeBra, Fred Croft, Kenneth Hargreave, Paul Graetz, Samuel Berger, R. H. O'Brien, Eugene Gregg, Jock Lawrence, Roger Albright, and L. A. Bonn.



es, they have pretty faces, too—
ıose happy hundred glow girls in

GEORGE WHITE'S SCANDALS"

An RKO Radio Picture

BIG-SHOW EXCITEMENT ON THE SUNNY SIDE!

The show that's on the go with glow and glitter every minute! . . . Big as its Broadway name; brilliant with sweet and solid songs of the moment! . . . A gay and gingerful carnival of laughs and love, rhythm and fun—pepped with wondrous entertainment specialties!

GEORGE WHITE'S

Scandals

Starring

Joan DAVIS

Jack HALEY

PHILLIP TERRY · MARTHA HOLLIDAY

GLENN TRYON · BETTEJANE GREER

ETHEL SMITH
Swing Organist

GENE KRUPA
and His Band

RKO RADIO PICTURES

Produced by GEORGE WHITE • Directed by FELIX E.

Screen Play by HUGH WEDLOCK, HOWARD SNYDER, PARKE LEVY and HOWARD

Dance Numbers Created and Staged by ERNST MATRAY

LITHO

WAR'S END BRINGS RUSH TO OPEN MARKET FOR 16MM

Established Companies and Many Outsiders Planning Immediate Production

Producers and distributors of motion pictures for the non-theatrical field are rapidly putting into motion expansion plans held in abeyance pending the end of the war with Japan. In addition to these film-makers, interests outside the field are racing to jump on the 16mm band-wagon.

With assurances of unrestricted raw stock supplies, following the War Production Board's lifting of controls Monday in Washington, and with the go-ahead signal from the War Production Board expected to follow shortly for the manufacture of 16mm projectors and equipment, everyone with a post-war eye on the 16mm field can now proceed unimpeded with his program.

This week several new developments in the field were reported in New York:

1. Loew's International Corporation announced organization of a special division to distribute its features and shorts in 16mm for the foreign market. The company plans to offer educational and documentary pictures as well, but these are to be farmed out to commercial producers, not made in Hollywood.

2. "Young America," the magazine published for youngsters in schools, with a weekly circulation of 400,000, announced Monday it would produce and distribute narrow-gauge educational films to schools.

3. Information Film Association, a national organization of producers, writers, directors, editors and technicians in the documentary, educational and industrial film field, was formed in New York last Thursday at the Museum of Modern Art.

4. Advertising agencies reported their clients were speeding production of advertising-sales-promotion films, institutional industrial pictures and straight advertising films for theatrical distribution at home and abroad.

With the advent of Loew's International to the 16mm industry, and recently the entrance of Ross Federal Service, with its plans to establish a national distribution organization for the field, it is indicated that other 35mm interests will jump on the band-wagon.

Film Companies Expected To Enter the Field

Reports for sometime have been circulating that Warner Bros. planned to enter educational film production and that Paramount would re-establish its industrial department. In New York Monday, Barney Balaban, president of Paramount, denied the report.

Loew's International overseas distribution organization expects to begin operation January 1. A director for the Loew unit has been secured. Haven Falconer, until recently head of the educational film program for the Army, here and Dr. Ronald Carroll, formerly with the Office of Strategic Services will head the unit until January, when the director is expected to assume his post.

Mr. Falconer will be in charge of the educational film program and Dr. Carroll will have charge of the mobile units. Arthur Pincus, in charge of radio for Loew's International, will head publicity for the 16mm division.

Loew's intends to set up 16mm men in every foreign branch of the company. This personnel is to be brought to the United States for a training period in New York and then returned to their individual foreign posts.

Wherever possible, the company expects to encourage local private operators to become part of the organization, presumably offering the individual a projector or caravan plus films.

Each Mobile Unit to Carry Full Equipment

Dubbing of sound tracks for the 16mm product will be done in New York, or in foreign territories where local laws demand dubbing within the country. Each 16mm mobile caravan will carry in addition to a projector, screen and other equipment, a power generator.

Since the Army overseas film program established hundreds of such film trucks servicing members of the armed forces with films all over the world, it is indicated that Loew's may have arranged to purchase them from the Army, in addition to hundreds of 16mm projectors.

The plan as outlined last week by Arthur M. Loew, president of the MGM foreign corporation, did not reveal how many 16mm projectors were on order nor how many different manufacturers are to supply them. It is understood that the company will use the Bell & Howell, Victor Animatograph, Ampro and other high-quality projectors in the field.

Mr. Loew said Tuesday that the plan is not designed for the U. S. or Canada and that this 16mm distribution overseas will not compete with 35mm.

By January 1, Loew's expects to have every current MGM release reduced to 16mm, and necessary prints available.

Not to Go Into Areas Where Theatres Operate

The company has made it clear it will not go into cities abroad where regular theatres are operating. The caravans will travel to outlying provinces and communities in the various countries. The 16mm shows given in cities, however, will be shown in non-theatrical outlets, such as schools, universities, churches, club halls and other community centers.

Young America plans to produce 100 or more basic educational pictures, Stuart Scheftel, publisher of the magazine, announced Monday. A separate corporation, Young America Films, Inc., has been set up to handle the project, with Mr. Scheftel as president.

The new organization also will make available a complete line of equipment, including 16mm projectors. It is serving as agent for the Natco Company of Chicago, manufacturers of a 16mm machine. The Natco projector sells for $450.

Educational films produced by *Young America* will be sold for $25 each to schools and distributed through the school book depositories in 48 states, Alaska and Hawaii. The company has exclusive contracts with these school book jobbers, but it will supplement this distribution with its own sales force. Educational films to serve the lowest grade to the highest, will be produced, with the assistance of experts in the educational field, Mr. Scheftel said.

The magazine is published by Eden Publishing Company of which Marshall Field, William S. Paley, Thomas Lamont and members of the Harkness and duPont families are stockholders. Mr. Scheftel is the brother of Herbert Scheftel, head of the Telenews Newsreel Theatres.

Nearly 100 producers, directors, writers, editors and technicians in the documentary-educational-industrial film field met at the Museum of Modern Art, New York, August 16, to organize the Information Film Association. Major Kenneth MacKenna of the Army Signal Corps, was chairman. The meeting was held with the assistance of the American Film Center.

The new association was formed "to stimulate the use of factual films in the crucial post-war years and to promote higher standards of production."

Approval Voted at Meeting For Organizing Committee

Approval was voted at the meeting for the organizing committee, of which Major MacKenna is a member, to establish nominating, finance and administrative, constitutional and steering committees.

One of the important aims of the association is to assist veterans of the photographic services of the armed forces in finding placement. The new group will publish a registry of names, addresses and brief biographies of all workers, including those now in the armed forces, in the educational, industrial and documentary film fields.

Other objectives of the group, as outlined for discussion at the meeting, include ways and means to increase film production in the field; raising of production standards; facilitation of interchange of ideas among film-makers in America and abroad; establishment of a system of awards for outstanding accomplishments, and protection of the freedom of the screen.

Disney World Distribution Headed by W. B. Levy

William B. Levy, now in London on a special mission for Walt Disney Productions, has been placed in charge of the supervision of world distribution for Disney products, it was announced this week by Roy O. Disney, vice-president and general manager. Mr. Levy will return from Europe early in September to assume his new duties. His headquarters will be in New York. He has been associated with the Disney organization in various executive capacities for more than 16 years.

Kelly and Chaplin to Produce "Streamlined" Features

Arthur W. Kelly, former head of J. Arthur Rank's Eagle-Lion Films, is to join with Charles Chaplin in the production of a number of so-called "streamlined" features. Mr. Kelly said in New York this week, after he had arrived from the West coast, that the organization was now in the process of being formed and that production details would be announced soon.

Mrs. Rathvon Returns

Mrs. N. Peter Rathvon, wife of the president of Radio Keith Orpheum Corporation, has returned to her New York residence following five months of Red Cross activity in the Pacific. She has been stationed in Honolulu where her assignment was the reconstruction and decoration of a Red Cross Club for enlisted men of General Richardson's command.

MEXICO FILM STRIKE IS TERMED LEGAL

American Companies Must Pay 50% Wage Increase to End Extended Walkout

by LUIS BECERRA CELIS
in Mexico City

The strike against eight American film companies in Mexico has been declared legal by the Federal Board of Conciliation and Arbitration which has announced that it has found that practically all of the American's employees voted for the strike. The labor law demands that strikes can only be declared legal when a majority of the employees favor the strike.

The legalization of the strike now virtually means that the American companies have suffered another defeat, for in order to end the strike the Americans must meet the 50 per cent pay increase demanded by the strikers, must pay full salaries during the strike and must pay the cost of the strike.

Official Is Optimistic

The local press quotes Fidel Velazquez, secretary general of the General Confederation of Mexican Workers, Mexico's strongest labor organization, as being most optimistic about an early end of the strike. The National Cinematographic Industry Workers Union, which instigated the strike, is a staunch member of the General Confederation.

Mr. Velazquez has indicated that he and the Americans are fast reaching an understanding and he hints that the end of the strike might possibly terminate the costly labor strife in the Mexican picture industry.

However, other important sources are not so optimistic, predicting a prolonged strike with several embarrassing complications, including the Americans withdrawing from Mexico.

The labor peace situation is already complicated, as major Mexican producers have suspended servicing the provinces. This is a hard blow to the exhibitors who are forced to continue with such pictures as are available, these being Mexican, a few French and a few Argentine pictures. The exhibition of such films is rapidly reducing theatre patronage and some exhibitors believe that the situation will automatically force most theatres in Mexico to close.

Ads Express Loyalty

In a full-page newspaper advertisement, Mexican producers and distributors have expressed their loyalty to the Americans and their appreciation of American cooperation. The same advertisement hooted at the National Union's charge that American films are the product of "Yankee imperialism" and asserted that the charge was ridiculous because Americans are excellent "good neighbors" and in no way even attempt to monopolize the Mexican market.

As the strike developed, the fight in the press became more and more bitter. The Cinematographic Union, stating that "our petitions are just and equitable," advertised that "we have been informed that there are certain persons who have called on the managers of distributing houses, offering their services to solve this conflict favorably for the employers. We hasten to state that our union is in condition to fight with whatever weapons are necessary to counteract these schemes and to let public opinion know the criminal intervention of ministers, chiefs or mere clerks, as well as of any other intruder, either official or private."

The eight American companies also took to the press and denied the union's statement concerning strikebreakers. The advertisement was signed by United Artists, Columbia, Twentieth Century-Fox, Metro-Goldwyn-Mayer, Paramount, RKO Radio, Universal and Warner Brothers.

The Americans, scoffing at the "Yankee imperialists" charge, also took newspaper space to accuse the union of seeking to eliminate an industry that "supports thousands of Mexicans" and which "has raised their standards of living." They further stated that the American industry aided the Mexican industry by obtaining a wider exhibition in the United States for Mexican pictures.

The Mexican Association of Producers and Distributors has petitioned President Manuel Camacho to intervene in the strike and the industry's entire labor dispute, asserting that both are fast killing the Mexican industry.

The union is now moving to prevent any picture player from performing on the radio, an important by-product for the actor and a vital feature of air programs.

Unless the 17 leading Mexican producers and distributors grant the union's demand for a 50 per cent wage increase by September 10, union strikes against them will also be called which, it is believed, will leave Mexico totally without pictures.

The National Cinematographic Workers Union has taken production matters into its own hands by turing itself into a production unit and starting on an ambitious program. The union is already at work on what it announces is the first in a series of 20 films.

GOVERNMENT DECREE EASED; CUBAN THEATRES REOPEN

More than 100 motion picture theatres reopened throughout Cuba August 15 after a two-day shutdown brought on as a protest against the Government's blanket decree ordering all theatres to present stage shows with film programs. By last Monday the controversy had apparently been settled when an agreement was reached between representatives of artists and musicians, on one side of the argument, and theatre-owners and operators, on the other side. The decree has been modified so that only seven Havana theatres, classified as first-class theatres, will offer daily stage shows. Twelve other Havana houses, designated as second-class, will give stage shows at least 10 times a month. Problems affecting other theatres will be arbitrated. All theatres that will present stage shows will have absolute freedom in their bookings. The original decree touched off a series of outbursts, climaxed when a mob attempted to burn the Payret theatre, Havana.

Strike Continues In 24th Week As Problems Mount

Despite widespread reports last weekend that the end of Hollywood's labor dispute was a matter of hours or, at the most, days, the strike continues in its 24th week. However, the producers have announced that production has hit a new high.

As has been the case every week since the strike began, there were new problems to consider this week, the most important of them being a problem laid in the lap of IATSE by the American Federation of Labor.

The IATSE executive board is to meet shortly, it was reported, to consider the AFL's demand that the IATSE revoke charters issued to painters, carpenters and machinists. This according to Richard F. Walsh, IATSE president. It is believed that Mr. Walsh's organization will try to retain control over the painters, carpenters and machinists by the simple expedient of incorporating them into IATSE locals which existed before the strike. The AFL council had directed that the charters be revoked within 60 days, but, said Mr. Walsh, he was not told when the 60 days began or ended.

Donald Nelson, new president of the Society of Independent Motion Picture Producers, has volunteered his services as mediator in the dispute. It is understood that he has canvassed the principals with proposals for a conference or series of conferences. What effect his proposal had was not immediately made known last week. However, it did give impetus to the rumors regarding an early settlement.

The same rumors were then squelched when Roy M. Brewer, IATSE international representative, issued a statement denying "various published articles which would indicate that as a result of conferences being held in Chicago in which the IATSE is supposed to be participating, an early settlement is in the offing." There are no conferences being held in which the IATSE is participating.

After his return from last week's AFL executive council meeting in Chicago, Mr. Brewer issued this statement:

"We are completely satisfied with what was done there. We put our cards on the table, inclusive of the information about the Communistic interest in gaining influence over motion pictures, and we are confident that the Communists will find the AFL and the industry joined firmly together to resist their attempts to invade the studio field."

Local 306 Ready For N. Y. Strike

New York projectionists, members of Local 306 of the Motion Picture Machine Operators Union, indicated Tuesday that they were ready to strike against downtown New York and Brooklyn first-run houses, with a few exceptions, and Loew's and RKO circuit houses, and further indicated that they were ready to call home office and exchange projectionists out on strike.

The strike was threatened after Herman Gelber, Local 306 president, reported a "complete rupture" in contract negotiations between the union and the circuits. Monday was the first time that the two parties had met together to discuss contract problems since May 24. However, following the meeting, Mr. Gelbert stated that "all demands" presented by the union were turned down. "We see no purpose in meeting any further with the employers. It's either going to be peace or war. It can't be anything in between," Mr. Gelber said.

Richard Walsh, IATSE president, now has under advisement the local's request to call off its American Federation of Labor "no strike" pledge. A roll-call meeting of Local 306 has been called for August 29 at which time, Mr. Gelbert reported, the circuits' rejections of the union's demands will be placed before each union member.

Says Government Fails to Support Business Abroad

A Europe which "is out to get everything we have, including the shirt on our back," and a State Department which "sits back and does nothing to help the motion picture industry" were criticized Tuesday morning in New York by Walter Gould, foreign sales manager of United Artists, just returned from three and one-half months of travel and living in Europe made more difficult, he charged, by the refusal of State Department agents to aid American business men even in obtaining food.



Walter Gould

Although all the western European governments are hampering the Americans, in Mr. Gould's estimation, his particular criticism was of the French. The French Government and French film interests have been "stalling" for 11 months on a deal that would permit Americans to do business in that country, he charged. The French people, like all Europeans, Mr. Gould said, want American pictures.

Raps French Proposal

What especially has aroused his ire was the latest French proposal, which he termed "absurd and a cheap attempt to avoid keeping their word." It came after the French had asked the American Government not to adhere to the terms of a 1936 trade treaty, under which 156 American films would be admitted per year. The French divided films into two types, domestic and international. American films have been classed as international. International films must be charged the exhibitor at the rate of 45 per cent of the gross.

French films may obtain as low as 30 per cent of the gross. The proposals followed the tenor of laws the Germans passed, which finally abolished flat rentals and double features.

The American companies would welcome 45 per cent of the gross, he remarked, except that the companies are now told that two months ago the leading French exhibitors' syndicate, operating, Mr. Gould said, under Government sanctions, resolved that no member could book a film at more than 40 per cent of the gross.

"In the light of this knowledge," Mr. Gould said, "I think this is very bad faith. The other foreign representatives in Paris wired the Hays office. I determined to put this before the American people."

Mr. Gould cited previous unacceptable proposals made by the French Government to the American companies, one of which was that 36 pictures be admitted per half year, and another 36 for the second half year. This is a reduction from the amount allowed under the treaty, he pointed out, but its more important feature was the provision that the second batch of 36 be contingent upon the first batch grossing less than 35 per cent of the entire country's box office receipts.

Mr. Gould assailed the State Department in harsh terms. "It is not that we need a picture man in the State Department," he said, "we need a State Department which will tell the French we have the things they need and won't give to them unless they change."

Critical of "Red Tape"

Citing numerous delays from the "red tape" which makes traveling between European countries difficult, Mr. Gould charged that the State Department representatives virtually ignored him, and that generally the American business man receives less consideration than the British business man from his own government. He cited the difficulty of obtaining a letter of recognition from the American Embassy in Paris so he could go to Belgium, six days occupied in getting permission to go to Switzerland, 18 hours in a day coach going there, and some 25,000 francs paid hotel clerks for the privilege of remaining in the hotels. He said that E. W. Carr, representative of J. Arthur Rank, British film magnate, received a car when he arrived in Paris, and when he went to Switzerland, was driven there in a car similarly obtained by the British Ministry of Information.

The State Department is in a welter of unpredictable, fluctuating politics, favoring one country one day, another the second day, and refusing to recognize the film industry as it should be recognized, Mr. Gould charged. "We do not need to go to them with our hat in hand," he said, "we need them to abolish their undemocratic business of dealing with 'levels', and to stand up to other countries.

Withdrawal from Europe would be a means of ending the threat of Russian and British film industries, Mr. Gould suggested, "because their product would not fill the void." He agreed, however, this was impractical if only because unity in such a procedure could not be obtained. He cited the visit by company heads to Europe recently, as guests of the War Department. They all agreed, he said, when confronted by facts, to cease operations in France. Then, two weeks later, he related, a Paris agent of one company received word of his quota in a forthcoming sales drive. Representatives of two other companies received similar word, indicating they would continue French operations. "The French read those cables," Mr. Gould declared.

"And so they know we are bluffing," he said.

Newspaper Defends Industry Against "Witch-Hunters"

A vigorous defense of the film industry was published in the Hickory, N. C., Daily Record *recently, in the form of an editorial under the headline, "Old Search Starts Anew". The editorial was brought to the attention of the* HERALD *by Earle M. Holden, of North Carolina Theatres, Inc., at Hickory, subscriber of long standing. The editorial follows, in full:*

"A few years ago when the movie-makers were dipping down into the depths of salaciousness to provide a super-abundance of sex-appeal, The Record tried to lift its voice in protest.

"Now that the 'witch-hunters' who must forever be stalking Communists—imaginary or otherwise—are preparing for a Congressional investigation of Hollywood's film colony, we want to extend our sympathies and warn local cinema fans not to be taken for 'suckers'. We assure you, gentle readers, the search for a Commie in every swimming pool of the film colony will, as James Thrasher promises, be less sensational than trying to find someone to play Scarlett O'Hara.

"Inasmuch as Hollywood producers possess a potent propaganda media, it would seem silly if the allegedly subversive moviemakers didn't use it if they wanted to undermine capitalism and the Constitution.

"However, Hollywood still glorifies the capitalistic way of life. For the most part, the movie characters are still happy, well fed and beautifully groomed. Even the humblest are housed in surroundings of taste and elegance such as the rest of us can only dream about.

"Various embodiments of the Horatio Alger hero are still popular, and overworked. The poor but beautiful young secretary still lands the boss or, better still, the rich young man whose inherited wealth lets him devote his full time to being an utterly charming wolf. The goal of movie existence is still boy gets girl—or vice versa—not social revolution.

"Of course, all this may be part of a subtle and sinister plot. Perhaps the Marxist producers are trying to goad the proletariat to action by these views of the happy, prosperous people of Never-Never Land. They may be secretly arming a desperate band to seize the Hays office, take over the studios, and shoot down the $1,000-a-week screen writers like dogs.

"Nevertheless, it is our humble opinion that any fair investigation would disclose that the producers have done a bang-up, patriotic job under handicaps similar to those faced by other industries. They certainly have contributed immeasurably to morale, both in and out of the service, and they have been a powerful force in helping Uncle Sam speed up and energize the war effort."

Joseph to Assist Montague

George Joseph, manager of the sales accounting department for Columbia, has been named assistant to the general sales manager, Abe Montague. Mr. Joseph has been with Columbia since 1928. He was appointed manager of the sales accounting department in 1937.

Monogram to Open Offices In Foreign Fields

Distributor offices will be set up in most all foreign countries for the handling of Monogram films, it was announced this week following conferences in Los Angeles between W. Ray Johnston, Monogram president, and Norton V. Ritchey, president of the newly-formed Monogram International Corporation. Initial offices planned are Buenos Aires, Cairo and Manila. The International company plans to send special sales representatives to London, Paris, Canada and Australia to cooperate with the local franchise holders in the distribution of the Monogram product.

Legion of Decency Reviews Five New Pictures

The Legion of Decency reviewed five new pictures this week, approving of all. In Class A-I, unobjectionable for general patronage, were "Border Bad Men," "Captain Kidd," "Flaming Bullets" and "I Love a Band Leader." "Tell It to a Star" was placed in Class A-II, unobjectionable for adults.

Verne R. Day Dies at 75

Verne R. Day, one-time general manager of the Essenay Company, one of the first companies to be established in Culver City, died Friday, August 18, in Hollywood. He was 75 years old. A pioneer in the field, Mr. Day joined Essenay in 1917 when that company moved from Chicago to California. As a producer, he featured such stars as Francis X. Bushman and William F. Cody. Prominent in Republican circles, he was the first elected Mayor of Culver City. He is survived by a sister. Services were held Wednesday from the Presbyterian Church in Culver City.

STERN, YAMINS HEAD EXHIBITOR COUNCIL

Conference of Independents Meets at Pittsburgh with Allied Officers

The nucleus of a broad, national organization to represent independent exhibitors throughout the country, whether affiliated or not with a national body, took form Tuesday in Pittsburgh at the convening of the Conference of Independent Exhibitors, at the William Penn Hotel.

Officers elected were: Jesse Stern, president of Unaffiliated Independent Exhibitors of New York, as moderator of the group; Nathan Yamins of Boston, as treasurer; Abran F. Myers, general counsel for National Allied States Association, as general counsel for the Conference.

A three-point trade policy plan for distributors adopted by resolution recommended that percentage deals should not be compulsory; that "blind pricing" be eliminated, and that practices "depriving an exhibitor of control over the operating policy of his theatre" be eliminated.

The meeting was held on Tuesday and Wednesday, the days on which National Allied's board of directors met at the same hotel. Allied's sessions were devoted to discussions of reconversion problems. Martin G. Smith, president of Allied, presided.

Taxation and Legislation Topics

The new group originally was organized by independent exhibitors as a united front in connection with the New York Consent Decree and the Department of Justice's anti-trust suit against the major distributors. It also will function, now that organization is completed, in other matters affecting the independent exhibitor, especially regarding taxation and legislation.

Among the units represented in CIE are: North Central Independent Exhibitors, Iowa-Nebraska Association, Unaffiliated Independent Exhibitors of New York, Pacific Coast Conference of Independent Theatre Owners and the National Allied units. Other groups have been invited to join.

Authorization was given the general counsel to form an advisory committee of exhibitors and to enlist cooperation and assistance of the counsel for other exhibitor organizations included in the CIE. A resolution was adopted unanimously expressing confidence in the work achieved by the U. S. Attorney General, Tom C. Clark, in handling the anti-trust suit.

Those who attended the Conference meeting included: Hugh Bruen and Robert Poole, PCCITO; Mr. Myers, Mr. Stern, Mr. Yamins; Walter Littlefield, New England; Harry H. Lowenstein, Irving Dollinger and E. Thornton Kelley, New Jersey; Sidney E. Samuelson and Harry Chertcoff, Eastern Pennsylvania; Myer Leventhal, Maryland; Ray Branch and Fred Pennell, Michigan; Roy Harrold, Indiana; Jack Kirsch, Illinois; W. L. Ainsworth and Harry Perlewitz, Wisconsin; H. A. Cole, Texas; M. A. Rosenberg, Fred Herrington and Morris Finkel, Western Pennsylvania.

Urge Rehabilitation Now

The Allied board members voted to encourage a campaign to renovate and remodel theatres during the period of unemployment in the transition stage of reconversion. Allied's intention to sponsor such a campaign was forwarded to President Truman Tuesday.

With regard to checking, Allied of Eastern Pennsylvania recommended Tuesday that its members prohibit the use of local checkers. This recommendation was reportedly aimed at Confidential Reports, Inc. It was learned that one distributor had ordered its exchanges to withdraw prints from any theatre that refused a Confidential checker. Allied directors were to survey the legal aspects of such an order.

Central Allied Hits MGM "Code"

North Central Allied Independent Theatre Owners, in a bulletin to the press signed by Benjamin Berger, president, attacks the Metro-Goldwyn-Mayer 19-point sales policy as "dictatorial" and as a "trade practice code" disguised under a "cloak of benevolent despotism."

The release, a 12 point "indictment," charges that the MGM outline of policy, announced to its sales executives at regional meetings last month, was "not a mutual understanding," and that "qualifications and conditions reduce it to double talk."

The major complaint in the attack is that the company substitutes "its own 'business judgment' for that of the exhibitor."

The indictment further says the "code fails to relieve in any degree the abuses arising out of monopolistic control, but rather increases and intensifies them." Further, the indictment states, "the Metro document falsely refers to buyer-seller negotiations. Actually Metro determines the terms and conditions of a deal—the customer to take it or leave it."

Mr. Berger conferred Friday in Washington with members of Congress and the Department of Justice on North Central's complaints.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 101—America rejoices: Japan's surrender and end of war brings jubilation to the entire nation. . . . President Truman plans control of the atomic bomb. . . . Atomic bomb explosion.

MOVIETONE NEWS—Vol. 27, No. 102—Now revealed: Secret of radar. . . . Model airplane fans at it again in Chicago meet. . . . Dixie Belles pick tobacco. . . . Sports: Sailboats, G. I. fishermen, speedboat regatta. . . . Newsette: Lew Lehr.

NEWS OF THE DAY—Vol. 16, No. 299—U. S. hails peace: Times Square, Chicago's Loop, 'Frisco's Market Street. . . . Reconversion director reports. . . . Madame Chiang Kai-shek speaks. . . . Philippine commissioner speaks. . . . First films of atomic bomb.

NEWS OF THE DAY—Vol. 16, No. 300—The miracle of radar. . . . First outboard speed thriller.

PARAMOUNT NEWS—No. 102—Victory, America rejoices. . . . The weapon behind victory. . . . First films of the atomic bomb.

PARAMOUNT NEWS—No. 103—England: Victory holiday. . . . Manila sets Japan terms. . . . The hidden weapon: radar.

RKO PATHE NEWS—Vol. 16, No. 104—Atom bomb explosion. . . . Nation hails victory. . . . Snyder signals fast reconversion. . . . Madame Chiang thanks United States.

RKO PATHE NEWS—Vol. 17, No. 1—Nations gives victory thanks. . . . China premiere in United States. . . . Radar revealed.

UNIVERSAL NEWS—Vol. 18, No. 425—U. S. celebrates end of war. . . . Jobs for all. . . . The atomic bomb. . . . Berlin frolics. . . .Gasoline ban lifted

UNIVERSAL NEWS—Vol 18, No. 426—Radar secrets revealed. . . . Governors meet Truman. . . . Day of days for orphans. . . . Model planes fly 85 miles per hour. . . . Gone to the bow wows.

New Anti-Trust Charges Monopoly In New England

The Capans Amusement Co., of which Don Jacocks is president, Tuesday filed an anti-trust suit against the 11 film distributing companies and seven other defendants in District Court of the United States for the Southern District of New York, asking $150,000 in damages and costs as well as a preliminary and permanent injunction. The motion on the preliminary injunction is returnable in court Sept. 4.

The defendants are Paramount Pictures, Inc., Loew's, Inc., Twentieth Century-Fox Film Corp., RKO Radio Pictures, Inc., Warner Bros. Pictures Distributing Corp., Universal Pictures Company, Inc., Columbia Pictures Corp., United Artists Corp., Republic Pictures Corp., Monogram Pictures Corp., PRC Pictures, Inc., Paramount Theatres Service Corp., New England Theatres, Inc., M & P Theatres Corp., Barney Balaban, Leonard H. Goldenson, Martin J. Mullin and Samuel Pinanski.

In the preliminary injunction sought, Mr. Jacocks asks that during the duration of the suit, half of the product of each of the 11 film companies be made available first-run to his Strand Theatre in Taunton, Mass., which is the basis for bringing the action. He also seeks to compel Paramount to divest itself of its New England theatre holdings and asks that the Mullin and Pinanski circuit be broken up.

The Department of Justice had sought to intercede in an attempt to get first-run product for the defendant from the companies but according to Monroe E. Stein, attorney for Mr. Jacocks, these efforts failed.

Mr. Jacocks acquired the 1,100-seat Strand for $230,000 early this year but with the exception of playing "Song to Remember" for one week first-run, he charges that he has been unable to secure product since March. M. and P., who previously operated the Strand as a first-run house under lease, transferred product to the 670-seat State which it leased, according to Mr. Stein. The complaint alleges that the buying power exercised by M. and P. and its association with Paramount, with the resulting influence on the other film distribuors, has served to prevent his securing of first-run product.

Mr. Jacocks also operates several other houses in Massachusetts, which were formerly the Levinson circuit and prior to his taking over the houses, he was New Jersey zone manager for Warner Bros. Theatres for many years.

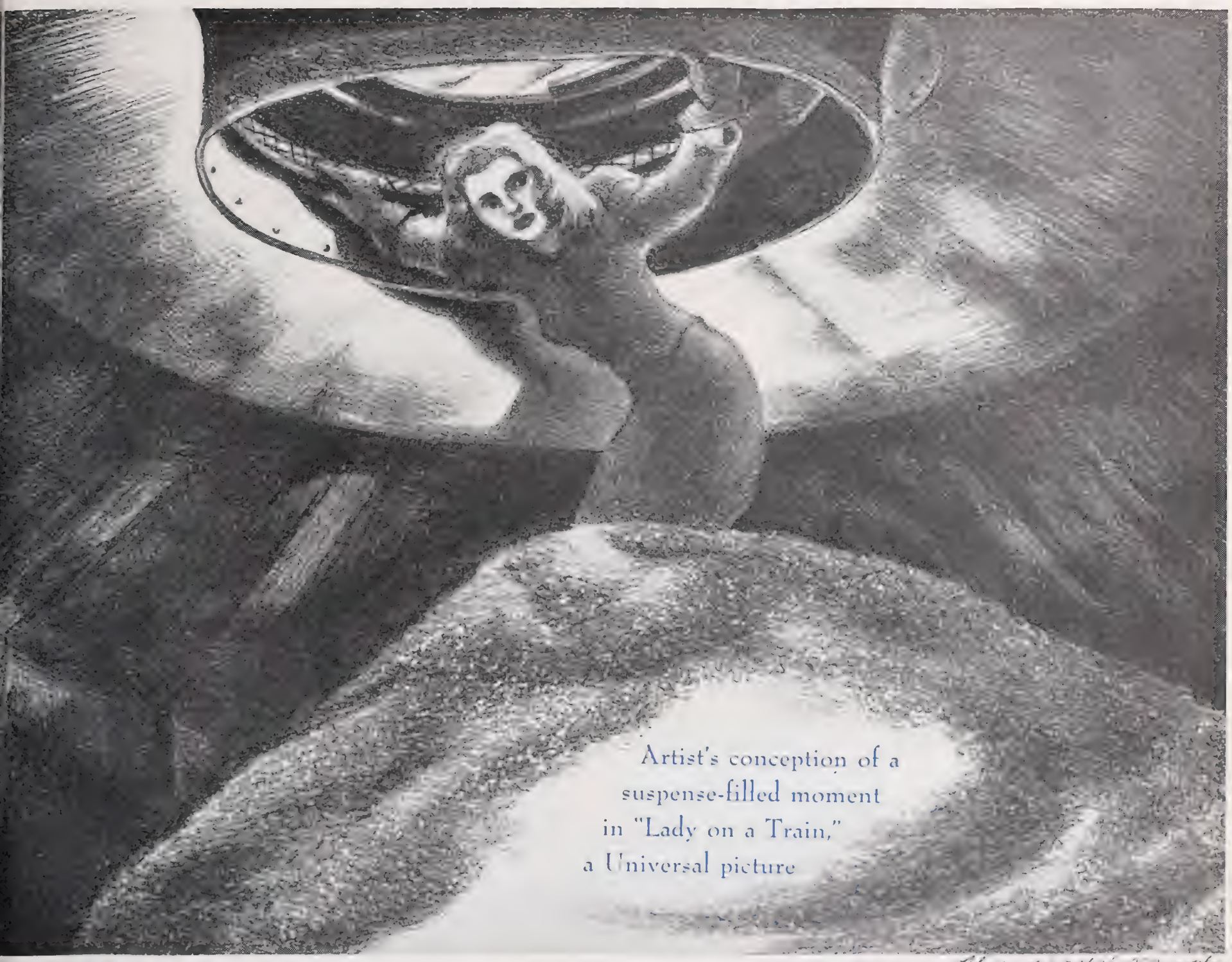
More Sponsors Added For Cohn Dinner

Many additional amusement industry leaders are continuing to join the list of sponsors of the dinner being given in honor of Jack Cohn, executive vice-president of Columbia Pictures, at the Hotel Waldorf-Astoria, New York, September 27. The affair will serve to spearhead the Anti Defamation League-American Jewish Committee's fund-raising campaign.

Among those to add their names to the sponsors' roll over the weekend were: Lee Shubert, Lawrence Langner, Hal Horne, Maurice Bergman, Abel Green, Charles Prutzman, Joe Hornstein, James Stroock, Monte Proser, Bill Hardy, Lou Brecker, Charles Berns, Abe Lastfogel, Herman Starr, Jack Robbins, William Jaffe and Meyer Lavenstein. This brings to 58 the number of personalities sponsoring the dinner.

Hart Back At Western Electric

Col. Ralph L. Hart, until recently director of the Procurement Division, Procurement and Distribution Service, Washington, has returned to the Western Electric Company's New York headquarters as distribution manager of the telephone sales division. Colonel Hart has received the Legion of Merit award for his service in facilitating the procurement and production of Signal Corps supplies and equipment.



Artist's conception of a
suspense-filled moment
in "Lady on a Train,"
a Universal picture



Deanna DURBIN

has held her top position among Hollywood stars because her pictures have consistently offered new and exciting forms of entertainment. "LADY ON A TRAIN" is an eminent example. Deanna plays an entirely different type of role—a lovely society girl who becomes involved in a murder . . . and further involved with five men, one of whom is the killer.

The tense adventure of "LADY ON A TRAIN" is punctuated by lots of comedy to make this a delightful movie. A little love for good measure, plus Deanna's singing of two melodic songs—"Night and Day" and "Give Me a Little Kiss"—will add to audience enjoyment.

It is our opinion that "LADY ON A TRAIN" will be one of the most successful Deanna Durbin pictures. See it soon and date it for big returns.



HEADED

FOR

BIG BUSINESS



Deanna Durbin

in

"LADY ON A TRAIN"

with

RALPH BELLAMY · DAVID BRUCE

GEORGE COULOURIS • ALLEN JENKINS • DAN DURYEA • EDWARD EVERETT HORTON
PATRICIA MORISON • ELIZABETH PATTERSON • MARIA PALMER • JACQUELINE de WIT

Produced by FELIX JACKSON • Directed by CHARLES DAVID
Associate Producer: HOWARD CHRISTIE • Screenplay by EDMUND BELOIN and ROBERT O'BRIEN • Original Story by LESLIE CHARTERIS

UNIVERSAL PICTURES

PRINTED IN U. S. A.

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
Prison Ship

MONOGRAM
Border Bandits

PRC
How Do You Do?

20TH CENTURY-FOX
Leave Her to Heaven

UNITED ARTISTS
Abilene (Levey)
Whistle Stop (Nero)
Duel in the Sun (Selznick)

STARTED

REPUBLIC
Murder in the Music Hall
Along the Navajo Trail

RKO RADIO
Some Must Watch
Master Minds

UNITED ARTISTS
Breakfast in Hollywood

UNIVERSAL
The Fugitive

SHOOTING

COLUMBIA
Song of Broadway
Tars and Spars
Hail the Chief
Hit the Hay (formerly "Hayfoot, Strawfoot")

MGM
Up Goes Maisie
The Yearling
What Next, Corporal Hargrove?
Boys' Ranch
Bad Bascomb
Hoodlum Saint
Two Sisters from Boston
Postman Always Rings Twice
The Big Shore Leave (formerly This Strange Adventure)

MONOGRAM
Swing Parade

PARAMOUNT
Blue Skies
Bride Wore Boots
To Each His Own

PRC
Wife of Monte Cristo

REPUBLIC
Concerto
Dakota

RKO RADIO
Falcon's Alibi
Tale of Bedlam
Cornered
Kid from Brooklyn (Goldwyn)
Heartbeat (Hakim-Wood)
Tarzan and the Leopard Men (Lesser)

20TH CENTURY-FOX
Doll Face
Smoky
Enchanted Voyage

UNITED ARTISTS
Diary of a Chambermaid (Bogeaus)

UNIVERSAL
Outlaws of Twin Forks
As It Was Before
Scarlet Street (Diana)

WARNERS
Never Say Goodbye
Man I Love
Confidential Agent
Her Kind of Man (formerly "Dancing with Tears")

Production Pace Steady; Shooting Index at 44

Hollywood Bureau

The great news of victory, which closed down the studios for a day and a half, and sent stars and extras alike swarming down famed Hollywood Boulevard for an impromptu celebration, left production activity relatively unchanged at the weekend. Seven features were started during the week; six others were completed. The shooting index fell to 44, compared with last week's total of 45 pictures in work.

"Some Must Watch," one of the properties recently acquired from David O. Selznick by RKO Radio, went before the cameras at that studio with Dore Schary producing. The cast includes Dorothy McGuire, George Brent, Ethel Barrymore, Elsa Lanchester and Rhys Williams. Robert Siodmak is directing.

"The Master Minds" Is Another RKO Starter

Another RKO starter was "The Master Minds," starring Wally Brown and Alan Carney, with Leslie Goodwins directing and Herbert Schlom producing under the executive supervision of Sid Rogell. Anne Jeffreys has the feminine lead, and the supporting cast includes Marc Cramer, Lionel Atwill and Bela Lugosi.

Golden Productions launchced "Breakfast in Hollywood," which will be released through United Artists. Based on the radio program of that name, cast of the film includes Tom Breneman, Bonita Granville, Edward Ryan, Beulah Bondi, Raymond Walburn, Billie Burke and Zasu Pitts. Harold Schuster is the director.

New "Sherlock Holmes" Film Launched by Universal

Universal launched another in the studio's "Sherlock Holmes" series, titled "The Fugitive." Roy William Neill is the producer-director; Basil Rathbone, Nigel Bruce and Marjorie Riordan head the cast.

Republic trained cameras on two: "Murder in the Music Hall," and "Along the Navajo Trail." The first is a melodrama whose cast includes Vera Hruba Ralston and Ann Rutherford. Herman Millakowsky is the associate producer; Jack English the director. "Along the Navajo Trail" stars Roy Rogers, with Dale Evans, George "Gabby" Hayes, the Sons of the Pioneers and Nestor Paiva in the supporting cast. Edward J. White is the associate producer; Frank McDonald the director.

Clark Gable will be starred by MGM in "Christian of the Bounty," a sequel to the sea saga, "Mutiny on the Bounty." Carey Wilson will produce the film, and James Hall is currently preparing the screenplay. . . . Mack Gordon, songwriter at 20th Century-Fox, has been promoted to a producership, and will make "Three Little Girls in Blue" for that studio. . . . John Farrow, who recently directed "Calcutta" for Paramount, has had his contract extended.

George Brent has been signed to star in two of RKO Radio's top-budget films. After completing "Some Must Watch," he will play the romantic lead opposite Joan Bennett in "Desirable Women." . . . Walter Pidgeon will have a starring role in MGM's "Holiday in Mexico." George Sidney will direct the film, which is to feature Ilona Massey, Jane Powell, Roddy MacDowall, Jose Iturbi and Xavier Cugat.

Sekely to Produce Two Films for Republic

Stephen Sekely has been signed to a contract by Republic under the terms of which he will produce two pictures for that studio during the current year. He is organizing his own production unit for this purpose. . . . Mona Freeman has had her Paramount contract extended. . . . Knox Manning has been engaged by Samuel Goldwyn for a role in "The Kid from Brooklyn."

Leonard Fields, recently released from the Navy, will join Paramount as a producer. . . . Mary Martin has been signed by Warners to appear in "Night and Day," and will sing the Cole Porter tune that made her famous, "My Heart Belongs to Daddy." . . . Tim Whelan has been signed by RKO Radio to direct "Badman's Territory," which is planned by the studio as its most spectacular outdoor picture since "Cimarron."

"The Oklahomans," an original story by Martin Van Laas, has been purchased by Republic. Bill Elliott will have the leading role in the picture. . . . Trudy Marshall has been assigned an important part in "Sentimental Journey," soon to start at 20th Century-Fox. . . . The first of Monogram's "Shadow" series, based on the well-known radio character, will be titled "Hands in the Dark." Joe Kaufman is slated to produce.

S. James Andrews, for the past three years vice-president in charge of radio for the Lennen and Mitchell advertising company, will join Paramount's production staff next month. . . . Roy Wolff, executive of the Fanchon and Marco organization, has been signed by PRC to produce a number of pictures for that studio. The first will be titled "Music Hall Varieties of 1946." In addition to his production plans, Mr. Wolff will retain his circuit affiliation.

Patric Knowles has been assigned a top role with Bob Hope in Paramount's comedy version of "Monsieur Beaucaire." . . . Donald Meek and Stanley Ridges have been signed by Universal for feature roles in the next Deanna Durbin picture, "Because of Him," which Richard Wallace will direct. . . . Clarissa, dancer who scored in a recent stage version of "The Desert Song," has been signed by MGM to a long-term contract, and assigned the feminine lead in "The Kissing Bandit," which will be produced by Joe Pasternak.

New York Stage Actress Signed by Warner

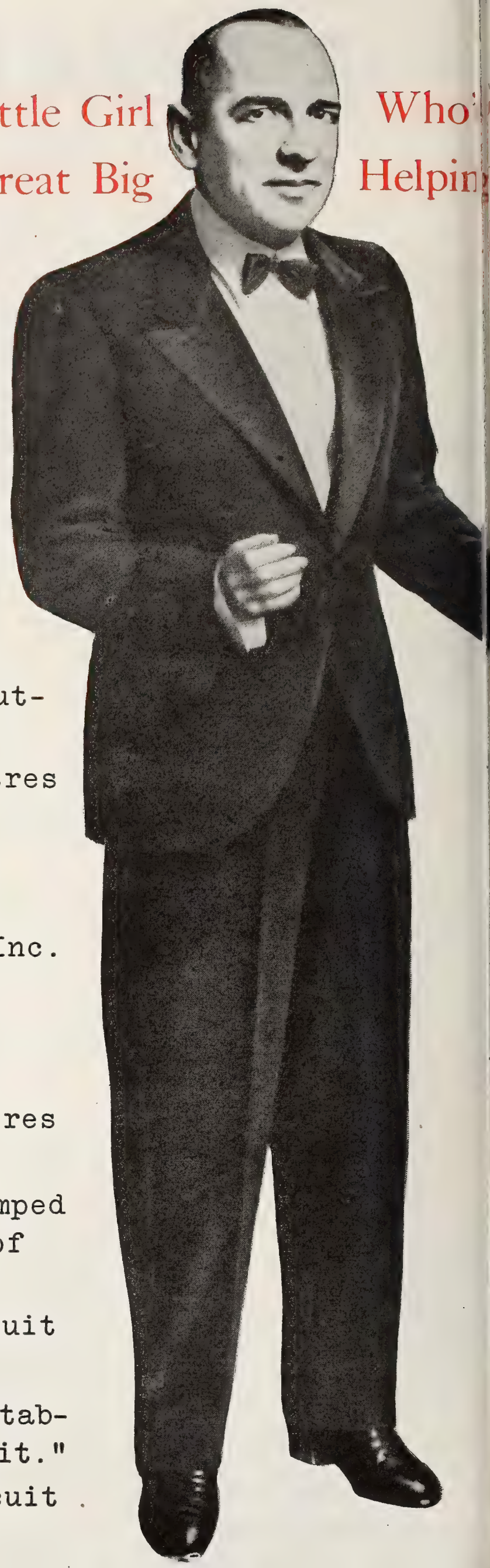
Joan Chandler, New York stage actress, who played the lead in the Broadway production of "The Late George Apley," has been signed to a term contract by Warners. . . . Mark Stevens has been signed for the top male role opposite Joan Fontaine in "All Brides Are Beautiful," soon to start at RKO Radio. . . . Virginia Field will resume her screen career as the comedienne in "Take This Woman," which will be Ray Milland's next starring picture at Paramount.

Adela Rogers St. Johns has been signed to a writing contract by MGM. . . . Barbara Hale has been given her first starring role in RKO's "Lady Luck." She will share stellar honors with Robert Young and Frank Morgan in the romantic comedy which Robert Fellows will produce. . . . Craig Stevens has been signed for a role in "The Man I Love," currently shooting at Warners.

Gaumont-British to Film "Battle of Arnhem"

Gaumont-British has begun the filming in Holland of a motion picture versions of the battle of Arnhem. All residents of the area will take part in reproducing the 10 days of the allied airborne landings in that region last September. The battle for Arnhem was one of the most vicious campaigns of the last phases of the war. A fierce Nazi counteroffensive methodically blew up each street of Arnhem until almost nothing remained to provide shelter for the invading British paratroopers.

"Gentlemen, Meet the Little Girl Who Your Boxoffice a Great Big Helpin



More, and More, and More Exhibitor Leaders Hail PARAMOUNT'S THIRD-OF-A-CENTURY HIT!

(FIFTH OF A SERIES OF EXHIBITOR OPINIONS)

"We consider 'Incendiary Blonde' a 'natural' in all that makes for outstanding boxoffice value."

E. J. HUDSON, United Detroit Theatres

•

"Is sure to please all who see it. Am sure it will do big business."

-J. R. VOGEL, Loew's Inc.

•

"A boxoffice whopper...Will set record grosses."

-HAROLD J. MIRISCH, RKO Theatres

•

"Has the boxoffice dollar sign stamped on every foot of its 112 minutes of running time."

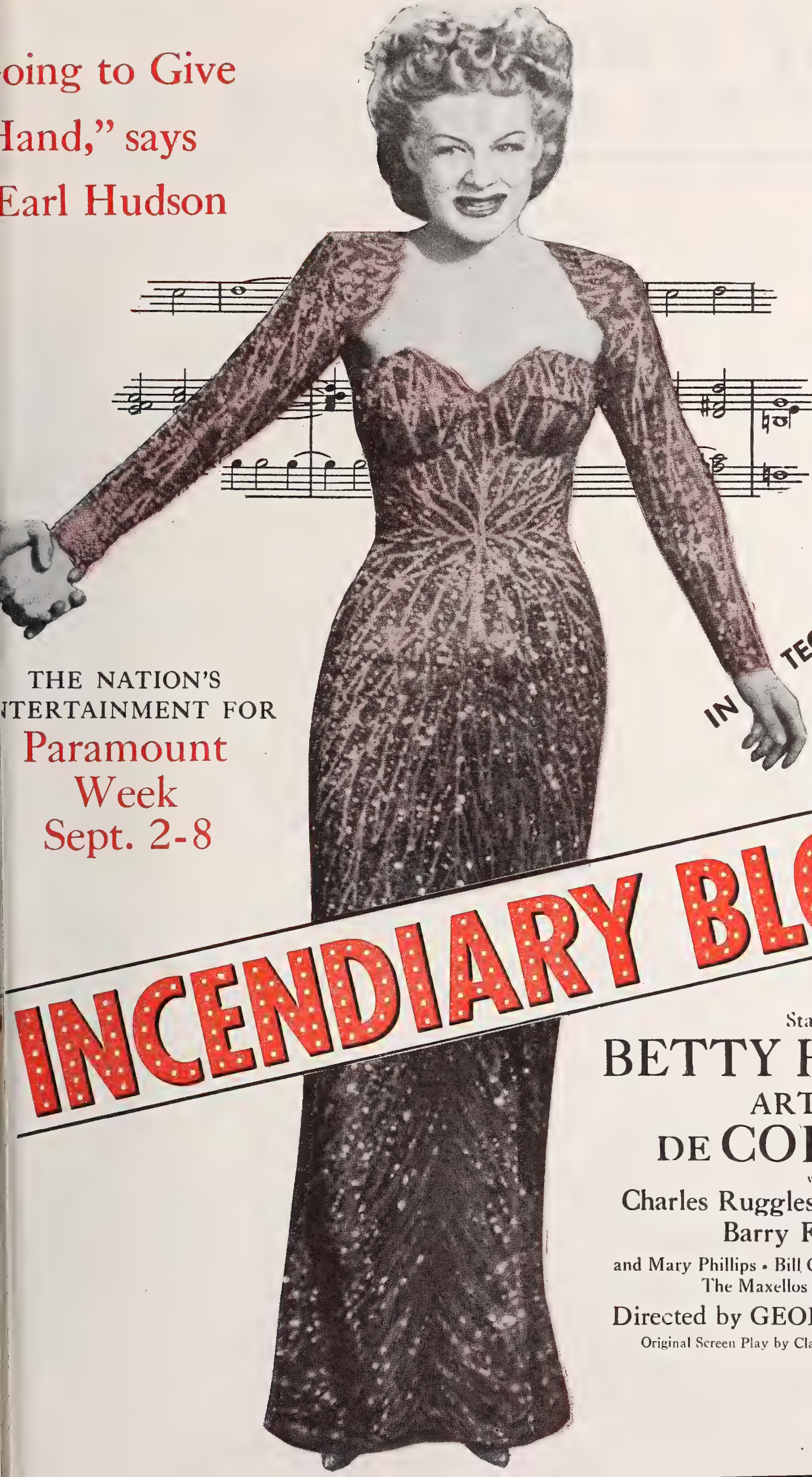
-J. J. PAYETTE, Warner Bros. Circuit

•

"I honestly believe that it will establish new highs in the Schine Circuit."

-GEORGE V. LYNCH, Schine Circuit

oing to Give
Hand," says
Earl Hudson



THE NATION'S
NTERTAINMENT FOR
Paramount
Week
Sept. 2-8

TECHNICOLOR

IN

"INCENDIARY BLONDE"

Starring

BETTY HUTTON

ARTURO

DE CORDOVA

with

Charles Ruggles • Albert Dekker

Barry Fitzgerald

and Mary Phillips • Bill Goodwin • Edward Ciannelli

The Maxellos • Maurice Rocco

Directed by GEORGE MARSHALL

Original Screen Play by Claude Binyon and Frank Butler

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

FIGHTING GUARDSMAN, THE: Willard Parker, Anita Louise—A historical film with little popular appeal. O.K. for one-day stand. Gate receipts about average.—John L. Stillwell, Vergennes Theatre, Vergennes, Vt. Small town patronage.

Metro-Goldwyn-Mayer

BETWEEN TWO WOMEN: Van Johnson, Lionel Barrymore—This was well received. It brought in many new customers. Van Johnson is the answer to a maiden's prayer and exhibitor's prayer. Played Tuesday-Thursday, Aug. 7-9.—H. Goldson, Plaza Theatre, Chicago, Ill.

BETWEEN TWO WOMEN: Van Johnson, Lionel Barrymore—On the opening day the crowds showed the popularity and draw of Van Johnson. The older patronage denoted the firm hold of Lionel Barrymore. The newcomers, Gloria DeHaven and Keenen Wynn, add to the picture. The cast sold the picture here. Played Monday-Wednesday, Aug. 13-15.—Gerald E. Finnegan, Plymouth Theatre, Worcester, Mass.

BETWEEN TWO WOMEN: Van Johnson, Lionel Barrymore—Excellent picture. Well acted by those stars. Story carried on Kildare series. It proved interesting to all, men, women and children. Van Johnson is a good drawing power for women patrons. Give this one a good run, exhibitors. Played Wednesday, Thursday, Aug. 8, 9.—George O. Wiggin, Maplewood Theatre, Walden, Mass.

KEEP YOUR POWDER DRY: Lana Turner, Laraine Day, Susan Peters—Good up to date picture concerning the Wacs. It is well played by the Misses Turner, Day and Peters. Business was excellent considering two hot playing days.—George O. Wiggin, Maplewood Theatre, Walden, Mass.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—Very good business. Played Sunday, Monday, Aug. 5, 6.—Victor Wojtek, Alamo Theatre, Robert Lee, Texas. Small town and rural patronage.

MUSIC FOR MILLIONS: Margaret O'Brien, Jose Iturbi—The music in this one is good. Margaret O'Brien give a good performance. Jimmy Durante helps take the slow part out. June Allison turns in some good acting. I can recommend this one to exhibitors if they are interested in their weekly gross. Played Sunday-Tuesday, July 29-31.—George O. Wiggin, Maplewood Theatre, Walden, Mass.

MUSIC FOR MILLIONS: Margaret O'Brien, Jose Iturbi—Again a superb cast rallies to make a picture a real entertainment treat for all ages and for all tastes. Everyone was pleased whether they like classical or downright hilarious humor. The former with Jose Iturbi and the latter with Jimmy Durante. Margaret O'Brien holds up as usual. Played Monday-Wednesday, July 9-11. —Gerald E. Finnegan, Plymouth Theatre, Worcester, Mass.

MUSIC FOR MILLIONS: Margaret O'Brien, Jose Iturbi—A good picture that was enjoyed by the major part of our patrons. The hot weather kept business from being near normal but we know it was not the fault of the picture. Played Sunday, Monday, July 29, 30.—H. Goldson, Plaza Theatre, Chicago, Ill.

THIN MAN GOES HOME, THE: William Powell, Myrna Loy—The "Thin Man" series is still retaining interest. It has a sensible theme for fun loving fans. It is a well rounded picture with all the elements for good entertainment. Played Monday-Wednesday, Aug. 13-15.—Gerald E. Finnegan, Plymouth Theatre, Worcester, Mass.

THRILL OF A ROMANCE: Esther Williams, Van Johnson—This is outstanding and will do big at the box office. No star has captivated the public as did Rudolph Valentino until Van Johnson came along. Played Wednesday, Aug. 1.—H. Goldson, Plaza Theatre, Chicago, Ill.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—I thought this was a fairly good production but business was way below average here. Played Friday, Saturday, Aug. 3, 4.—Victor Wojtek, Alamo Theatre, Robert Lee, Texas. Small town and rural patronage.

WITHOUT LOVE: Katharine Hepburn, Spencer Tracy —Excellent production with the two stars at their very best. Business was not so hot but no fault of the picture. Played Saturday-Tuesday, July 21-24.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

Monogram

BOWERY CHAMPS: East Side Kids—The usual weekend run of business. Doubled with "Cisco Kid Returns." Both pictures were well liked. Played Friday, Saturday, Aug. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DILLINGER: Elisha Cook, Jr., Lawrence Tierney—This is truly the "sleeper" picture of the year. Anyone playing this will not be sorry. Played Wednesday, Thursday, Aug. 8, 9.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Paramount

AFFAIRS OF SUSAN, THE: Joan Fontaine, George Brent—Too sophisticated for a small town. Strictly an adult picture. Just fair at the box office.—John L. Stillwell, Vergennes Theatre, Vergennes, Vt. Small town patronage.

FOR WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—I can add to the reports of other exhibitors that I have read in these columns that this production is a small town flop. It has a wonderful cast, lovely color. Most of the settings are inside a cave with a cast drinking out of old wine mugs. It is too long drawn out. This could be made into a 60 minute Saturday night outdoor adventure story. I would not recommend this for a small town. Played Saturday, Aug. 11.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

MAN IN HALF MOON STREET, THE: Nils Asther, Helen Walker—First night business was about average for midweek. The second and final night fell off to practically nothing. Very little appeal for a small town audience. Played Wednesday, Thursday, Aug. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—This picture was enjoyed by those who attended. Business was far below par. Played Friday, Saturday, Aug. 3, 4.—H. Goldson, Plaza Theatre, Chicago, Ill.

RKO Radio

ENCHANTED COTTAGE, THE: Dorothy McGuire, Robert Young—No draw at the box office. Too much dialogue. There is no action and it is long drawn out. We thought we had a hit and so did RKO. Played Sunday, Monday, Aug. 5, 6.—H. Goldson, Plaza Theatre, Chicago, Ill.

HAVING A WONDERFUL CRIME: Pat O'Brien, George Murphy—Fairly good comedy-murder story but not styled for Murphy, O'Brien or the starlette, Carole Landis. Business fair, better than I expected. It could have been a better story for those stars. Played Sunday-Tuesday, Aug. 5-7.—George O. Wiggin, Maplewood Theatre, Walden, Mass.

THOSE ENDEARING YOUNG CHARMS: Robert Young, Laraine Day—An unusually good love story with strong appeal, especially for the women. Gate receipts were good both Sunday and Monday.—John L. Stillwell, Vergennes Theatre, Vergennes, Vt. Small town patronage.

Republic

CORPUS CHRISTI BANDITS: Allan Lane, Helen Talbot—Played this one on our regular double feature days. Lane has hit the peak in Western popularity in Gray. Played Friday, Saturday, Aug. 10, 11.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

VIGILANTES OF DODGE CITY: Bill Elliott, Bobby Blake—Outdrew any Rogers picture I've had and that is saying plenty. Just give me more Red Ryder pictures.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Twentieth Century-Fox

CIRCUMSTANTIAL EVIDENCE: Michael O'Shea, Lloyd Nolan—Used on second half of double bill. Good cast and plenty of suspense but unpleasant theme. Played Friday, Saturday, Aug. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NOB HILL: Joan Bennett, George Raft—Good musical with strong marquee names. It pleased most patrons. About average at the box office.—John L. Stillwell, Vergennes Theatre, Vergennes, Vt. Small town patronage.

NOB HILL: Joan Bennett, George Raft—Outside of being in Technicolor this has nothing to offer that we have not had before over and over again. It is another story of the Barbary Coast, including the poor girl who lived on the other side of the tracks. Played Wednesday, Aug. 1.—H. Goldson, Plaza Theatre, Chicago, Ill.

RIGHT TO THE HEART: Brenda Joyce, Joseph Allen, Jr.—An old picture but a good one. This had something this town hasn't seen in a long time, boxing. Play it, if you can. Business good. Played Friday, Saturday, Aug. 3, 4.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

ROYAL SCANDAL, A: Tallulah Bankhead, Anne Baxter—Positively not a small town picture. It is way over their heads. Many walkouts and business very light. Played Tuesday-Thursday, July 7-9.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

SUNDAY DINNER FOR A SOLDIER: Anne Baxter, John Hodiak—Swell picture for the entire family. Business above average. Played Friday, Saturday, Aug. 10, 11.—Victor Wojtek, Alamo Theatre, Robert Lee, Texas. Small town and rural patronage.

THUNDERHEAD: Roddy McDowall, Preston Foster—An excellent horse picture in Technicolor. Business was above average and everyone was pleased. Play it. Played Sunday, Monday, July 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, Joan Blondell—Record attendance at this showing. The patrons were anxious to see this picture after it has been so widely advertised. Played Monday, Tuesday, July 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, Joan Blondell—Business very good. It played to capacity. A few walkouts but many favorable comments. Played Sunday, Monday, July 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

United Artists

BREWSTER'S MILLIONS: Dennis O'Keefe, Helen Walker—Just as good as the original made several years ago. It is very funny and played to good business. Played Saturday-Monday, Aug. 4-6.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

DELIGHTFULLY DANGEROUS: Ralph Bellamy, Connie Moore—It was neither delightful nor dangerous from any standpoint. Just about the worst midweek picture we have played lately, and business was very poor. Played Tuesday-Thursday, July 31-Aug. 2.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

GREAT JOHN L., THE: Linda Darnell, Gregory McClure—A very good picture with great acting by the new star, Greg McClure. Played to average business.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Universal

BEYOND THE PECOS: Rod Cameron, Eddie Drew—Universal always puts out good Westerns. This is the best. The Cameron and Drew fight was great. Play this at your best time. Business good. Played Friday, Saturday, Aug. 3, 4.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

HERE COME THE CO-EDS: Abbott and Costello—This pair never draws for me. This is really corn. Silly does not describe this pair. Played Monday, Tuesday, Aug. 6, 7.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

I'LL REMEMBER APRIL: Gloria Jean, Kirby Grant —Entertaining little musical show which did average business. Played Tuesday, July 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUNGLE CAPTIVE: Otto Kruger, Amelita Ward—Just the usual run of attendance. Nothing to rave about.

(*Continued on page* 41)

(*Continued from page* 40)

oubled with "Son of Dracula." Played Wednesday, hursday, Aug. 1, 2.—Harland Rankin, Plaza Theatre, lbury, Ont., Can.

RENEGADES OF THE RIO GRANDE: Rod Cameron, izzy Knight—Good entertaining Western picture which eased the Friday and Saturday trade. Played Aug. 3, —E. M. Freiburger, Paramount Theatre, Dewey, Okla. nall town patronage.

SALOME, WHERE SHE DANCED: Yvonne De Carlo, avid Bruce—Here is one that has everything including tion, romance, music. The story rambles through erything from the Western outdoors to duelling. Yvonne e Carlo is just about the best looking newcomer in ite a while. The picture did good business. Played turday-Monday, July 7-9.—Ritz Amusements, Inc., orth Vernon, Ind.

SUDAN: Maria Montez, Jon Hall—It is really amaz- g how any producer could lavish so much nice color, enery and expense on such a foolish picture with such poor cast. Business about average. Played Friday, turday, Aug. 3, 4.—A. C. Edwards, Winema Theatre, otia, Cal. Small lumber town patronage.

SUSPECT, THE: Ella Raines, Charles Laughton—his is almost like Warner Bros. "Conflict" except the ne is way back. Too far back for me. This is set in ngland, maybe that is why it didn't draw. My patrons n't like Laughton and they don't like Ella Raines in is kind of show. Business very bad. Skip this if you n. Sound on this print was low. Played Tuesday, ednesday, Aug. 7, 8.—Nick Raspa, State Theatre, Rives- lle, W. Va. Small town patronage.

THAT'S THE SPIRIT: Jack Oakie, Peggy Ryan—ght musical picture with an unusual story that seemed please. Some swell dancing and several good musical mbers. Business average. Played Wednesday, Thurs- y, July 18, 19.—Ritz Amusements, Inc., Park Theatre, orth Vernon, Ind.

Warner Bros.

CONFLICT: Humphrey Bogart, Alexis Smith—This as a very good show, but not for this town. Bogart was eat, but the people here want to see him fight and ll as he did in previous pictures. This is no show for lexis Smith. Give her a break, Warners. Business low average. Played Sunday, Monday, Aug. 5, 6.—ick Raspa, State Theatre, Rivesville, W. Va. Small wn patronage.

CONFLICT: Humphrey Bogart, Alexis Smith—Although liked this picture myself, it was poorly received by the eneral public, who passed such comments as "too deep" nd "Bogart was good, but there wasn't enough action." elow par at the box office on a two-day stand.—John . Stillwell, Vergennes Theatre, Vergennes, Vt. Small wn patronage.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond assey—This picture held one's interest throughout. Mor- an did a swell job. So did Massey as a brass bat. Ve did exceptionally well with this one. Played Friday, turday, Aug. 3, 4.—George O. Wiggin, Maplewood heatre, Walden, Mass.

HOLLYWOOD CANTEEN: Warner Stars Revue—An utstanding musical production full of entertainment and od, clean fun. I played this late and can recommend for any spot. My only criticism is the howling repre- ntation of good music by the introduction of Tommy orsey's Band. No one understood what they were try- g to play and most people shut their ears while this umber was on the screen. The ordinary person in the eatre would not understand what it was all about. owever, play this one, if you haven't done so. Played turday, Aug. 4.—A. L. Dove, Bengough Theatre, Ben- ough, Sask., Can. Rural and small town patronage.

HORN BLOWS AT MIDNIGHT, THE: Jack Benny, lexis Smith—One of the worst Sunday crowds I have er had. I think it is as sorry a picture as ever pro- uced. You may take Mr. Benny and put him in the lon't want dep't." Played Sunday, Aug. 5.—J. C. Balk- m, Jr., Gray Theatre, Gray, Ga. General patronage.

OBJECTIVE BURMA: Errol Flynn, Henry Hull—Very nely picture. Flynn portrays a paratrooper captain very ell. It has enough comedy along with the hardship to ake it very interesting. Attendance good. Saturday usiness was better than usual. Both men and women ill be interested in this picture. Played Friday, Satur- y, July 27, 28.—George O. Wiggin, Maplewood Theatre, Valden, Mass.

TO HAVE AND HAVE NOT: Humphrey Bogart, auren Bacall—Fair picture which did average business, ut the people say they want Bogart in those red hot ngster roles he used to play. Anyway they are tired war and spy pictures no matter who stars in them. layed Wednesday, Thursday, Aug. 1, 2.—E. M. Frei- rger, Paramount Theatre, Dewey, Okla. Small town tronage.

TO HAVE AND HAVE NOT: Humphrey Bogart, auren Bacall—This is a picture that does not warrant be in Warner Bros. high bracket. It is a good story ith plenty of action, and the new star, Lauren Bacall, ho took her part very well. I had some good comments this production, but it is certainly not in the class ith "Cassablanca." It is a good picture for a weekend te. Played Saturday, July 28.—A. L. Dove, Bengough heatre, Bengough, Sask., Can. Rural and small town tronage.

Short Product in First Run Houses

NEW YORK—Week of August 20

ASTOR: Dog Watch ..... ***RKO***
Feature: Wonder Man ..... RKO

CAPITOL: Mouse in Manhattan ..... ***MGM***
Tee Tricks ..... ***RKO***
Feature: Anchors Aweigh ..... MGM

CRITERION: Idiots Deluxe ..... ***Columbia***
Treasure Jest ..... ***Columbia***
Star Bright ..... ***Paramount***
Feature: Bewitched ..... MGM

GLOBE: Hare Trigger ..... ***Vitaphone***
Overseas Roundup ..... ***Vitaphone***
Feature: The Great John L. ..... UA

HOLLYWOOD: Bahama Sea Sports ... ***Vitaphone***
Hare Trigger ..... ***Vitaphone***
Feature: Rhapsody in Blue ..... Warner Bros.

MUSIC HALL: Donald's Crime ..... ***RKO***
The New American Frontier (March of Time) ***20th Cent.-Fox***
Feature: Over 21 ..... Columbia

PARAMOUNT: Pop-Pie-Ala Mode .... ***Paramount***
A Musical Way (Speaking of Animals) ***Paramount***
Feature: Incendiary Blonde ..... Paramount

RIALTO: Unusual Occupations No. 2 ***Paramount***
Lulu's Birthday Party ..... ***Paramount***
Contrary Condor ..... ***RKO***
Feature: Midnight Manhunt ..... Paramount

RIVOLI: Gypsy Life ..... ***20th Cent.-Fox***
The Empire State ..... ***20th Cent.-Fox***
Feature: Junior Miss ..... 20th Cent.-Fox

STRAND: Tale of Two Mice ..... ***Vitaphone***
Mexican Sea Sports ..... ***Vitaphone***
America the Beautiful ..... ***Vitaphone***
Feature: Christmas in Connecticut ..... Warner Bros.

CHICAGO—Week of August 20

APOLLO: Kukunuts ..... ***Columbia***
Feature: Colonel Blimp ..... United Artists

GRAND: The Fleet That Came to Stay .... ***WAC***
Features: The Frozen Ghost ..... Universal
Jungle Captive ..... Universal

ORIENTAL: Tale of Two Mice ..... ***Warner Bros.***
Feature: Jealousy ..... Republic

ROOSEVELT: The First-Aiders ..... ***RKO***
Feature: A Bell for Adano ..... 20th Cent.-Fox

STATE LAKE: Tee for Two ..... ***M-G-M***
Feature: The Valley of Decision ..... M-G-M

UNITED ARTISTS: Down the Fairways ***20th Cent.-Fox***
Feature: Thrill of a Romance ..... M-G-M

WOODS: Screen Snapshots No. 9 ..... ***Columbia***
Feature: Wonder Man ..... RKO

Short Features

Columbia

SHE SNOOPS TO CONQUER: Vera Vague—Play it and hear them laugh—Fred Flanagan, Moon Theatre, Steatton, Colo.

Official WAC Films

TO THE SHORES OF IWO JIMA: Inspiring, revealing actual combat pictures in Technicolor. Best war film to date. Properly sold will prove big drawing card. —Frank Vesley, State Theatre, Hollister, Cal.

Paramount

SNUBBED BY A MOB: Color Classics—A reissue from Paramount which no one remembered. It pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TOPS IN THE BIG TOP: Popeye the Sailor—This circus cartoon with Popeye and Olive pleased all. It is in fine Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNUSUAL OCCUPATIONS: No. 5—A good entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

CHAMPION MAKER: Sportscope—This one is good. It is all about swimming. Play it before it is too late.—Nick Raspa, State Theatre, Rivesville, W. Va.

HE FORGOT TO REMEMBER: Leon Errol—Leon Errol is always good here. RKO built him up in shorts, and Universal collects in features.—Nick Raspa, State Theatre, Rivesville, W. Va.

THE KITCHEN CYNIC: Edgar Kennedy—Edgar Kennedy tries hard to make people laugh and he does. Very good, Kennedy, and keep it up.—Nick Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

FISHERMAN'S LUCK: Terrytoons—This is a good cartoon in Technicolor.—E. M. Freiburger, Paramout Theatre, Dewey, Okla.

MOTHER GOOSE NIGHTMARE: Terrytoons — This cartoon in Technicolor will please the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TEEN-AGE GIRLS: March of Time—Routine March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

ABC PIN-UP: Person-Oddities—This is all right, if you like this type of short.—Nick Raspa, State Theatre, Rivesville, W. Va.

ANIMAL TRICKS: Variety Views—This is a good one. It shows different kinds of animals and what they can do. You can hardly believe what you see with your own eyes.—Nick Raspa, State Theatre, Rivesville, W. Va.

ARTISTRY IN RHYTHM: Name-Band Musicals—Good two-reel musical act.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CROW CRAZY: Lantz Color Cartunes—Too crazy, but it will do. The kids and the adults go for any kind of cartoon.—Nick Raspa, State Theatre, Rivesville, W. Va.

DOGS FOR SHOW: Variety Views—Here is a show for the kids. It tells the story of a dog and how he becomes a champion. Good short.—Nick Raspa, State Theatre, Rivesville, W. Va.

LILI MARLENE: Two-Reel Specials—This is the worst short this theatre has ever played. It is all about a German song. Skip it, if you can. I couldn't.—Nick Raspa, State Theatre, Rivesville, W. Va.

RKO Names Exploitation Staff for Foreign Field

Phil Reisman, RKO Radio vice-president in charge of foreign distribution, announced Tuesday that the company was establishing a permanent field exploitation staff in various foreign countries. Selections have already been made from the domestic exploitation staff, headed by Terry Turner under the supervision of S. Barret McCormick, to fill several posts.

Humbert O'Camp, formerly in charge of exploitation at RKO Radio's Los Angeles branch, has been appointed to cover Latin America, under the supervision of J. C. Osserman, manager of Latin America. Mr. O'Camp will leave shortly for Brazil.

Don Prince, for the past six years with the RKO Radio exploitation department, most recently in the New England area, reports to the home office for preparatory training before taking up similar duties in England and the continent, under supervision of Robert S. Wolff, general manager for the United Kingdom. Mr. Prince will establish headquarters in both London and Paris.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THRILL OF A ROMANCE (MGM)

Final Report:

Total Gross Tabulated	$1,296,100
Comparative Average Gross	1,077,200
Over-all Performance	120.3%

BALTIMORE—Century, 1st week	109.8%
BALTIMORE—Century, 2nd week	86.7%
CHICAGO—United Artists, 1st week	138.2%
CHICAGO—United Artists, 2nd week	121.7%
CHICAGO—United Artists, 3rd Week	117.3%
CINCINNATI—RKO Capitol, 1st week	216.4%
CINCINNATI—RKO Capitol, 2nd week	155.7%
CINCINNATI—RKO Capitol, 3rd week	108.2%
CINCINNATI—RKO Capitol, 4th week	86.5%
CINCINNATI—RKO Capitol, 5th week	72.1%
CINCINNATI—RKO Lyric, MO 1st week	62.0%
CLEVELAND—Loew's State, 1st week	129.3%
CLEVELAND—Loew's State, 2nd week	104.4%
CLEVELAND—Loew's Stillman, MO 1st week	94.0%
CLEVELAND—Loew's Stillman, MO 2nd week	90.0%
INDIANAPOLIS—Loew's	149.6%
KANSAS CITY—Midland, 1st week	94.4%
KANSAS CITY—Midland, 2nd week	94.4%
KANSAS CITY—Midland, 3rd week	83.3%
LOS ANGELES—Egyptian, 1st week	159.8%
LOS ANGELES—Egyptian, 2nd week	86.0%
LOS ANGELES—Egyptian, 3rd week	67.7%
LOS ANGELES—Egyptian, 4th week	50.0%
LOS ANGELES—Los Angeles, 1st week	162.6%
LOS ANGELES—Los Angeles, 2nd week	113.8%
LOS ANGELES—Los Angeles, 3rd week	77.2%
LOS ANGELES—Los Angeles, 4th week	60.9%
LOS ANGELES—Ritz, 1st week	146.1%
LOS ANGELES—Ritz, 2nd week	100.0%
LOS ANGELES—Ritz, 3rd week	60.0%
LOS ANGELES—Ritz, 4th week	50.0%
MILWAUKEE—Palace, 1st week	103.4%
(DB) Strange Illusion (PRC)	
MILWAUKEE—Palace, 2nd week	99.1%
(DB) Strange Illusion (PRC)	
MINNEAPOLIS—Radio City, 1st week	167.9%
MINNEAPOLIS—Radio City, 2nd week	76.3%
NEW YORK—Capitol, 1st week	130.7%
(SA) Guy Lombardo's Orchestra, others	
NEW YORK—Capitol, 2nd week	116.0%
(SA) Guy Lombardo's Orchestra, others	
NEW YORK—Capitol, 3rd week	104.9%
(SA) Guy Lombardo's Orchestra, others	
NEW YORK—Capitol, 4th week	92.2%
(SA) Guy Lombardo's Orchestra, others	
NEW YORK—Capitol, 5th week	96.2%
(SA) Guy Lombardo's Orchestra, others	
OMAHA—Paramount	144.2%
PHILADELPHIA—Boyd, 1st week	150.0%
PHILADELPHIA—Boyd, 2nd week	110.0%
PHILAEDLPHIA—Boyd, 3rd week	82.5%
PHILADELPHIA—Boyd, 4th week	84.0%
PHILADELPHIA—Karlton, MO 1st week	141.8%
PHILADELPHIA—Karlton, MO 2nd week	128.3%
PITTSBURGH—Stanley, 1st week	162.0%
PITTSBURGH—Stanley, 2nd week	111.7%
PITTSBURGH—Stanley, 3rd week	72.6%
PROVIDENCE—State	171.8%
SAN FRANCISCO—Fox, 1st week	144.8%
SAN FRANCISCO—Fox, 2nd week	94.8%
SAN FRANCISCO—St. Francis, MO 1st week	115.9%
ST. LOUIS—Loew's State, 1st week	167.5%
ST. LOUIS—Loew's State, 2nd week	128.4%

ALONG CAME JONES (RKO)

Final Report:

Total Gross Tabulated	$570,500
Comparative Average Gross	498,400
Over-all Performance	114.4%

BALTIMORE—Hippodrome, 1st week	111.3%
(SA) Vaudeville	
BALTIMORE—Hippodrome, 2nd week	103.2%
(SA) Vaudeville	
BOSTON—Memorial, 1st week	85.6%
BOSTON—Memorial, 2nd week	129.6%
(DB) Easy to Look at (Univ.)	
BUFFALO—20th Century, 1st week	116.2%
(DB) Three's a Crowd (Rep.)	
BUFFALO—20th Century, 2nd week	70.0%
(DB) Three's a Crowd (Rep.)	
CHICAGO—Palace, 1st week	138.2%
(DB) Penthouse Rhythm (Univ.)	
CHICAGO—Palace, 2nd week	110.6%
(DB) Penthouse Rhythm (Univ.)	
CINCINNATI—RKO Albee	160.3%
CINCINNATI—RKO Grand, MO 1st week	85.3%
CINCINNATI—RKO Lyric, MO 2nd week	96.1%
CLEVELAND—Warner's Hippodrome	127.8%
CLEVELAND—Allen, MO 1st week	95.2%
KANSAS CITY—Orpheum, 1st week	119.9%
(DB) Two O'Clock Courage (RKO)	
KANSAS CITY—Orpheum, 2nd week	82.0%
(DB) Two O'Clock Courage (RKO)	
KANSAS CITY—Orpheum, 3rd week	78.3%
(DB) Two O'Clock Courage (RKO)	
MINNEAPOLIS—Orpheum, 1st week	120.6%
MINNEAPOLIS—Orpheum, 2nd week	77.5%
MINNEAPOLIS—Lyric, MO 1st week	111.1%
NEW YORK—Palace, 1st week	164.0%
NEW YORK—Palace, 2nd week	148.0%
NEW YORK—Palace, 3rd week	110.4%
NEW YORK—Palace, 4th week	104.0%
OMAHA—Brandeis, 1st week	124.8%
(DB) Forever Yours (Mono.)	
OMAHA—Brandeis, 2nd week	86.3%
(DB) Forever Yours (Mono.)	
PROVIDENCE—Albee	137.6%
(DB) Penthouse Rhythm (Univ.)	
SAN FRANCISCO—Golden Gate	156.3%
(SA) Vaudeville	
ST. LOUIS—Fox	110.2%
(DB) The Missing Corpse (PRC)	
TORONTO—Imperial	86.4%
WASHINGTON—Keith's, 1st week	158.2%
WASHINGTON—Keith's, 2nd week	115.1%
WASHINGTON—Keith's, 3rd week	82.7%

TWICE BLESSED (MGM)

First Report:

Total Gross Tabulated	$74,700
Comparative Average Gross	68,800
Over-all Performance	108.7%

CINCINNATI—RKO Grand	83.3%
CLEVELAND—Loew's Stillman	105.0%
CLEVELAND—Loew's Ohio, MO 1st week	114.8%
PHILADELPHIA—Aldine	100.0%
PITTSBURGH—Warner	109.7%
(DB) Bewitched (MGM)	
WASHINGTON—Capitol	120.4%
(SA) Gene Krupa's Orchestra	

ON STAGE EVERYBODY (Univ.)

First Report:

Total Gross Tabulated	$61,200
Comparative Average Gross	56,900
Over-all Performance	107.5%

CHICAGO—Palace	126.7%
(DB) The Woman in Green (Univ.)	
CINCINNATI—Keith's	122.7%
MINNEAPOLIS—Orpheum	77.5%
(SA) Vaudeville	
OMAHA—Omaha	97.6%
(DB) When the Lights Go On Again (PRC)	
TORONTO—Uptown	97.9%
(DB) See My Lawyer (Univ.)	

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending July 31, 1945. The previous period ended April 30, 1945. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

LeRoy Plans for British Filming

Arnold Grant, president and legal counsel of Mervyn LeRoy's newly-organized Arrowhead Productions, is in London discussing a deal for production of high-budget pictures in England either through the facilities of the London studios of a major Hollywood company or jointly with Arthur Rank.

According to current plans, the company plans to use Hollywood stars in at least one of the major roles of each film, and British personalities wherever possible. Although the first production has not been definitely decided upon, there is a possibility that it will be a musical film titled after David Rose's musical composition, "Holiday for Strings."

Before leaving for London, Mr. Grant stated that Arrowhead's first Hollywood picture is scheduled for February production, as soon as Mr. LeRoy finishes directing "The Robe." The company has a 12-picture deal with Warner Brothers.

Two Clearance Cases Filed at Boston

The American Arbitration Association reported last Friday in New York that two clearance complaints were filed at the Boston tribunal.

One complaint was the Randolph Theatres, Inc. operating the Randolph theatre, at Randolph, Mass. The complaint was against Loew's, Paramount, RKO Radio and Twentieth Century-Fox.

It charged that the Randolph was subject to the following clearances: 30 days after first run Brockton and one day after first run Quincy; but in no event later than 21 days after availability to first run Quincy. The Randolph further alleges it is unfairly subjected to double clearance through both the Brockton and Quincy sequences. It asks that clearance in favor of both theatres be eliminated and that clearance of first run Brockton over the Randolph be reduced to 14 days.

Newman R. Robinson, operating the Town Hall theatre, West Rutland, Vt., also filed a clearance complaint against the five major companies. Mr. Robinson said his house was subject to 90-day clearance after first run Rutland, which he claims in unreasonable. He asks it be reduced to 30 days.

One Appeal Board decision was handed down August 16 affirming the arbitrator's award on the Utopia theatre complaint against all consenting companies, at the New York tribunal. Estate Theatres, Inc., operator of the Utopia, Queens, filed a clearance complaint against the distributors, alleging that seven-day clearance to Mayfair in Queens was unreasonable as to area. The arbitrator said it was not. The board upheld his decision. Utopia Amusement Corp., operator of the Mayfair, intervened.

Hissong Appointed Ohio Education Director

Clyde Hissong, head of the education department of Bowling Green College, Ohio, has been appointed State director of education for Ohio. By virtue of his new office he becomes head of the State censor board. Mr. Hissong succeeds W. Kenneth Ray, who recently resigned to become educational director of the Grollier Society.

New Corporation

Betty Barrie Enterprises has been incorporated for the operation of all types of amusement industries in New York, it was reported from Albany this week. Elizabeth Blount, Morton Slater and H. David Frackman were the incorporators. Mr. Frackman was the incorporating attorney.

Kapit Luncheon for Hicks

Harry A. Kapit, vice-president of International Theatrical and Television Corporation, tendered a luncheon Thursday, August 9, in New York, in honor of the promotion of Orton A. Hicks, a former business associate, from Major to Lieutenant Colonel.

LIFE MAGAZINE devotes 5 pages to the nation's most shocking moral problem...

DIVORCE!

HEARST NEWSPAPERS from coast-to-coast feature weekly full-page articles by Gertrude Atherton on the subject...

DIVORCE!

And while a storm of editorials, magazine stories and air debates keep the topic hot, **MONOGRAM** delivers the exploitation smash of the year...

DIVORCE!



HEART THROB STOR
—HOLLYWOOD REPORT

"TIMELY . . . IMPRESSI
—BOXOFF

"PLENTY TO EXPLO
—MOTION PICTURE DAI



Magnetic Duo

KAY FRANCIS ★ BRUCE CABOT

IN THE KIND OF EMOTIONAL ROLE HER FANS LOVE!

DARING, DASHING, DANGEROUS ... AS A MAN OF MANY LOVES!



"DIVORCE"

A MONOGRAM PICTURE

with HELEN MACK

JEROME COWAN • CRAIG REYNOLDS • JONATHAN HALE

Produced by JEFFREY BERNERD and KAY FRANCIS

Directed by WILLIAM NIGH

Screenplay by Sidney Sutherland and Harvey Gates

Original Story by Sidney Sutherland

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Servicemen Preferred

Two years ago when the draft boards were pressuring theatremen into defense jobs as an alternate to going into Service we pointed out that attractive salaries offered by defense plants and respite from the Army were small compensation for deserting theatre posts.

Now the wheel has completed a full revolution. With conversion underway, former theatre managers who did go into defense plants are being confronted with poor prospects of being welcomed back by their former employers.

In one such case which has already come to our attention, circuit heads are determined to give preference to former employees —or at least to some one who left the business to serve in uniform.

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You Don't Even Get Seasick

We like Chuck Shannon's "Movie Vacation" idea which he successfully put over recently at the Columbia theatre in Sharon, Pa.

Mr. Shannon dug up a number of old travel reels, booked them at his theatre and promoted an extensive campaign inviting patrons to enjoy an extensive vacation cruise to faroff lands aboard the S.S. Columbia.

Besides cooperating with the O.D.T. request to the public to avoid unnecessary travel, the idea paid dividends at the box office for the ingenious showman.

△ △ △

Good Luck—Al

Al O'Camp has been appointed to head all exploitation for RKO Radio Pictures in Latin American countries from Mexico to the South Pole.

Mr. O'Camp's history in itself is comparable with any success story where perseverance and personal attainments are wholly responsible in the achievement thereof.

After beginning his education in France and Germany, Mr. O'Camp came to America where he completed his higher courses at Boston University, Tufts and Middlesex Medical School at Cambridge.

He started his career in theatre business with the Fox New England Theatres. In 1931, during the most difficult period of the depression, he applied to the writer for a job at the RKO Regent theatre in New York. The magnetism theatre business had for this young man was evidenced by the fact that he accepted an arbitrary post as maintenance man in which in addition to his various and sundry duties he built some fine displays.

Long hours and hard work agreed with Mr. O'Camp. Before long he had risen to manager with the circuit. After other managerial experiences he joined Terry Turner's exploitation staff at RKO Radio handling Western Canada and the Northwest.

RKO will be enriched through the new association and Mr. O'Camp, manager, showman, and Round Tabler, will continue to pursue his course of high attainment with the good wishes of all who knew him—when.

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Good-Will Gesture

Taking his cue from newspapers which have been offering free space to returned veterans seeking employment, Boris Bernardi, general manager for the Midwest theatres in Detroit, has been creating plenty of good-will for his organization.

Mr. Bernardi has made his theatre screens available for this valuable service with one of the local Legion Posts paying costs for the trailers. A special message to prospective employers precedes the individual listing of talent with names of the applicants withheld to spare embarrassment.

Newspapers and veteran agencies have been high in their praise of the project.

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School Daze

Abruptly we realize that the summer school recess is almost at an end. Comes the annual hustle and bustle to line up special attractions to lure the younger trade the moment school is in session. Serials and westerns will be booked for special Saturday matinee shows, school supplies will be offered, games and novelties employed, and theatre men will be scurrying about town seeking some publicity-conscious merchant to sponsor the program.

During the past two months it has been comparatively quiet with the juvenile patronage apportioned throughout the week. Soon we will have them all in under our roof on Saturday. Let the noise and the din begin. Let the damage to our seats and walls continue. They are our patrons of tomorrow.

—CHESTER FRIEDMAN

QUALITY AND QUANTITY

Here are the print order figures for the September issue of Modern Screen:





The figures speak for themselves.

But perhaps we should remind you that this makes us not just the biggest *movie* magazine—but one of the leading *national* magazines.

MORAL: When you've got *quality*, you get *quantity*!

modern Screen

ALBERT P. DELACORTE, *Editor*

Designed to Attract The Customers' Eye



M. Conner's version of "Enchanted Cottage" at the Capital, Madison, Wis., featured transparent windows lighted from behind with silhouette of lovers in the large window.



Frank Henson, Loew's Grand, Atlanta, secured 20 windows similar to one above for his date on "Keep Your Powder Dry".



One of the numerous window displays promoted for the engagement of "Rhapsody in Blue" at the New York Hollywood theatre.



Bill Hoyle's "Sudan" display at the Lincoln, Washington, D. C.



The entire side of the Odeon theatre in Scarborough, Yorkshire, England, was utilized to advantage by manager Harry Murray

WILD BILL ELLIOTT

★ THE ALL-AMERICAN COWBOY ★

as

RED RYDER

in

PHANTOM OF THE PLAINS

© NEA SERVICE INC.
BASED ON FRED HARMAN'S FAMOUS COMIC STRIP
BY SPECIAL ARRANGEMENT WITH STEPHEN SLESINGER

with **BOBBY BLAKE • ALICE FLEMING**
IAN KEITH • WILLIAM HAADE • VIRGINIA CHRISTINE
Directed by LESLEY SELANDER
ORIGINAL SCREEN PLAY BY EARLE SNELL AND CHARLES KENYON

ANOTHER TOP ATTRACTION CELEBRATING REPUBLIC'S TENTH ANNIVERSARY

ANOTHER OF THOSE TOP NOTCH WESTERNS which have made Wild Bill Elliott a bigger attraction with each succeeding picture. Jam-packed with action and ready-made pulling-power!

A REPUBLIC PICTURE

Thacher's "Swoon Show" Goes Well

Of no mean proportions was the "All Swoon Show" recently put on by Herb Thacher at the Hamilton theatre in Lancaster, Pa. Starting two weeks in advance. Herb used a special 40 by 80 in his outside lobby which featured a large cutout of a pair of "hep-cats" in a hot dance. A special trailer was used two weeks ahead to announce the stunt and the public address system was utilized to ask for entrants for the "Swoon-Swing Contest."

Even the short subjects were especially selected for the occasion and included a Columbia Community Sing: "On the Mellow Side," a Universal Coleman musical hit, and Universal's cartoon "Boogie Woogie," a hot number giving 10 lessons in "boogie-woogie."

The cartoon was shown on the screen immediately following the feature, then it was repeated but only with the music and interpolated with recorded swing music and with the award of prizes to the bobbie soxers hep-cat contestants.

Thacher tied up with the local music stores; co-ed clubs and radio station and placed cards on juke boxes in many important spots announcing the show.

Teaser Ads Highlight McCoy's Campaign on "Wildfire"

Several days in advance of his engagement of "Wildfire" at the Imperial theatre, Augusta, Ga., P. E. McCoy, city manager, ran a series of teaser ads in the local paper. The ads appearing were one-column by one inch with copy: "Wildfire Is Headed This Way" and "Watch Out for Wildfire." In each instance the title was set in bold type. The same gag was used over Station WRDW, using live spots with the effect of the pounding of horses' hoofs.

An effective front was built for the date using large cutout letters in brilliant red for the title set in a yellow flame effect as the background. Large cutouts of a horse were used on each side of the front and overhead. The gag line used throughout the campaign was "The most unusual wild horse story ever told."

As a promotion stunt, a special screening was held for newsboys. A photo was taken of the entire group at the theatre front, the art on the picture serving as an excellent background. The newspapers carried the photo the following day, which was the second day of the run.

Star's Personal Appearance Aids "Thousand Nights"

"A Thousand and One Nights" was highlighted in Hartford, Conn., by the personal appearance of Columbia actress Evelyn Keyes at Manager George Landers' E. M. Loew's theatre. Miss Keyes also sold War Bonds and entertained at the Connecticut Home for Crippled Children and Adults. George Ettinger and Harry Rice of Columbia's New York exploitation office were in Hartford for this campaign and the star was guested at a theatre, press, and radio dinner party held at a club.

Living Trailer Boosts Albee Date of "Back to Bataan"

The personal appearance of the stars of "Back to Bataan" on the stage of the Albee in Providence, R. I., highlighted Rita Morton's campaign on the film. Guest appearances at the local Canteen and on radio station WEAN were also arranged for them.

A living trailer was promoted in the person of Sgt. Winthrop Pinkham, a survivor of the infamous Bataan "Death March." Pinkham talked for two minutes about his experiences at each showing of the "Bataan" trailer, and was interviewed over radio station WEAN.

Two weeks in advance of the opening a Yankee network tiein was effected for a number of daily radio spot announcements. Car card posting, window posting and five downtown restaurants advertising the picture on their menus also helped to boost the campaign.

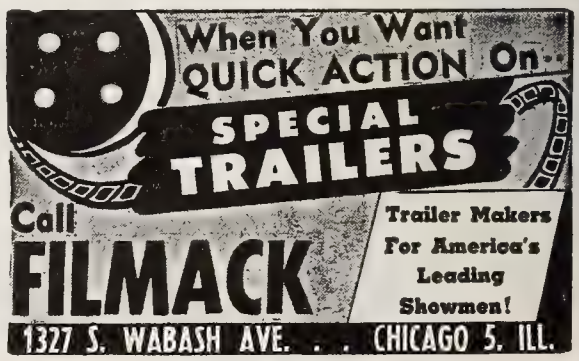
Goth Promotes Free Broadcast

Edgar Goth, Fabian Wilmer & Vincent publicist, has effected a long-term tieup with Station WRVA in Norfolk, whereby their top "Man in the Street" radio interview originates underneath the marquee of the Colonial theatre. Besides its institutional value, this tieup is productive of plugs at the completion of the broadcast, three times weekly, plus other good spots throughout the week. Harvey Hudson, WRVA staff member, conducts the program, and handles all the interviews.

Seeing Eye Dog Screening Held on "Son of Lassie"

A day prior to the opening of "Son of Lassie" at the United Artists theatre in Chicago, Archie Herzoff, publicist of that house, held a screening for a group of guiding eye dogs and their blind owners. The showing was arranged through the Chicago Blind Service Association.

Reporters for local newspapers and photographers were invited to attend to observe the reaction of the spectator dogs to dogs performing on the screen, and to determine if the reaction of the dogs help their owners to understand the picture better.



The Selling Approach ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

CAPTAIN EDDIE (Twentieth Century-Fox): Set up a section of your outer lobby as a "Welcome, Captain Eddie" headquarters. A table, a book for signatures and show cards inviting the public to sign the register are all the paraphernalia required. Let the folks know that the welcome book, when filled with signatures, will be sent to Captain Eddie Rickenbacker as a token of your town's esteem. Arrange for local automotive and aeronautical leaders, as well as civic dignitaries, to be among the first to sign. That will start the ball rolling, with a story and photo in the newspapers.

Hold a local premiere with a "Salute to Captain Eddie" as the theme. Open a booth for advance sale of tickets, attendance at opening night being by advance purchase of tickets only. If an air base is nearby, invite veteran combat fliers to be your guests. Street stencils with the message, "Welcome, Captain Eddie", could be used a week ahead of opening.

Either through a newspaper story or contacting aero clubs at youth centers and schools arrange to get the best model plane builders in town to lend their models for displays. These could be set up in the lobby, in windows of stores selling model-building equipment, libraries, etc.

In the picture, Captain Eddie takes dancing lessons; among these are the one-step, waltz, polka, etc. Arrange with your radio station for record programs which feature tunes for these dances, and invite listeners to write in what the proper dance would be for each tune. *Cosmopolitan* magazine is behind the picture, since it featured a two-part story on "Captain Eddie" which is reaching millions of readers in the July and August issues. All of the magazine's ads and posters tie in prominently with the picture title.

PRIDE OF THE MARINES (Warners): Designed to sell the film's gripping story and to stimulate early interest in the date, four teaser ads have been prepared for getting the campaign under way. The ads may be run one a day or used as the reverse side of a direct mail postcard with a special message on the address side informing patrons of opening date. These ads might also be blown up and spotted for lobby display purpose.

Also available is a large size cartoon feature for newspapers. For further newspaper attention, there is a Marine Slang contest, with readers invited to decipher the slang terms. Best interpretations get prizes and guest tickets to the opening; prizes also to be offered in connection with the best 50-word letter about "The Pride of the Marines", in which the contestants use as many of the slang terms as possible.

Contact your local book dealers and arrange for interesting window displays combining the book with stills from the picture. Set up lobby displays by blowing up the book jack which features a cut of Al Schmid, Marine, and surround it with cutout figures of John Garfield, Eleanor Parker and Dane Clark. For the children a newspaper contest may be set in which contestants are invited to color the uniforms worn by Marines in a set of four mats. This same slant might be utilized in a herald form.

THOUSANDS of NEW YORKERS LEFT HOME!

4th Record Breaking Week at BROADWAY'S *Famous* "GOTHAM"

(Not even the radio's every minute on the minute news of the Atomic Bomb -- the Russian Invasion -- the Japs' Surrender -- could keep New Yorkers home!)

A SOCKO HIT *during the Hottest Weeks of the Year at the "MIDTOWN," Toronto*

A *Sensation at the* TRANS-LUX, *Boston*

The No. 1 *Exploitation Natural* OF THE YEAR!

PRC Presents

WHY GIRLS LEAVE HOME

With LOLA LANE

SHELDON LEONARD
ELISHA COOK, JR.
CONSTANCE WORTH
PAMELA BLAKE
PAUL GUILFOYLE
CLAUDIA DRAKE

Screenplay by FANYA FOSS LAWRENCE and BRADFORD ROPES

Original Story by FANYA FOSS LAWRENCE

Director of Photography ..... MACK STENGLER

Musical Director ..... WALTER GREEN

Music and Lyrics by JAY LIVINGSTON and RAY EVANS

Produced by SAM SAX · Directed by WILLIAM BERKE

PRC



G. I. MANAGERS WANT QUICK RETURN TO THEATRES

THEATRE managers, like men from every other business, have done their part willingly to bring the Victory. Hundreds of them have served in the armed forces during the last four years, bringing to the war effort a special knowledge and ability which they used so effectively in civilian life to bring entertainment to the general public. A letter, addressed recently by your editor to many of these men, asked their personal post-war plans and invited them to tell something of how their experience had been of value. Here are their replies.

QM3/c HAROLD F. SLITER

Former Ohio div. mgr., Schine circuit

"It was a pleasure to hear from the Managers' Round Table. Yours truly expects to return to show business, God willing. After twenty-one years I would be foolish to change. Besides the Schine circuit is a fine organization.

"I have found the older fellows plan to continue their pre-war endeavors, the younger lads want to continue their education. What one learns here, navigation, would not be very valuable. . . . After Iwo Jima and Okinawa it will be a pleasure to return to Ohio.

PFC. SYDNEY H. KLEPER

Former manager the Bijou, New Haven, Conn.

"I'll get to the point. Show business in general, managing a theatre in particular, has always been more than a means to an end for me. Theatres specifically typify the American way of life. Freedom of expression in the arts constitutes and will exert in post war America a motivating force of education and tolerance through the eyes of entertainment. We've only scratched the surface of the potentialities of our industry. I do hope to return."

CPL. HERBERT S. ALPERT

Former asst. mgr. Lyric, Bridgeport, Conn.

"Your letter brings to light some very pertinent questions. I certainly do plan to return to show business. Not only has it got into my blood but it also gives me that extra something one gets only from doing the type of work that you enjoy. I would, of course, love to get hold of my own small house, as so many others desire; however, it is more likely that I will return with Loews'. I have been in special service, running a camp theatre. It has added considerably to my experience."

CPL. J. J. HAMILTON

Former manager Hollis theatre, L. I., N. Y.

"Sure was nice to hear from you. Have been on detached service as an instructor in recreation. For a while I was entertainment director at an advanced base.

"As for my future plans, I definitely hope to return to the business, if possible, with Interboro circuit. My real aim is, of course, to be able to some day own my own theatre in Florida if possible."

T/SGT. DAVID BACHNER

Former asst. adv. mgr. Warner theatres, Ohio

"In all probability I will return to some phase of the industry.

"Have managed to keep fairly well in touch, receiving publicity material from studios and trade papers. I feel well acquainted with the changes that have occurred and am familiar with difficulties that have beset theatre people owing to war conditions.

"Have traveled extensively throughout the Southwest Pacific and in the Far East and done plenty of poking into theatre business.

"Would like to represent a film or theatre company out here or perhaps connect with one of the theatre chains in Australia. There are vast advantages . . . at any rate I do intend to return to the work I know best."

PFC. ALBERT A. COHEN

Former manager Senator, Washington, D. C.

"I have always considered that the last prior organization I was connected with was small and hoped to find a good future with them. They have already begun to expand and I believe a man could reach the top with such an organization.

"I would like to go back with them again and I hope the time I have been away has not hindered my chances of progressing."

S/SGT. WILLIAM McCLAIN

Former manager of the Virginia, Carrollton, O.

"Thanks so much for your interest in my post war plans. Anything I learned in the army will never have enough influence to deter my return to show business.

"Some have been fortunate and landed in special service outfits . . . others of us have been in combat outfits. You could count the movies we saw on one hand, while USO shows were conspicuous by their absence.

"Yes, I intend to go back to my old job gladly and even if the business does give us a slap in the face once in a while we are always glad to come back for more.

"Maybe some day I'll get to New York as a manager. That is my ambition. I also intend to get married."

S1/c GEORGE R. PETERS

Former manager, Loew's, Richmond, Va.

"Bet your sweet life I intend to return to show business . . . and I'll return with a fuller and warmer appreciation of a great industry than I had when I left. Anyone who has been one of the lonesome men in the pain filled wards of a hospital or in a hot, smelly, below-decks compartment of a ship watching a motion picture and seeing the pleasure brought by a few hours' entertainment cannot help but have an abiding faith in an industry that can do so much for so many.

"I hope before many months have passed you will again receive exploitation campaigns with my name among those where it says submitted by."

LT.(s.g.) FRANK BICKERSTAFF

Former city manager, Lucas-Jenkins, Athens, Ga.

"I haven't been able to give much thought to the question; maybe I should have before now but out here . . . you dont' think about what you plan to do . . . it's what you're going to do about getting back home safely.

"I hope to work for my old company after the war, as I have found the business fascinating. Am particularly anxious to return to Athens. I've also thought, after winning the annual Bronze Quigley Award in 1941, I might like doing publicity work. Time will tell."

S/SGT. CHARLES BURNS

Former manager, Rialto, Kingsport, Tenn.

"If I could increase my forty-five points . . . I would return to theatre business immediately. I left college to continue theatre work and four years in the Army Air Forces certainly has failed to lessen my enthusiasm for theatre business.

"My training here has been advantageous. It has given me insight in specializing more in public relations and the exploitation field. Three years with Army public relations and one year in Ground Safety work will enable me to stress fire prevention and locate existing hazards when I return."

LT. (USNR) SONNY SHEPHERD

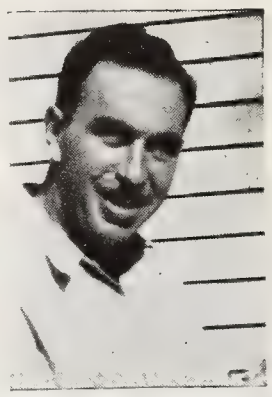
Former manager Lincoln, Miami Beach, Fla.

"Miami is definitely my goal, show business my vocation after the war.

"I read the trade journals regularly and it keeps me from getting too homesick. Wometco is willing I return, so the boss said, and I'm willing. When Uncle Sam is willing you'll be hearing from me."

"JUST AN INTERLUDE"

"My time in the service has been a necessary interlude in my life. It has also been a definite interruption to my career in show business. By receiving trade publications, Loew's house organ and correspondence with my friends I have been able in great measure to keep up with the tide and trends during my absence. I believe I have developed new ideas. The use of films for instruction . . . has been vital in preparing millions of troops for their jobs, and the immeasurable amount of entertainment afforded by the movies, free to millions of men, has helped many of us to carry on in the face of discomfort and danger. Of course, I am going back to my job. I am proud of the whole industry."—SGT. A. A. SIEGEL, former manager, Grand, New York.



"gained a lot of valuable experience . . ."

—Sgt. Pat Notario



Cpl. Irv. Cantor



S/Sgt. W. McClain



QM3/c H. F. Sliter



Cpl. H. S. Alpert



T/S M. Spector



Pfc. A. A. Cohen



Lt. F. Bickerstaff



T/Sgt. D. Bachner

SGT. PAT R. NOTARIO

Former manager Columbia, Sharon, Pa.

"I've been here about six months working in special services, producing shows, bands and booking for social and military engagements at this post. I've gained a lot of valuable experience doing these jobs.

"In addition I am handling all publicity for the USO shows. Yes, I'm doing a lot of things in the army that will be of benefit to me in civilian life.

"I would like to get into theatre publicity, naturally with Warners. The foreign market looks mighty fine and I think a fellow would really have an opportunity to go places in this field. As long as I can work in some phase of show business I'll be happy."

CPL. H. M. ADDISON

Former manager Paramount, Glen Falls, N. Y.

"I am sorry that I never had an opportunity to use my knowledge . . . in the Army. All my efforts to be assigned to special service were to no avail.

"My primary desire is to return as quickly as possible . . . to work at my former profession providing there is a place for me. I understand my return is desired and my former employer (Schine circuit) has been most reassuring."

T/5 MURRAY SPECTOR

Former manager Sun theatre, Brooklyn

"Although I've been doing x-ray work my ambitions have always been in another direction, that is the film industry. It seems that the business has taken hold of me and sort of imbedded itself within.

"I visited Brussels on numerous occasions, spoke with some of the theatre men . . . all have the same answer. Business is terrific but pictures are scarce. While visiting the manager of the Universal Exchange he showed me many of the films deliberately destroyed by the Gestapo."

CPL. CECIL A. SKELLY

Former general manager Lamax, Wilmington, O.

"Yes, I will return to the business; I've pushed too much water under the bridge in it to stop now. I am hoping for a berth where individuality and personal aggressiveness counts or where politics are unessential and where there is operation that smacks of brain rather than chain operation.

"My former employer has said he has good plans for me, as I imagine he has."

CPL. JAMES A. CAREY

Former manager Hi-way, York, Pa.

"All my life I have been around the theatre business, have been associated with it ever since I came of age.

"I am definitely going back when Uncle Sam hands me my discharge. It is in my blood and I will be proud to be accepted back."

S/SGT. JOSEPH P. HOLLERAN

Former assistant manager, Loew's, Indianapolis

"This G.I. definitely intends to return to theatre business at the end of hostilities.

"True, many men in the services have changed their occupational outlooks since being in the services because of valuable and costly specialized training they have been receiving.

"The air forces assigned me to special services at the completion of my three years basic training and to the present date I have managed twelve G.I. theatres. So the army sez I am a specialist—and is the army ever wrong?"



NEWSPAPER LAYOUTS



Paterson Morning Call

Jay Wren, publicity director, Paramount Adams.



Cincinnati Enquirer

Nathan Wise, advertising manager, RKO theatres, Cincinnati.



Philadelphia Inqui

Irv Blumberg, advertising manager, Warner theatres, Philadelphia.



Greenville News
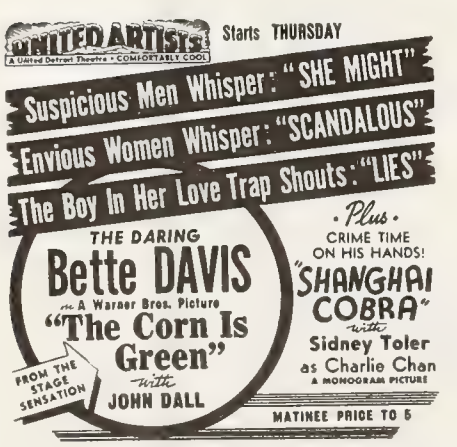
Edwin Pettett, manager, Paris theatre, Greenville, S. C.





Washington Star

Bill Hoyle, publicity director, Lichtman theatres.



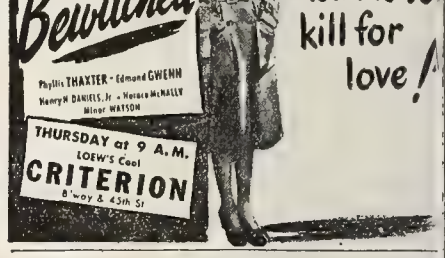
Detroit Free Press

Alice Gorham, publicity director, United Detroit Theatres.



New York Daily News

Fred Lynch, publicity director, Radio City Music Hall.



New York S

Charles Moss, manager, Criterio theatre.

A GOOD COMEDY UNIT SHOW LAYOUT



Atchison Globe

Dale Thornhill, manager, Fox theatres, Atchison, Kansas.

SHOWMEN PERSONALS

In New Posts: In San Francisco, Roy Young, rmerly at the Paramount, replaces Jack Blumfeld at the Orpheum as Blumenfeld becomes city anager for the Fox West Coast circuit, replacg Cliff Giesseman, who has gone to Los Angeles general manager.

Also in San Francisco, L. G. Tavelara has been ansferred from the State to the Paramount and aul Maladin has gone from the St. Francis to the ate. Lou Singer, former manager of the St. rancis replaces Dave Richards at the Warfield. Paul Worthen, Rialto, Peoria, Ill. James Mcannold, Delray, Delray, Fla. A. H. Whedon, oyal, Tampa, Fla. Stanley A. B. Cooper from SNR to resume management of the Lark & Sourine circuit in Brazil, S. A.

L. K. Lee and John Jay have bought the Arvada, enver, from Florence Tharpe. The Pioneer, nglewood, Denver suburb, is being reopened by P. Yaeger, with Robert M. Haga managing.

Commander Larry Cowen, USNR., who rently rejoined Fabian Theatres, goes to Staten land as Assistant General Manager and Direcr of Advertising and Publicity while Milton hosberg replaces him as Managing Director of octor's, Troy, N. Y., and upstate Publicity and dvertising Director.

Assistant Managers: Moe Greczyk, Astor, East Hartford, Conn. Dean Anderson, Rialto, Peoria, Ill. Ray Williams, the Warfield, San Francisco.

Birthday Greetings: Carl Rogers, Albert Reynolds, Herbert P. Haberstick, Frank Taylor, Dick Peffley, Raymond T. Zierman, James Lucas, S. A. Deuel, John E. Manuel, E. M. Tannenbaum, Edward Shiddell, Frank Lineberger.

John R. Schultz, Malcolm H. Marshall, Earle S. Dorrelle, Manolin Quinones, John C. Reno, William Carbaugh, Roy Sterrett, Ben W. Fischer, Don Kelsey, Ted Shank, Early N. Willey, Arnold N. Gates, William Harding.

C. W. Kelly, Ray Laurie, Frank L. Cost, Thomas W. Turner, Pierce Rawling, Stan Kreuger, Edwin Russell, Alfons Galwais, Stewart North, Donald L. Smith, Orba Myatt, Randall Jones, Frank Soltice, Edward Shuker.

George M. Dana, Rossiter J. Hobkirk, Nat Allentuck, Lewis J. Hartman, Seymour L. Morris, Morty Lightstone, Samuel Solomon, Urban R. Anderson, S. F. Sutaria, Ben Broskie, Carl L. Kreuger, J. B. Seager, Morton M. Bratter.

L. O. Robertson, Walter D. Morgan, Joseph D. Frisco, G. C. Ramsay, William Wrightsman, Rosa Hart, Vincent Daniels, Homer B. Fuller, Eugene P. Mock, Randolph L. Hall, Alf Klokkevold, Carman A. Mitchell.

Patterson's Theatre Career Spent in Ontario

Harvey James Patterson, manager of the Park theatre in Sarnia, Ontario, for Twentieth Century Theatres Ltd., was born there October 24, 1921. Patterson says this is his first position as manager and he started as an usher at the Imperial theatre in his home town. He also ushered at the Park and later became chief of staff. Since then he has held the post of assistant manager at houses in London and Sudbury, Ontario, until he was promoted to relief manager prior to assuming his present assignment.

Sweeney Distributes Johnson Photos at His Matinee

As a matinee stimulant in advance of "Between Two Women," Wayne Sweeney at the LaPorte theatre, LaPorte, Ind., distributed 150 colored autographed photos of Van Johnson to the first 150 women attending the show. Theatre ads and cooperating merchant's store window plugged the giveaway. Numerous other merchants came through with displays including that of a florist which featured scene stills with copy reading: "If it is a choice between two women, send them both flowers and then see," etc.

News Board Attracts Patrons

For his reissue of "Thunderhead," Cyril Mee, manager of the City Opera House, Frederick, Md., has devised the "Opera House News," a board erected in the theatre lobby displaying publicity pictures and copy from press sheets. It has considerably helped his business on the film and attracted so much attention that Cy is making the news board a permament feature at his house.

Silly Sentences Contest" Opened by Boyle

Manager Joseph Boyle, Loew's Poli-Broadway theatre, Norwich, Conn., planted a "Silly entences Contest" with the *Norwich Bulletin* ewspaper and has hung a string of pennants his theatre lobby as part of an extensive iblicity campaign to plug his new film season. "The Big Ones Come to Loew's" is the slon adopted for insertion on regular daily disay ads, weekly readers, retail store window splay cards, screen trailers, and rest room asers. Lapel ribbons are being worn by the eatre staff and the auditorium entrance doors ill feature display cards of the coming hits. he local newspapers are cooperating fully with anager Boyle on this campaign.

ervicemen Get Dinner and ree Tickets to "Nob Hill"

Pepped-up publicity that conveyed the glamour "Nob Hill," helped spark the Detroit openg at the Fox theatre recently when managing rector David M. Idzal and publicity manager etty Smith worked the "Angel Table" stunt ggested in the pressbook.

Tying in with USO headquarters, the *Detroit imes,* and a local restaurant, 22 service men ere invited to take their choice of 22 silver llars. Drawers of "lucky coins" were treated a gala night out, including a de luxe dinner id choice seats at the Fox theatre.

The *Detroit Times* ran stories that centered round "Nob Hill," and a quarter-page picture reak of the beaming service-men winners and eir gals.

ohnny Mack Brown Rangers Club Off to Good Start

Johnny Heflinger, manager of the Park theae in Pasadena, Calif., has devised an intersting promotion with the Lewis Dog Food ompany by inaugurating a "Johnny Mack rown Rangers Club" for youngsters, which eets every Saturday at his theatre.

The kiddies are given membership cards hich are punched each time they attend a Saturday matinee. After six punchings they receive, free of charge, a cowboy outfit and after attending seven shows they are entitled to a free admission.

The *Pasadena Independent* has given the promotion good coverage, stressing Heflinger's efforts to help juvenile delinquency and build good citizenship, and effective teaser ads have stimulated a growing membership.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

AT LIBERTY—THEATRE MANAGER OR EXECUtive. High type, mature man. Aggressive showman thoroughly experienced and capable, exploitation, publicity, advertising and all angles of operation. Sober and reliable every respect. Association leading independent or major circuit desired. Responsible reference ability and integrity. Address BOX 1891, MOTION PICTURE HERALD.

MANAGER, 46, MARRIED, SOBER. ABLE TO STEP into any type theatre. Twenty-five years' experience buying, booking, publicity vaudeville, and supervision. Enviable record of outstanding achievements. Limit of opportunity reached in present location in city of 600,000. Past 15 years here on four locations. Previous ten years spent on publicity in New York and New England. Known to every chain. Best trade references. Also city and civic leaders. Arrange interview. Can start after 3 weeks notice to present employer. Salary or percentage. Trial period agreeable. BOX 1897, MOTION PICTURE HERALD.

PROJECTIONIST WITH 4 YEARS' EXPERIENCE, age 26, married, sober habits, do not hold card, have worked on permit, will either way. State all information first letter, will answer all inquiries. TONY STEVENS, 439 West 21st St., Jacksonville, Fla.

PROJECTIONIST WITH FIFTEEN YEARS' EXperience. Non-union. Will furnish references. Will go any place. State salary. BOX 1898, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

STUDIO RECORDER COMPLETE $1,250, INCLUDing Artreeves Galvanometer; synchronous motor; 1000' magazine; amplifier; power supply; microphone; cables; etc. Quartz slits, $39.50. Background Projection outfit worth $10,000, now $4,990. Recording Amplifier with condenser microphone, $125. Continuous contact 16mm. printers, picture, track or both, $1,375. Send for Summer Catalog. S. O. S. CINEMA SUPPLY CORP., New York.

SERVICES

FIRE EXTINGUISHERS AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

CLEANED ON LOCATION: RUGS, TACKED DOWN carpet, o'stuffed furniture. Satisfaction guaranteed. Midwest Carpet Cleaners covering Indianapolis, Michigan, Ohio, Kentucky, Illinois. BOX 1880, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

USED EQUIPMENT

RCA PG 30 SOUND SYSTEM, $300. VACHERIE THEATRE, Vacherie, La.

MANY SMALL HOUSES GOT GOING WITH THESE —Complete Simplex Booth outfits; Rebuilt projectors, lamphouses, lens, new soundheads, motors, amplifier, new speakers, sound-screen. Guaranteed one year—$1,500.— Why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18, N. Y.

WHERE DO THEY GET THEM? HERE'S THE answer: 870 hardwood portable assembly Chairs, gangs of two, $3.60; 219 Irwin 5-ply veneer Chairs, $4.50; 230 American panel back, box spring cushions, $6.50; 800 rebuilt metal lined American velour padded back with box spring cushions, $9.50; 202 Heywood-Wakefield panel back, squab cushions, $4.95; 242 American ball bearing (in two lots) heavy reupholstered panel back, reupholstered box spring cushion chairs, $6.50. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

575 REBUILT VENEER CHAIRS $3.25 EACH. ASHcraft Suprex arc lamps, $385 a pair. Rebuilt Powers 6B Mechanisms, $115 each. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

POPCORN

HYBRID YELLOW VARIETY FOR BEST POPPING volume. Yearly supply guaranteed. Immediate delivery. LOUIS D. HARRIS, Greenville, Ohio.

FINEST QUALITY PROCESSED POPCORN. Boxes, salt, seasoning. CORN POPPERS SUPPLY, 1722 Berkshire Rd., Columbus, Ohio.

HELP WANTED

OPERATOR - ASSISTANT MANAGER WANTED. Modern small town theatre in Virginia near Richmond and Washington. Ideal setup for electrician or radio repairman. $35 for 23 hours, 6 days. BOX 1883, MOTION PICTURE HERALD.

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Variety Club of Twin Cities To Build Heart Hospital

The Variety Club of the Twin Cities will build a $325,000, four story, 100-bed hospital on the University of Minnesota Medical School campus for the treatment of heart disease. Construction is to start as soon as material is available, the club has announced.

In addition to raising the money to construct the hospital, the club has agreed to underwrite it to the extent of $25,000 a year. The first hospital of its kind in the United States, the hospital will deal primarily with treating rheumatic fever in children and providing clinical and out-patient facilities for all types of heart disease.

Variety Clubs in Minnesota, North and South Dakota and western Wisconsin will be asked to aid in financing the hospital. Previous to the hospital project, the Twin Cities Variety Club was active in providing milk to underprivileged school children and in aiding the Sister Kenny Institute for poliomyelitis.

Irving Sochin, general chairman of the golf committee of the Cincinnati Variety Club, has appointed Rube Shor, Lev Bugie and James Ambrose as committee members for the annual tournament to be held August 27 at the Summit Hills Country Club, Cincinnati.

The annual golf tournament of Variety Club's Tent No. 7 will be held Monday, August 27, at the Lancaster Country Club, Lancaster, N. Y.

Roy Rogers to Tour East with Rodeo

Following completion of Republic's "Along the Navajo Trail," Roy Rogers will come East for a rodeo tour which will take him to Philadelphia, Montreal, New York and Boston. He will open at the Arena in Philadelphia on September 13 and play through the 21st. Other dates set are: Montreal, September 23-30; New York City, October 3 to November 4, and Boston, November 8-18. Promotion plans are now being outlined for these personal appearances. Mr. Roger's current release is "Man from Oklahoma," and the star has completed "Sunset in Eldorado" and "Along the Navajo Trail" as well as "Don't Fence Me In," the first of two special productions on Republic's 1945-46 program.

Patricia Roc Lend-Leased

The first step in the development of a post-war international exchange of motion picture talent was announced this week by Universal Pictures and J. Arthur Rank of London. The first star involved in this exchange is the prominent British actress, Patricia Roc, who arrived in New York Monday. She has been assigned by Walter Wanger, Universal producer, to join Dana Andrews, Brian Donlevy and Susan Hayward in the Technicolor western, "Canyon Passage."

Passes Bar Examination

E. C. Grainger, Jr., son of the president of the Jamestown Amusement Co., has passed his New York bar examinations despite the fact that his course at Yale will not be completed until September. Mr. Grainger graduated from Georgetown in January, 1943 and received his Army discharge, after enlistment, five months later at which time he enrolled at Yale. He will join the New York law firm of Simpson, Thacher and Bartlett.

Puppetoons Go Chaucerian

"Canterbury Tales" by Geoffrey Chaucer, will be the basis of a series of Puppetoons planned by George Pal. "Chanticleer, the Cock," one of the famed Chaucer's characters, will provide the framework of the first.

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PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
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SHORT SUBJECTS CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Duffy's Tavern

***Paramount*—(1945-46) A Natural, Insured**

How could a showman fail to do business with a picture that puts Ed Gardner and his Duffy's Tavern radio show on the screen in front of the millions who have known and relished it heretofore only by ear?

Don't answer that—because there's no reason to.

Even if anybody does operate a show shop in some sector of the world where radio doesn't penetrate, this presentation of the Gardner program on the screen comes to exhibitors fully insured by the presence of the following personalities in the cast: Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour, Eddie Bracken, Brian Donlevy, Sonny Tufts, Veronica Lake, Arturo de Cordova, Cass Daley, Victor Moore, Diana Lynn, Marjorie Reynolds and Barry Sullivan.

Any showmen present who profess to believe they can't do business with that kind of billing for their marquees are invited to step up and be counted (out).

Names aside (if anybody can conceive of shunting that roster aside), the picture—produced by Danny Dare and directed by Hal Walker from an original screenplay by Melvin Frank and Norman Panama—stacks up as 98 minutes of informal fun divided roughly, but not too roughly, into two divisions.

In one division Gardner (Archie of the radio program) carries on in Duffy's Tavern the bumbling career of the barkeep who knows more words than syntax and fires them without aiming. His problem this time is to explain to his boss the absence of funds he has spent in feeding unemployed ex-service men who are waiting for Victor Moore to open a factory they used to work in. He does it, finally, by getting a bunch of Hollywood entertainers (here's where Crosby and the rest come in) to stage a block party that makes possible, a little unclearly, but no matter, the reopening of the factory.

In the other division are Crosby and the others, putting on a stage show which couldn't be staged at any block party but furnishes completely satisfying entertainment on the motion picture screen.

Carpers could complain that the picture is episodic, and they would be right about it, but nobody would care. It's not a picture to be dissected on grounds of artistic polish. It's a picture to be played for all it's worth, and it's certainly worth plenty.

Tradeshown at the Ambassador theatre, Los Angeles, to a large turnout of trade people who appeared to enjoy it just as though they had paid to get in. Reviewer's rating, commercially: Excellent. —WILLIAM R. WEAVER.

Release date not set. Running time, 98 min. PCA No. 10483. General audience classification.

Archie.....Ed Gardner
Eddie.....Eddie Green
Finnegan.....Charles Cantor
Miss Duffy .....Ann Thomas
Bing Crosby, etc., as per enumeration in third paragraph above.

Love Letters

***Paramount* (1945-46)—Psychological Drama**

Hal Wallis' latest production gets off to a quiet start, then increases in pace and tension to reach a highly emotional climax. The unusual story is revealed slowly, allowing audience curiosity plenty of time to develop and increase to fever-pitch. The restrained performances of Jennifer Jones and James Cotten contribute in large part to the effectiveness of this device.

There's war in the background, but so far in the background that the picture cannot rightly be classed as a war film. At the story's start, Cotten is a British Army officer who undertakes, on behalf of his buddy, to write love letters to a girl he has never seen. He falls in love with the stranger, and rightly assumes that she loves him, the author of the letters, and not the man who signed them. It is with shock, and a premonition of disaster, that he learns she has married his friend.

More than a year later, learning of his friend's death, and still haunted by the memory of the girl he has never met, he sets out to find her. By a baffling combination of circumstances he can learn nothing: neither the girl's whereabouts, nor the cause of his friend's death. He does, however, meet one woman who appears to hold the clue to the mystery. Eventually he discovers, through her, that his friend's death was murder; that the young wife was accused and convicted of the crime, although her memory had been wiped out by shock, so that she was unable to remember the circumstances of the killing, nor her marriage, nor any of the events of her past life.

Cotten, therefore, is confronted with a difficult problem. If he marries the girl, as his heart prompts him to do, she may later recover her memory and, learning that he wrote the letters which led to her first husband's death and her own suffering, turn against him in hatred. How he faces this problem, and succeeds in solving it, constitutes the absorbing climax of Ayn Rand's screenplay, based on the novel by Chris Massie.

From an excellent cast of supporting players, Ann Richards and Gladys Cooper must be singled out for special mention. William Dieterle's skillful direction achieves the utmost in suspense.

Previewed at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, not set. Running time, 101 min. PCA No. 10827. General audience classification.

Singleton.....Jennifer Jones
Alan Quinton.....Joseph Cotten
Dilly Carson.....Ann Richards
Anita Louise, Cecil Kellaway, Byron Barr, Robert Sullly, Gladys Cooper, Reginald Denny, Ernest Cossart.

This issue contains the last full listing of all 1944-45 feature product in sequence of release. It carries, in addition, the last complete Short Subjects Chart covering 1944-45 product.

The Release Chart this week is the final cumulative index of all 1944-45 features as published in Product Digest since September 2, 1944.

The first issue of the new Product Digest Section covering the 1945-46 season product will appear in MOTION PICTURE HERALD, issue of September 1, 1945.

State Fair

***20th Century-Fox* (1945-46)—On the Farm**

"State Fair" comes pretty close to being another "Oklahoma," only its locale is Iowa. The same music men who created the lilting "Oklahoma" songs, Richard Rodgers and Oscar Hammerstein, wrote the score for "State Fair." They turned out six songs, only two of which probably will make the Hit Parade, "It's a Grand Night for Singing" and "It May as Well Be Spring." The other ballards are: "Our State Fair," "That's for Me," "All I Owe Iowa" and "Isn't It Kind of Fun"

For film audiences who have not yet seen the Theatre Guild's Broadway musical hit and may not see it screened for another year or so, "State Fair" will hold them, until some film company gets around to buying the stage musical.

Twentieth Century-Fox, with William Perlberg producing and Walter Lang directing, has fashioned an eye-and-ear filling musical comedy based on Phil Stong's novel of Iowa farm life. This is a remake of the Fox production of 1933, starring Janet Gaynor and Will Rogers.

The screen story line, like that of the novel, is

slight, and what there is of it doesn't seem to get very far, except from Abel Frake's farm to the state fair. But the audiences won't care much. This is the kind of picture which is strong on Technicolor and music appeal. It stars Jeanne Crain, Dana Andrews, Dick Haymes and Vivian Blaine.

Charles Winninger plays an Iowan farmer bent on winning the annual state fair prize for the best bred boar. He is father to Jeanne and Dick, two youngsters who are bored with farm life and fall for the excitement and novelty of fair week. Jeanne meets Dana, a roving reporter with an eye for brunettes, and Dick succumbs to Vivian, a night club singer. Fay Bainter, as the farmer's wife, also has desires on the fair. She yearns to win first prize for her pickles and mincemeat, and of course, does. Winninger's curricombed boar, Blue Boy, wins his laurels. Jeanne gets her man and Dick goes back to his childhood sweetheart. Percy Kilbride and Frank McHugh provide most of the laughs.

Those are the oversimplified outlines of the plot. But the plot is incidental. It's the music and lyrics plus the decor and costuming which will please the patrons most.

Hammerstein wrote the screen play from the Stong novel which was adapted by Sonya Levien and Paul Green.

P. S. The customers will walk out of the theatre whistling "It's a Grand Night for Singing."

Seen in the home office projection room before a large audience of newspaper, magazine and trade press reviewers. Reviewer's Rating: Good.—JEANNETTE E. SAMUELSON.

Release date, October. Running time, 100 min. PCA No. 607. General audience classification.
Margy Frake.....Jeanne Crain
Pat Gilbert.....Dana Andrews
Wayne Frake.....Dick Haymes
Vivian Blaine, Charles Winninger, Fay Bainter, Donald Meek, Frank McHugh, Percy Kilbride.

The Gay Senorita

Columbia—Good-Neighbor Policy

Maybe the producers who, a while back, were trying to make some pictures that would show this country's attitude toward the Latin-American countries in its proper light were trying too hard. Here, with music and dancing more important to the core of the chore than plot or story, Columbia does it in 69 minutes without strain.

The scene of Edward Eliscu's screenplay, based on a story by J. Robert Bren, is a California city and a section thereof where Mexican residents have preserved the appearances and customs of their homeland, inclusive of songs and dances, and wish to go on doing so. The plot concerns an attempt to reconvert the section to factory purposes, and a young man commissioned to do something about overcoming popular objection to that idea ends by falling in love with the gay senorita of the title and doing the reverse.

Jinx Falkenberg handles the title role nicely, and Arthur Dreifuss' direction keeps events flowing smoothly and pleasantly.

Seen at Grauman's Chinese theatre, Hollywood, where it got second billing and bore up well under the arrangement. Reviewer's Rating: Average.—W. R. W.

Release date, August 9. Running time, 69 min. PCA No. 10976. General audience classification.
The gay senorita.....Jinx Falkenberg
Jim Bannon, Corinna Mura, Steve Cochran, Thurston Hall, Isabel Withers, Marguerita Sylva, Tommy Cook.

Abbott and Costello in Hollywood

MGM—(1945-46) Fun in Filmland

Hollywood at large and the premises of the MGM studio in particular comprise the setting against which Comedians Bud Abbott and Lou Costello display this time their extremely personalized proficiency as entertainers in the field of gag-routine. The Hollywood setting is a factor of consequence to be mentioned in exploiting the film, what with the same background in high favor just now as utilized for the same studio's "Anchors Aweigh," and on the basis of a singularly ill-circumstanced previewing of the attraction it is to be set down that plenty of exploiting is called for in connection with this item in the A-C album of amusements.

'Twas the evening of the spot holiday that followed the receipt of news that Japan had tossed in the towel, and Hollywood had come to full stop with such abruptness that MGM's press-relations staff couldn't get word to the press that it had called off the previously scheduled preview—so they had to let the screening ride. Ride it did, unreeling in front of an audience not only tired with celebrating but present to witness the tragic tale of "The Picture of Dorian Gray," a set of conditions which placed Messrs. Abbott and Costello under more handicap than comedians can be expected to overcome. Anyway, the picture got walked out on by more people, young and old, than can possibly be accounted for by anything it contains or lacks.

On points, the film compares with neither the best nor the least of the A-C offerings, but figures to rate somewhere near the middle. Some of the boys' routines—notably a telephone bit, a studio-stage routine in which Costello is mistaken for a dummy, and a roller-coaster sequence near the end—measure up with their funniest. The things the other people in the picture do are important only as material with which to give the comedians an occasional breather.

Production is by Martin A. Gosch, direction by S. Sylvan Simon, and the script is by Nat Perrin and Lou Breslow from an original by Messrs, Perrin and Gosch.

Previewed at the Fairfax theatre, Hollywood, under circumstances and to reaction noted above. Reviewer's rating: Average.—W. R. W.

Release date not set. Running time, 84 min. PCA No. 10970. General audience classification.
Nuzz Kurtiz.....Bud Abbott
Albercrombie.....Lou Costello
Frances Rafferty, Robert Stanton, Jean Porter, Warner Anderson, Rags Ragland, Mike Mazurki, Carleton G. Young, Donald MacBride, Edgar Dearing, Marion Martin, Arthur Space, William Phillips.

Paris-Underground

United Artists—Constance Bennett—(1945-46)—How It Was Done

Etta Shiber's best-seller in which the writer related her experiences in aiding Allied aviators shot down over France to elude the occupying Nazis and return to duty has undergone a few changes and a lengthening of period as filmed by Constance Bennett in her debut as a producer, but it is essentially the same story dealing with the same tremendously important phases of the Nazi occupation of France. Like some other subjects caught up with and passed in the swift history of the past five years, this one comes along at a time when world attention is focussed more intently on subsequent and current events, which is not to say that it will or will not encounter apathy for that reason—a matter to be determined by test of exhibition solely.

In common with the Shiber book, the picture opens with the Germans approaching Paris and with the principal characters, an American woman and an English woman, unable to escape. They are treated thereafter as neutrals and utilize the limited liberty thus available to them as a cover for operations in which they smuggle some 259 Allied fliers out of France. The picture goes on to show their detection and subsequent imprisonment, and on beyond that to show their rescue by the Allied forces when Paris is retaken.

Miss Bennett and Gracie Fields portray the American woman and the English woman respectively, and the cast at large is competent under the studied direction of Gregory Ratoff.

Boris Ingster and Gertrude Purcell collaborated on the screenplay, and Carley Harriman functioned as the executive assistant producer to Miss Bennett.

Previewed at the Hawaii theatre, Hollywood, on the hottest evening of the summer (94, the weather man said) to an audience which appeared to like it very well. Reviewer's rating: Good.—W. R. W.

Release date, Sept. 14. Running time, 97 min. PCA No. 10821. General audience classification.
Kitty De Mornay.....Constance Bennett
Emmy.....Gracie Fields
George Rigaud, Kurt Kreuger, Charles Andre, Leslie Vincent, Eily Malyou, Gregory Gaye, Richard Ryen, Vladimir Sokoloff, Roland Varno, Andrew McLaglen.

Rustlers of the Badlands

Columbia—Western

There's action aplenty in the latest Colbert Clark production, which features Charles Starrett as the "Durango Kid," and Tex Harding as a singing cowboy with an eye for the ladies. Dub "Cannonball" Taylor goes along for the ride, and furnishes most of the comedy.

The screenplay by J. Benton Cheney, based on a story by Richard Hill Wilkinson, sticks to the tried-and-true formula. It's the one about the rustlers, with Starrett cast as a civilian scout, assigned by the U. S. Army to track down the thieves and round them up. He carries out his mission in true cowboy style, though not without several hairbreadth escapes.

Al Trace and his Silly Symphonists contribute several song numbers.

Derwin Abrahams directed.

Previewed at the Hitching Post theatre, Hollywood. Reviewer's Ratings Average.—T. B.

Release date, August 16, 1945. Running time, 58 min. PCA No. 10387. General audience classification.
Steve.....Charles Starrett
Tex.....Tex Harding
Cannonball.....Dub Taylor
Sally Bliss, George Eldredge, Edward M. Howard, Ray Bennett, Ted Mapes, Karl Hackett, James T. Nelson, Frank McCarroll.

Ziegfeld Follies

MGM (1945-46)—Spectacular Revue

MGM, which has a habit of never sparing expense, forgot whatever final hesitation it may have had and pulled out all corks on "Ziegfeld Follies." The end result is a magnificent production, breathtakingly filmed, fluctuating in values—the fate of most revues—but by sheer weight in starring and visual assets an unquestioned box-office success of considerable proportions.

Revues do not have stories and "Ziegfeld Follies" stands by the traditions. The closest to a connecting thread shows William Powell, as Florenz Ziegfeld, in an imaginary heaven reliving his Broadway successes. Once the excuse is provided through a clever and well-conceived use of Bunin's Puppets depicting Ziegfeld stars such as Fanny Brice, Marilyn Miller, Eddie Cantor and some others, the revue actually sets sail.

One number, called "Merry-Go-Round," has Lucille Ball serving as a ballet master while knockout girls in pink ostrich feathers and accessories parade and dance to a burlesque rendition by deadpan Virginia O'Brien of "Bring On Those Beautiful Girls," the theme song.

A water ballet featuring Esther Williams, her figure, her bathing suit and her swimming, is exquisite to behold. Next is Keenan Wynn, indispensable Metro comic these days, in a telephone skit called "Number, Please." The idea here is he can get through a long distance call in a couple of minutes flat, but can't raise a friend down the street. It's an old gag, but Wynn does much for it.

James Melton and Marion Bell are principals in a duet from "La Traviata." They are in good voice, but the surrounding scenic investiture is overdone in elaborateness and may prove somewhat confusing. Victor Moore and Edward Arnold play off "Pay the Two Dollars," a comedy skit with Moore his usual pathetic self as the Casper Milquetoast who faces jail because Arnold, his lawyer, refuses to appeal a small fine.

Fred Astaire and Lucille Bremer appear in two numbers. To the music of "This Heart of Mine," a sentimental number by Harry Warren, they dance against a background of a gold and red ballroom and marble steps. Astaire is Astaire, as usual. Miss Bremer reflects much youthful charm and genuine dancing ability. Their second, which comes along later, is a pantomime dealing with London's Limehouse.

In between is Fanny Brice making her sole appearance in a David Freedman sketch called "A Sweepstakes Ticket." Hume Cronyn and William Frawley are her assists in a farcical and broadly comic routine which could have been funnier.

Lena Horne, photographed beautifully, sings "Love," a ballad by Hugh Martin and Ralph Blane in the sultry mood suitable to this chanteuse. Red Skelton does his well known, but funny, television sketch showing an announcer swiping someone

else's gin and wearying himself in the doing.

It is Judy Garland who delivers one of the best sequences. This is "An Interview" in which she pokes fun, through satire, at one of the grand ladies of the screen explaining her impending epic to a group of reporters and photographers. Music and lyrics by Kay Thompson and Roger Edens are excellent. Dance direction by Charles Walters for this number is tops.

Astaire also does a dancing duet with Gene Kelly in "The Babbitt and the Bromide," a frothy number by George and Ira Gershwin. This sequence, on its own, no doubt will be viewed by many as worth the price of admission.

The attraction terminates on a somewhat tame note—or maybe it's only by comparison—with "Beauty," song written by Harry Warren and Arthur Freed. Production investiture here roams the range from bubble baths to Dali-like poses as Kathryn Grayson does the vocalizing.

Vincent Minnelli directed with an eye to beauty and effect, of which there is an unending quota. Freed produced. Technicolor photography and the results obtained through it are an indispensable part of the whole.

Reviewed at the Colonial theatre, Boston. Reviewer's Rating: Excellent.

Release date not set. Running time, 110 min. PCA No. 10439. General audience classification.
William Powell, Judy Garland, Lucille Ball, Virginia O'Brien, Esther Williams, Keenan Wynn, Gene Kelly, Fred Astaire, James Melton, Victor Moore, Edward Arnold, Lucille Bremer, Fanny Brice, Lena Horne, Red Skelton, Kathryn Grayson, William Frawley, Hume Cronyn, Marion Bell.

(Review reprinted from last week's HERALD)

Follow That Woman

***Paramount (1945-46)*—Melodrama**

Plotting that avoids pitfalls of formula and convenience is combined with names that mean business to lift this melodrama from the Pine-Thomas anvil above par for the shop. William Gargan, Nancy Kelly and Ed Gargan, directed with spirit by Lew Landers, enhance both the billing and the script by Winston Miller and Maxwell Shane in a manner to make each of the film's 69 minutes count.

Gargan portrays the head of a private detective agency furloughed for a week to find out why his wife is being shot at by gangsters. It turns out she has continued in his absence to solve the mystery of a nightclub murder committed within earshot of them prior to his induction. Suspicion rests impartially on four suspects until Gargan, with his furlough about to expire, solves the mystery.

William Pine and William Thomas produced, with Maxwell Shane as associate producer in addition to his writing credit.

Previewed at the Paramount Studio. Reviewer's rating: Good.—W. R. W.

Release date not set. Running time, 69 min. PCA No. 10847. General audience classification.
Sam Boone ..... William Gargan
Nancy Boone ..... Nancy Kelly
Ed Gargan, Regis Toomey, Don Costello, Byron Barr, Pierre Watkin, Audrey Young.

(Review reprinted from last week's HERALD)

THE NINE HUNDRED (WB)

War Documentary (2901)

This war short produced by the British Ministry of Information film division, is packed with human interest, even though the subject is past timeliness, in view of the current headlines. The 10-minute film tells the story of the evacuation from Yugoslavia last year by the Allied of 900 wounded partisans. The screen record of the actual event while it was in progress was filmed by combat camera units of the Mediterranean Allied Air Forces, R.A.F. and British Army film units. Warner Bros. will release the subject.

The picture deals with a corps of the Yugoslav Army which, surrounded by Germans, is imperilled by a shortage of arms and munitions and the handicap of 900 wounded men, women and children of the partisan army who could not be abandoned. An S.O.S. to Allied headquarters in Italy brings relief planes which drop the much-needed arms and medical supplies. The planes make emergency landings and evacuate the wounded while fighting rages between the Yugoslavs and the Nazis.

Release date, September 15, 1945 9 *minutes*

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

THE FLYING JEEP (UA)

Daffy Ditties

In this elegant color fable, a humble little jeep in a Pacific island outpost grows weary of its chores, longs to soar into winged flight. Armed with an umbrella, it puffs up to a towering peak to try its improvised wings. The immediate consequence is an emergency operation. But in the end the plucky jeep acquits itself heroically by downing a Jap zero. Color and comedy are excellently blended with musical overtones.

Release date, August 20, 1945 9 *minutes*

COLORADO RAINBOWS (RKO)

Sportscope (54313)

To Wagon Wheel Gap in the heart of the rocky mountains of Colorado come two anglers with but a single thought—rainbow trout. Starting with wet and dry flies, they present the technique of fishing for the gamey rainbows. They leave the stream and try their luck in the cold and clear Haypress Lake. Here is demonstrated another side of the fishing question, that of bait casting. There is plenty of action in this subject plus beautiful scenery.

Release date, August 10, 1945 8 *minutes*

IT'S YOUR MOVE (RKO)

Edgar Kennedy (53405)

Ordered to move, Edgar Kennedy discovers that his wife loaned her brother the money intended for a down payment on a home. Brother has used the money to open a second hand furniture store. Faced with the necessity of getting the cash, the entire family pitches in to dispose of the family stock. All along the way hilarious complications set in. In the end when the money is regained, it has to be used to pay a fine for Mr. Kennedy's unwitting violation of ceiling prices.

Release date, August 10, 1945 17 *minutes*

NO SAIL (RKO)

Disney Cartoon (2320)

Donald and Goofy, singing "Life on the Ocean Wave," climb into a nickel-in-the-slot sail boat for an ocean trip and then their troubles begin. Donald runs out of the nickels to put in the slot, the sail folds up and the ship is becalmed for days while sharks swim about the boat. The boat is finally put into running order again when Donald's beak is inserted in the slot of the coin box.

Release date, September 7, 1945 7 *minutes*

WAIKIKI MELODY (Univ.)

Name Band Musical (9129)

Harry Owens and his Royal Hawaiians furnish all the musical numbers for this picture. Featured in the film are Hilo Hattie, who sings two of her most popular numbers; Ernest Kawohi, guitar specialist; Bob Hamlin, vocalist; the Three Hawaiian Sweethearts and Alma Ross and Leinaala Reid, hula dancers.

Release date, August 29, 1945 15 *minutes*

ALICE IN JUNGLELAND (WB)

Vitaphone Varieties (2401)

This picture tells the story of a modern-day Alice in her own jungleland. Alice and a monkey named Mickey are in a not so peaceful garden on a summer's day as Alice plays with her doll and some pet birds. Then she falls asleep and dreams of a lion who has a thorn in his paw. She helps the lion and then gets tangled up wth various other forms of jungle life.

Release date, September 15, 1945. 10 *minutes*

POLICING GERMANY (RKO)

This Is America, No. 10, *Third Series*

The subject matter of this picture concerns the ways and means of re-educating the German people. The film was shot in a typical German city under American Military Occupation and answers many of the questions concerning the processes used for combatting Nazi propaganda. The film shows the organization of a police force to institute law and order and to make the city physically safe; it shows the screening of the Nazi Germans from the "good" Germans and tells how a communications and transportation system is established. Also discussed in the film are food and health problems.

Release date, July 27, 1945 20 *Minutes*

BARBERSHOP BALLADS (WB)

Featurette (2101)

The Lady Killers quartet are featured in this picture which contains 14 old-time songs, including "Moonlight Bay," "My Mother Was a Lady," "Sweet Adeline," "Tenting Tonight," "When Johnny Comes Marching Home," "Sweet Genevieve" and "There's A Long Long Trail." Various historical backgrounds are shown in the picture.

Release date, September 8, 1945. 20 *minutes*

FRESH AIRDALE (WB)

Merrie Melodies (1709)

Here is the story of a mutt named Shep, who is the complete contradiction of the old saw that a man's best friend is his dog. This dog gets the best of everything, with a patient cat taking the blame for him each time. The dog finally becomes a national hero, while the cat stands back and marvels. Produced in Technicolor.

Release date, August 25, 1945 7 *minutes*

I'M A BIG SHOT NOW (WB)

Blue Ribbon Hit Parade (1310)

This Technicolor short concerns itself with Birdville's leading gangster and his mob who decide to hold up the local bank. But it all doesn't go well. During the robbery, the law arrives and goes after the culprits. After a furious battle, the gang leader is captured and put in jail where he soon discovers he is really not so tough after all.

Release date, August 4, 1945 7 *minutes*

ARABIANS IN THE ROCKIES (WB)

Sports Parade (1511)

This is a film record of one of the largest ranches for breeding Arabian horses in the country—Lynn Van Vleet's Lazy VV Ranch in the Rocky Mountains. Included in the picture are shots of the daily activities at the farm; periodic check-ups, outdoor exercise, morning beauty treatments, regular training in pacing and many other activities. This is a Technicolor short.

Release date, September 29, 1945 10 *minutes*

SPADE COOLEY, KING OF WESTERN SWING (WB)

Melody Master Bands (2601)

Opening with shots of the way the roaring west of yesterday compares with the west of today, the film points out that the killers of a century ago have become the killer of another variety—musical killers. This introduces Spade and his boys as they play "Who Killed the Goose That Laid the Golden Egg." Then the band is spotlighted at a rodeo and later at a dude rank. The picture closes with scenes of a square dance in swing tempo.

Release date, September 1, 1945 10 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2617. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	Title	Release Date
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
6038	Dancing in Manhattan	Dec. 14,'44
6206	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6025	Tahiti Nights	Dec. 28,'44
6039	Let's Go Steady	Jan. 4,'45
6041	Youth On Trial	Jan. 11,'45
5014	Eadie Was a Lady	Jan. 23,'45
6024	I Love a Mystery	Jan. 25,'45
6204	Sagebrush Heroes	Feb. 1,'45
6221	Sing Me a Song of Texas	Feb. 8,'45
5002	Tonight and Every Night	Feb. 22,'45
6019	Leave It to Blondie	Feb. 22,'45
6017	The Crime Doctor's Courage	Feb. 27,'45
6034	A Guy, A Gal, A Pal	Mar. 8,'45
6205	Rough Ridin' Justice	Mar. 15,'45
6018	Rough, Tough and Ready	Mar. 22,'45
6037	Escape in the Fog	Apr. 5,'45
6026	Eve Knew Her Apples	Apr. 12,'45
6222	Reskin' in the Rockies	Apr. 17,'45
6023	Power of the Whistler	Apr. 19,'45
6208	Return of the Durango Kid	Apr. 19,'45
6006	Counter-Attack	Apr. 26,'45
6031	Boston Blackie Booked on Suspicion	May 10,'45
6207	Both Barrels Blazing	May 17,'45
6010	The Fighting Guardsman	May 24,'45
6029	Ten Cents a Dance	June 7,'45
6223	Rhythm Roundup	June 7,'45
6036	Blonde from Brooklyn	June 21,'45
....	Boston Blackie's Rendezvous	July 5,'45
....	You Can't Do Without Love	July 26,'45
....	A Thousand and One Nights	July 26,'45
....	Gay Senorita	Aug. 9,'45
6208	Rustlers of the Badlands	Aug. 16,'45
....	Over 21	Aug. 23,'45
....	Adventures of Rusty	Sep. 6,'45
....	I Love a Bandleader	Sep. 13,'45
....	Blazing the Western Trail	Sep. 20,'45
....	Song of the Prairie	Sep. 27,'45
	SPECIAL	
....	A Song to Remember	Mar. 1,'45
	SPECIAL	
....	Kiss and Tell	Sep.,'45
	1945-46	
....	Prairie Raiders	Not Set
....	Lawless Empire	Not Set
....	Bandit of Sherwood Forest	Not Set
....	Outlaws of the Rockies	Not Set
....	Texas Panhandle	Not Set
....	Pardon My Past	Not Set
....	She Wouldn't Say Yes	Not Set
....	Roaring Rangers	Not Set
....	Renegades	Not Set
....	Snafu	Not Set
....	Gunning for Vengeance	Not Set
....	Girl of the Limberlost	Not Set
....	Crime Doctor's Warning	Not Set
....	Galloping Thunder	Not Set
....	Woman in Red	Not Set
....	Tars and Spars	Not Set
....	Voice of the Whistler	Not Set
...	Hit the Hay	Not Set
....	Song of Broadway	Not Set
....	Prison Ship	Not Set
....	Hail the Chief	Not Set

MGM

Prod. No.	Title	Release Date
	Block 9	
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44
	SPECIAL	
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me in St. Louis	Jan.,'45
521	National Velvet	Apr.,'45
527	Valley of Decision	June,'45
531	Anchors Aweigh	Aug.,'45
	Block 10	
513	The Thin Man Goes Home	Jan.,'45
514	Main Street After Dark	Jan.,'45
515	Music for Millions	Feb.,'45
516	Blonde Fever	Feb.,'45
517	This Man's Navy	Feb.,'45
518	Between Two Women	Mar.,'45
519	Nothing But Trouble	Mar.,'45
520	Keep Your Powder Dry	Mar.,'45
	Block 11	
522	Without Love	May,'45
523	Gentle Annie	May,'45
524	The Clock	May,'45
525	Picture of Dorian Gray	June,'45
526	Son of Lassie	June,'45
	Block 12	
530	Bewitched	July,'45
528	Thrill of a Romance	July,'45
529	Twice Blessed	July,'45
....	Ziegfeld Follies	Not Set
....	Hold High the Torch	Not Set
....	Our Vines Have Tender Grapes	Not Set
...	Weekend at the Waldorf	Not Set
....	Hidden Eye	Not Set
....	Her Highness and the Bellboy	Not Set
....	Yolanda and the Thief	Not Set
....	The Harvey Girls	Not Set
....	Early to Wed	Not Set
....	Dangerous Partners	Not Set
...	They Were Expendable	Not Set
....	Sailor Takes a Wife	Not Set
...	Abbott & Costello in Hollywood	Not Set
....	She Went to the Races	Not Set
....	The Big Shore Leave	Not Set
....	All the Things You Are	Not Set
....	Postman Always Rings Twice	Not Set
....	Two Sisters from Boston	Not Set
....	Hoodlum Saint	Not Set
....	The Great Morgan	Not Set
....	The Yearling	Not Set
....	What Next, Corporal Hargrove?	Not Set
....	Boys' Ranch	Not Set
....	Bad Bascomb	Not Set
....	Up Goes Maisie	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	A Wave, A Wac and a Marine	Nov. 3,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	The Navajo Trail	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	Forever Yours	Jan. 26,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	There Goes Kelly	Feb. 16,'45
....	Dillinger	Mar. 2,'45
....	Fashion Model	Mar. 2,'45
....	Docks of New York	Mar. 9,'45
....	G. I. Honeymoon	Apr. 6,'45
....	The Scarlet Clue	May 5,'45
....	Cisco Kid in Old New Mexico	May 26,'45
....	Springtime in Texas	June 2,'45
....	Trouble Chasers	June 2,'45
....	Flame of the West	June 9,'45
....	Muggs Rides Again	June 16,'45
....	China's Little Devils	July 21,'45
....	Stranger from Santa Fe	Aug. 4,'45
....	Saddle Serenade	Aug. 11,'45
....	Divorce	Aug. 18,'45
....	Shanghai Cobra	Sep. 1,'45
....	South of the Rio Grande	Sep. 8,'45
....	Come Out Fighting	Sep. 29,'45
...	Sunbonnet Sue	Oct. 6,'45
....	Party Girl	Oct. 13,'45
....	Strange Mr. Gregory	Oct. 20,'45
....	The Lost Trail	Sep. 15,'45
....	Rainbow Valley	Sep. 22
....	Suspense	Nov. 3,'45
....	Allotment Wives, Inc.	Dec. 1,'45
....	Frontier Feud	Oct. 27
....	Swing Parade	Not Set
....	Border Bandits	Not Set

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	
	Block 2	
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	
	Block 3	
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	
	Block 4	
4416	Bring On the Girls	
4417	The Unseen	
4418	Salty O'Rourke	
4419	High Powered	
	Block 5	
4421	Affairs of Susan	May 25,'45
4422	Murder, He Says	June 8,'45
4423	Seared Stiff	June 22,'45
4424	A Medal for Benny	June 29,'45
	Block 6	
4426	Out of This World	July 13,'45
4427	Midnight Manhunt	July 27,'45
4428	You Came Along	Sep. 14,'45
	SPECIAL	
4431	Incendiary Blonde	Aug. 31,'45
	REISSUES	
4432	Sign of the Cross	
4433	Northwest Mounted Police	Aug. 26,'45
4434	This Gun for Hire	Aug. 26,'45
	1945-46	
	Block 1	
....	Duffy's Tavern	Not Set
....	The Lost Weekend	Not Set
....	Love Letters	Not Set
....	Follow That Woman	Not Set
....	Road to Utopia	Not Set
....	Two Years Before the Mast	Not Set
....	Kitty	Not Set
....	Miss Susie Slagle's	Not Set
....	The Virginian	Not Set
....	Hold That Blonde!	Not Set
....	Masquerade in Mexico	Not Set
....	The Well-Groomed Bride	Not Set
....	Blue Dahlia	Not Set
....	Our Hearts Were Growing Up	Not Set
....	People Are Funny	Not Set
....	Stork Club	Not Set
....	The Trouble with Women	Not Set
....	Calcutta	Not Set
....	To Each His Own	Not Set
....	They Made Me a Killer	Not Set
....	Blue Skies	Not Set
....	The Bride Wore Boots	Not Set
....	Cross My Heart	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues' Gallery	Dec. 6,'45
....	Oath of Vengeance	Dec. 9,'44
....	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Spell of Amy Nugent	Feb. 10,'45
....	Fog Island	Feb. 15,'45
....	The Man Who Walked Alone	Mar. 15,'45
....	Out of the Night	Mar. 31,'45
....	Crime, Inc.	Apr. 15,'45
....	Shadows of Death	Apr. 19,'45
....	Hollywood and Vine	Apr. 25,'45
....	Phantom of 42nd St.	May 2,'45
....	Enemy of the Law	May 7,'45
....	The Lady Confesses	May 16,'45
....	The Missing Corpse	June 1,'45
....	Gangsters' Den	June 14,'45
....	The Silver Fleet	July 1,'45
....	Three in the Saddle	July 26,'45
....	Stage Coach Outlaws	Aug. 17,'45
....	Frontier Fugitives	Sep. 1,'45
....	Arson Squad	Sep. 11,'45
....	Dangerous Intruder	Sep. 21,'45
....	Apology for Murder	Sep. 27,'45
....	Border Badmen	Oct. 10,'45
....	Shadow of Terror	Oct. 14,'45
....	Flaming Bullets	Oct. 15,'45
....	Fighting Bill Carson	Oct. 31,'45
....	Enchanted Forest	Not Set
....	Why Girls Leave Home	Not Set
....	White Pongo	Not Set
....	Song of Old Wyoming	Not Set
....	Detour	Not Set
....	Club Havana	Not Set
....	Romance of the West	Not Set
....	Wife of Monte Cristo	Not Set
....	How Do You Do?	Not Set
....	Danny Boy	Not Set
....	Grand Central	Not Set
....	Quebec	Not Set
....	Ladies of the Chorus	Not Set
....	Devil Bat's Daughter	Not Set
....	Sorority Girls	Not Set
....	Flaming Jungle	Not Set
....	Music Hall Varieties of 1946	Not Set
....	I'm From Missouri	Not Set
....	Queen of Diamonds	Not Set
...	The Flying Serpent	Not Set
....	Bombshell from Brazil	Not Set
....	Strangler of the Swamp	Not Set
....	I Ring Doorbells	Not Set
....	Valley of Lonley Women	Not Set
....	The Mummy's Daughter	Not Set
....	The Lost Continent	Not Set
....	The Vanishing Gangster	Not Set
....	Heritage	Not Set
....	Once and For All	Not Set

RKO

Prod. No.	Title	Release Date
	Block 1	
501	None But the Lonely Heart	
502	The Master Race	
503	Tall in the Saddle	
504	Goin' to Town	
505	My Pal, Wolf	

Prod. No.	Title	Release Date
	SPECIAL	
581	Casanova Brown	
582	The Woman in the Window	
583	Belle of the Yukon	
584	It's a Pleasure	
551	The Princess and the Pirate	
591	The Three Caballeros	
552	Wonder Man	
	1945-46	
681	Along Came Jones	
	Block 2	
506	Girl Rush	
507	Falcon in Hollywood	
508	Murder, My Sweet	
509	Nevada	
510	Experiment Perilous	
	Block 3	
511	What a Blonde	
512	Pan-Americana	
513	Having Wonderful Crime	
514	Betrayal from the East	
515	The Enchanted Cottage	
	Block 4	
519	China Sky	
516	Zombies on Broadway	
518	Tarzan and the Amazons	
517	The Body Snatcher	
520	Those Endearing Young Charms	
	Block 5	
521	Two O'Clock Courage	
522	The Brighton Strangler	
523	Back to Bataan	
524	West of the Pecos	
	1945-46	
	Block 1	
605	Radio Stars on Parade	
601	Mama Loves Papa	
603	Falcon in San Francisco	
604	Johnny Angel	
602	George White's Scandals	
....	Isle of the Dead	Not Set
....	Hotel Reserve	Not Set
...	Spanish Main	Not Set
....	Sing Your Way Home	Not Set
....	Man Alive	Not Set
....	A Game of Death	Not Set
....	First Yank Into Tokyo	Not Set
...	Bells of St. Mary's	Not Set
....	Tomorrow Is Forever	Not Set
....	Ding Dong Williams	Not Set
...	Deadline at Dawn	Not Set
....	Wanderer of the Wasteland	Not Set
....	Dick Tracy	Not Set
....	Cornered	Not Set
....	The Kid from Brooklyn	Not Set
....	Riverboat Rhythm	Not Set
....	All Men Are Liars	Not Set
....	A Tale of Bedlam	Not Set
....	Heartbeat	Not Set
....	Tarzan and the Leopard Man	Not Set
....	Falcon's Alibi	Not Set
....	The Robe	Not Set
....	Strange Adventures of Sinbad	Not Set
....	Great Answer	Not Set
....	Notorious	Not Set
....	A Very Remarkable Fellow	Not Set
....	The Bishop's Wife	Not Set
....	Earth and High Heaven	Not Set
....	Up Front With Maudlin	Not Set
....	Make Mine Music	Not Set
....	If This Be Known	Not Set
....	Thanks, God, I'll Take It From There	Not Set
....	All Kneeling	Not Set
....	All Brides Are Beautiful	Not Se
....	Galveston	Not Set
....	The Calico Kid	Not Set
....	Some Must Watch	Not Set
....	Sister Kenny	Not Set
...	Badman's Territory	Not Set
....	Desirable	Not Set
....	Lady Luck	Not Set
...	Who Is My Love	Not Set
...	They Dream of Home	Not Set
....	Master Minds	Not Set

REPUBLIC

461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
408	Thoroughbreds	Dec. 23,'44
406	Lake Placid Serenade	Dec. 23,'44
407	The Big Bonanza	Dec. 30,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
409	Grissly's Millions	Jan. 16,'45
410	The Big Show-Off	Jan. 22,'45
464	The Topeka Terror	Jan. 26,'45
3317	Great Stagecoach Robbery	Feb. 15,'45
411	Song for Miss Julie	Feb. 19,'45
454	Sheriff of Cimarron	Feb. 28,'45
441	Utah	Mar. 21,'45
412	The Great Flamarion	Mar. 30,'45
414	Identity Unknown	Apr. 2,'45
413	Earl Carroll Vanities	Apr. 5,'45
5301	Melody Ranch (R.)	Apr. 15,'45
465	Corpus Christi Bandits	Apr. 20,'45
433	The Phantom Speaks	May 10,'45
3318	Lone Texas Ranger	May 20,'45
434	Vampire's Ghost	May 21,'45
416	Three's A Crowd	May 23,'45
415	Flame of Barbary Coast	May 28,'45
455	Santa Fe Saddlemates	June 2,'45
420	A Sporting Chance	June 4,'45
5302	Springtime in Rockies (R.)	June 10,'45
442	Bells of Rosarita	June 19,'45
417	Chicago Kid	June 29,'45
422	Gangs of the Waterfront	July 3,'45
423	Road to Alcatraz	July 10,'45
466	Trail of Kit Carson	July 11,'45
456	Oregon Trail	July 14,'45
421	The Cheaters	July 15,'45
419	Hitchhike to Happiness	July 16,'45
424	Jealousy	July 23,'45
418	Steppin' In Society	July 29,'45
443	Man from Oklahoma	Aug. 1,'45
5303	Man from Music Mountain (R.)	Aug. 5,'45
425	Tell It to a Star	Aug. 16,'45
426	Swing' on a Rainbow	Sep. 1,'45
....	Behind City Lights	Not Set
....	Fatal Witness	Not Set
....	The Tiger Woman	Not Set
....	Mexicana	Not Set
....	Love, Honor and Goodbye	Not Set
....	Sunset in El Dorado	Not Set
...	The Woman Who Came Back	Not Set
	1945-46	
....	Captain Tugboat Annie	Not Set
....	An Angel Comes to Brooklyn	Not Set
....	Phantom of the Plains	Not Set
....	Scotland Yard Investigator	Not Set
....	Girls of the Big House	Not Set
....	Marshal of Laredo	Not Set
....	Colorado Pioneers	Not Set
...	That Man of Mine	Not Set
....	Wagon Wheels Westward	Not Set
....	Bandits of the Badlands	Not Set
....	California Gold Rush	Not Set
....	Song of Mexico	Not Set
....	Rough Riders of Cheyenne	Not Set
....	A Guy Could Change	Not Set
....	Cherokee Flash	Not Set
....	Sheriff of Redwood Valley	Not Set
....	Dakota	Not Set
....	Don't Fence Me In	Not Set
...	Strange Impersonation	Not Set
....	Concerto	Not Set
....	Along the Navajo Trail	Not Set
....	Murder in the Music Hall	Not Set

20TH-FOX

501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
516	Hangover Square	Feb.,'45
517	A Tree Grows in Brooklyn	Feb.,'45
518	Thunderhead—Son of Flicka	Mar.,'45
519	Circumstantial Evidence	Mar.,'45
520	Song of Bernadette	Apr.,'45
521	A Royal Scandal	Apr.,'45
522	Molly and Me	Apr.,'45
524	Diamond Horseshoe	May,'45
525	The Bullfighters	May,'45
526	Where Do We Go From Here?	June,'45
527	Don Juan Quilligan	June,'45
523	Call of the Wild (R)	June 15,'45
528	Within These Walls	July,'45
529	Nob Hill	July,'45
	1945-46	
	SPECIAL	
602	Wilson	Aug.,'45
601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sep.,'45
605	Caribbean Mystery	Sep.,'45
	(Tentative)	
....	State Fair	Oct.,'45
....	The House On 92nd Street	Oct.,'45
....	And Then There Were None	Oct.,'45
....	Colonel Effingham's Raid	Nov.,'45
....	Dolly Sisters	Nov.,'45
....	Fallen Angel	Dec.,'45
....	Dragonwyck	Dec.,'45
....	The Spider	Jan.,'46
....	Leave Her to Heaven	Jan.,'46
...	Walk in the Sun	Jan.,'46
....	Doll Face	Feb.,'46
...	Enchanted Voyage	Feb.,'46
....	Kitten on the Keys	Mar.,'46
....	American Guerrilla	Mar.,'46
....	Cluny Brown	Apr.,'46
....	Chicken Every Sunday	Apr.,'46
....	Smoky	May,'46
....	Claudia and David	May,'46
....	The Razor's Edge	June,'46
....	Shock	June,'46
....	Centennial Summer	July,'46
....	Dark Corner	July,'46
....	Walk in the Sun	Not Set
....	Bon Voyage	Not Set
....	San Demetrio	Not Set

UNITED ARTISTS

....	Summer Storm	July 14,'44
....	Since You Went Away	July 20,'44
...	Abroad with Two Yanks	Aug 4,'44
....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest In the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	Delightfully Dangerous	Mar. 31,'45
....	Brewster's Millions	Apr. 7,'45
....	It's In the Bag	Apr. 21,'45
....	Colonel Blimp	May 4,'45
....	Blood On the Sun	June 15,'45
....	Bedside Manner	June 22,'45
....	The Great John L.	June 29,'45
....	Story of G. I. Joe	July 13,'45
....	Guest Wife	July 27,'45
....	The Southerner	Aug. 10,'45
....	Captain Kidd	Aug. 24,'45
....	The Outlaw	Aug. 31,'45
....	Paris-Underground	Sep. 14,'45
....	Spellbound	Sep. 28,'45
....	Young Widow	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set
....	Blithe Spirit	Not Set
....	Henry V	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Getting Gertie's Garter	Not Set
....	Whistle Stop	Not Set
....	Diary of a Chambermaid	Not Set
....	Abilene	Not Set
....	Breakfast in Hollywod	Not Set

UNIVERSAL

9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
9037	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
9023	Destiny	Dec. 22,'44
9071	Can't Help Singing	Dec. 29,'44
9035	Night Club Girl	Jan. 5,'45
9020	She Gets Her Man	Jan. 12,'45
9039	Under Western Skies	Jan. 19,'45
9010	The Suspect	Jan. 26,'45
9002	Here Come the Co-eds	Feb. 2,'45
9021	Her Lucky Night	Feb. 9,'45
9013	House of Frankenstein	Feb. 16,'45
9036	The Mummy's Curse	Feb. 16,'45
9012	Frisco Sal	Feb. 23,'45
9006	Sudan	Mar. 2,'45
9025	House of Fear	Mar. 16,'45
9027	I'll Remember April	Apr. 13,'45
9040	Song of the Sarong	Apr. 20,'45
9083	Beyond the Pecos	Apr. 27,'45
9073	Salome, Where She Danced	Apr. 27,'45
9011	Patrick the Great	May 4,'45
9028	Honeymoon Ahead	May 11,'45
9033	Swing Out Sister	May 18,'45
9016	See My Lawyer	May 25,'45
9014	That's the Spirit	June 1,'45
9084	Renegades of the Rio Grande	June 1,'45
9041	I'll Tell the World	June 8,'45
9042	Blonde Ransom	June 15,'45
9043	Penthouse Rhythm	June 22,'45
9032	The Frozen Ghost	June 29,'45
9038	Jungle Captive	June 29,'45
9003	The Naughty Nineties	July 6,'45
9015	On Stage, Everybody	July 13,'45
9044	The Beautiful Cheat	July 20,'45
9025A	The Woman In Green	July 27,'45
9045	Easy to Look At	Aug. 10,'45
....	Strange Affair of Uncle Henry	Aug. 17,'45
....	Lady on a Train	Aug. 24,'45
	REISSUES	
9096	Imitation of Life	June 15,'45
9097	East Side of Heaven	June 15,'45
	1945-46	
501	Shady Lady	Sep. 7,'45
502	Men in Her Diary	Sep. 14,'45
503	River Gang	Sep. 21,'45
504	Night in Paradise	Sep. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from West	Oct. 12,'45
507	That Night with You	Oct. 19,'45
.. .	Girl On the Spot	Not Set
...	Pillow of Death	Not Set
....	The Crimson Canary	Not Set
....	Frontier Gal	Not Set
....	As It Was Before	Not Set
....	Code of the Lawless	Not Set
....	Down by the Border	Not Set
...	Scarlet Street	Not Set
...	Bad Men of the Border	Not Set
....	Outlaws of Twin Forks	Not Set
....	The Fugitive	Not Set

WARNER BROTHERS

401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20,'45
411	Objective Burma	Feb. 17,'45
412	Roughly Speaking	Mar. 3,45
413	Hotel Berlin	Mar. 17,'45
414	God Is My Co-Pilot	Apr. 7,'45
415	The Horn Blows at Midnight	Apr. 28,'45
416	Escape In the Desert	May 19,'45
417	Pillow to Post	June 9,'45
418	Conflict	June 30,'45
419	The Corn Is Green	July 21,'45
420	Christmas In Connecticut	Aug. 11,'45
	1945-46	
501	Pride of the Marines	Sep. 1,'45
502	Rhapsody in Blue	Sep. 22,'45
....	Three Strangers	Oct. 13,'45
....	Mildred Pierce	Oct. 20,'45
....	San Antonio	Oct. 27,'45
....	Devotion	Nov. 24,'45
....	Time, Place and Girl	Dec. 29,'45
....	Danger Signal	Jan. 12,'46
....	Saratoga Trunk	Jan. 26,'46
....	Shadow of a Woman	Feb. 9,'46
....	Cinderella Jones	Feb. 23,'46
....	One More Tomorrow	Not Set
....	My Reputation	Not Set
....	Of Human Bondage	Not Set
....	Nobody Lives Forever	Not Set
....	The Big Sleep	Not Set
....	Too Young to Know	Not Set
....	Stolen Life	Not Set
....	Janie Gets Married	Not Set
.. .	The Two Mrs. Carrolls	Not Set
....	Confidential Agent	Not Set
....	Night and Day	Not Set
....	Never Say Goodbye	Not Set
....	The Man I Love	Not Set
....	Her Kind of Man	Not Set

SHORT SUBJECTS CHART

index to reviews, synopses

Numerals in parentheses next to titles represent running time. This information is from the distributor in all instances.

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, see pages 2068 and 2069.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
6425	Wedded Bliss (17) (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (16½) (Clyde)	9-1-44	2150
6401	Gents Without Cents (19) (Stooges)	9-22-44	2122
6421	Strife of the Party (16) (V. Vague)	10-13-44	2183
6427	Open Season for Saps (18) (Howard)	10-27-44	2206
6428	Design for Loving (21) (R. Sinatra)	11-3-44	2183
6409	Knight and a Blonde (14) (Herbert)	11-7-44	2206
6402	No Dough, Boys (17) (Stooges)	11-24-44	2215
6429	Heather and Yon (17) (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (18) (V. Vague)	12-29-44	2298
6410	Woo, Woo! (16) (Herbert)	1-5-45	2338
6403	Three Pests in a Mess (15)	1-19-45	2330
6430	Snooper Service (14½) (Brendel)	2-2-45	2382
6431	Off Again, On Again (16) (Howard)	2-16-45	2382
6404	Booby Dupes (17) (Stooges)	3-17-45	2382
6432	Two Local Yokels (17½) (Clyde)	3-23-45	2454
6433	Pistol Packin' Nitwits (17) (Brendel)	5-4-45	2402
6411	Wife Decoy (17) (Herbert)	6-1-45	2566
6423	The Jury Goes Round 'n' Round (18) (V. Vague)	6-15-45	2579
6405	Idiots Deluxe (17½) (Stooges)	7-20-45	2579
	(1945-46)		
7409	Vine Women and Song (Billy Vine)	8-23-45	....
7401	If a Body Meets a Body (Stooges)	8-30-45	....
	COLOR RHAPSODIES		
6501	Dog, Cat and Canary (6)	1-5-45	2298
6502	Ripping Romance (8)	6-21-45	2426
6503	Fiesta Time (7½)	7-12-45	2522
	(1945-1946)		
7501	River Ribber	9-27-45	....
	PHANTASIES CARTOONS		
6701	Mutt'n Bones (7)	8-25-44	2139
6702	As the Fly Flies (6)	11-7-44	2215
6703	Goofy News Views (7)	4-27-45	2466
6704	Booby Socks (7)	7-12-45	2579
	(1945-1946)		
7701	Simple Siren	9-20-45	....
	FOX & CROW (Color)		
6751	Be Patient, Patient (7)	11-30-44	2240
6752	The Egg Yegg (7½)	5-4-45	2382
6753	Kukunuts (6½)	7-26-45	2579
6754	Treasure Jist (6½)	8-30-45	....
	(1945-1946)		
7751	Phoney Baloney	9-13-45	....
	PANORAMICS		
6901	A Harbor Goes to France (10)	5-18-45	2454
	FILM VODVIL		
6951	Kehoe's Marimba Band (11)	9-1-44	2130
6952	Al Trace's Comedy Band (11)	10-27-44	2206
6953	Rootin' Tootin' Band (11)	12-8-44	2206
6954	Korn Kobblers (11)	2-2-45	2382
6955	Lowe, Hite & Stanley (11)	5-11-45	2406
	(1945-1946)		
7951	Milt Britton & Band	8-30-45	....
	COMMUNITY SING (Series 9)		
6651	No. 1 Love, Love, Love (9½)	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo (9)	10-2-44	2183
6653	No. 3 Swinging on a Star (10)	11-10-44	2206
6654	No. 4 Hot Time in Berlin (9)	12-1-44	2330
6655	No. 5 Tico, Tico (11)	1-1-45	2338
5657	Christmas Carols (R) (10)	12-8-44	2206
6656	No. 6 Very Thought of You (10)	2-9-45	2351
6657	No. 7 I'll Walk Alone (11)	3-15-45	2426
6658	No. 8 Sweet and Lovely (9)	4-27-45	2454
6659	No. 9 Confessin' (10)	5-25-45	2566
6660	No. 10 Rum and Coca Cola (10)	6-29-45	2566
6661	No. 11 Candy (10)	7-26-45	2579
6663	No. 13 (Special) Victory Reel (11)	5-8-45	2466
	(1945-1946)		
7651	Cowboy Hit Tunes	9-20-45	....
	SCREEN SNAPSHOTS (Series 24)		
6851	No. 1 (10)	8-25-44	2114
6852	No. 2 (10)	9-22-44	2130
6853	No. 3 (10)	10-19-44	2139
6855	No. 4 (9½)	11-22-44	2215
6855	No. 5 (10)	12-28-45	2298
6856	No. 6 (9)	1-26-45	2338
6857	No. 7 (9)	2-25-45	2382
6858	No. 8 (10)	3-29-45	2426
6859	No. 9 (9½)	5-17-45	....
6860	No. 10 (10)	7-27-45	....
	(1945-1946)		
7851	No. 1	9-7-45	....
	SPORT REELS		
6801	K-9 Kadets (10½)	9-8-44	2130
6802	Hedge Hoppers (9)	10-20-44	2206
6803	Aqua-Maids (9½)	11-24-44	2215
6804	Striking Champions (10)	12-22-44	2298
6805	Kings of the Fairway (10)	2-2-45	2338
6806	Rough and Tumble (9)	3-2-45	2382
6807	The Iron Masters (9½)	4-27-45	2394
6808	Hi Ho Rodeo (10)	7-6-45	2579
6809	Chips and Putts (10)	8-10-45	....
	(1945-1946)		
7801	Champion of the Cue	9-27-45	....
	LI'L ABNER (Color)		
6601	Porkuliar Piggy (7)	10-13-44	2167
6602	Kickapoo Juice (7)	2-23-45	2382
	FLIPPY (Color)		
7601	Catnipped	9-20-45	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO-REEL SPECIALS		
A-502	Fall Guy (20)	4-14-45	2446
A-503	The Last Installment (19)	5-5-45	2446
A-504	Phantoms, Inc. (17)	6-9-45	2487
	FITZPATRICK TRAVELTALKS (Color)		
T-611	Shrines of Yucutan (9)	2-24-45	2258
T-612	Seeing El Salvador (9)	3-31-45	2258
	PETE SMITH SPECIALTIES		
S-559	Track & Field Quiz (9)	3-3-45	2351
S-560	Hollywood Scout (8)	4-14-45	2446
	PASSING PARADE		
K-575	It Looks Like Rain (10)	3-3-45	2351
K-576	The Seesaw and the Shoes (11)	5-5-45	2446
	MINIATURES		
M-590	Little White Lie (11)	3-3-45	2351
	TECHNICOLOR CARTOONS		
W-544	Unwelcome Guest (7)	2-17-45	2351
W-545	Shooting of Dan McGoo (8)	3-3-45	2351
W-546	Jerky Turkey (8)	4-7-45	2415
	1944-45		
W-631	The Mouse Comes to Dinner (8)	5-5-45	2415
W-632	Mouse in Manhattan (8)	7-7-45	2522
W-633	Tee For Two	7-21-45	....

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L4-1	No. 1 (10)	11-3-44	2139
L4-2	No. 2 (10)	1-2-45	2240
L4-3	No. 3 (10)	3-9-45	2351
L4-4	No. 4 (10)	5-11-45	2402
L4-5	No. 5 (10)	7-15-45	....
L4-6	No. 6 (10)	9-14-45	....
	GEORGE PAL PUPPETOONS (Color)		
U4-1	Jasper's Paradise (7½)	10-13-44	2122
U4-2	Two-Gun Rusty (7½)	12-1-44	2139
U4-3	Hot Lips Jasper (8)	1-5-45	2258
U4-4	Jasper Tell (8)	3-23-45	2258
U4-5	Jasper's Minstrels (9)	5-25-45	2363
U4-6	Hatful of Dreams (9)	4-28-45	2382
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	POPEYE THE SAILOR (Color)		
E4-1	She-Sick Sailors (8)	12-3-44	2363
E4-2	Pop-Pie-Ala Mode (8)	1-26-45	2487
E4-3	Tops in the Big Top (8)	3-16-45	2566
E4-4	Shape Ahoy (8)	4-27-45	....
E4-5	For Better or Nurse (8)	6-8-45	....
E4-6	Mess Production (8)	8-24-45	....
	POPULAR SCIENCE (Color)		
J4-1	No. 1 (10)	10-20-44	2130
J4-2	No. 2 (10)	12-22-44	2182
J4-3	No. 3 (10)	2-16-45	2282
J4-4	No. 4 (10)	4-6-45	2402
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	SPEAKING OF ANIMALS		
Y4-1	As Babies (9)	11-24-44	2183
Y4-2	Who's Who in Animal Land (9)	1-19-45	2240
Y4-3	In the Public Eye (9)	3-16-45	2351
Y4-4	Talk of the Town (9)	5-18-45	2487
Y4-5	A Musical Way (9)	7-20-45	2579
Y4-6	From A to Zoo (9)	9-21-45	....
	SPORTLIGHTS		
R4-1	Rhythm on Wheels (9)	10-6-44	2122
R4-2	Brones and Brands (9½)	11-3-44	2183
R4-3	Long Shots or Favorites (9½)	12-8-44	2227
R4-4	Out Fishin' (9½)	1-26-45	2298
R4-5	Blue Winners (9)	2-23-45	2282
R4-6	Game Bag (9½)	3-30-45	2363
R4-7	White Rhaspody (9)	5-4-45	2426
R4-8	Fan Fare (6)	6-8-45	2511
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaid (9)	9-7-45	....
	MUSICAL PARADE (Color)		
FF4-1	Bonnie Lassie (19)	10-6-44	2122
FF4-2	Star Bright (20)	12-15-44	2182
FF4-3	Bombalera (20)	2-9-45	2240
FF4-4	Isle of Tabu (20)	4-13-45	2351
FF4-5	Boogie Woogie (20)	6-15-45	2511
FF4-6	You Hit the Spot (20)	8-17-45	....
	LITTLE LULU (Color)		
D4-1	At the Zoo (8)	11-17-44	2258
D4-2	Birthday Party (7)	12-29-44	2338
D4-3	Magica-Lulu (8)	3-2-45	2402
D4-4	Beau Ties (8)	4-20-45	2487
D4-5	Daffydilly Daddy (8)	5-25-45	....
D4-6	Snap Happy (8)	6-22-45	....
	NOVELTOON (Color)		
P4-1	Yankee Doodle Donkey (8)	10-27-44	2174
P4-2	Gabriel Churchkitten (8)	12-15-44	2338
P4-3	When G.I. Johnny Comes Home (8)	2-2-45	2402
P4-4	Scrappily Married (8)	3-30-45	2363
P4-5	A Lamb in a Jam (7)	5-4-45	2566
P4-6	A Self-made Mongrel (7)	6-29-45	....
	COLOR CLASSICS CARTOONS (Color) (Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
54,101	Springtime for Pluto (7)	6-23-44	1959
54,102	Plastics Inventor (7)	7-21-44	2054
54,103	First Aiders (7)	9-22-44	2114
54,104	How to Play Football (8)	9-15-44	2114
54,105	Donald's Off Day (7)	12-8-44	2215
54,106	Tiger Trouble (7)	1-5-45	2258
54,107	Clock Watcher (8)	1-26-45	2258
54,108	Dog Watch (7)	3-6-45	2258
54,109	The Eyes Have It (7)	3-30-45	2394
54,110	African Diary (7)	4-13-45	2426
54,111	Donald's Crime (8)	5-11-45	2426
54,112	Californy Er Bust (8)		2522
54,113	Canine Casanova (7½)		2522
54,114	Duck Pimples (7½)		2522
54,115	Hockey Homicide (7½)		2522
54,116	Legend of Coyote Rock (7½)		2522
2320	No Sail (7)		2611
	SPORTSCOPES		
54,301	Harness Racers (8)	9-8-44	2114
54,302	School for Dogs (8)	10-6-44	2183
54,303	Saddle Starlets (8)	11-3-44	2194
54,304	Parallel Skiing (8)	12-1-44	2240
54,305	Five Star Bowlers (8)	12-29-44	2319
54,306	Court Craft (8)	1-26-45	2362
54,307	Ski Gulls (8)	2-23-45	2382
54,308	Athlete of the Year (8)	3-23-45	2394
54,309	Timber Doodles (8)	4-20-45	2446
54,310	West Point Winners (8)	5-18-45	2511
54,311	Tee Tricks (8)	6-15-45	2554
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611

Prod. No.	Title	Rel. Date	P.D. Page
	HEADLINER REVIVALS		
53,201	Songs of the Colleges (15)	9-8-44	2114
53,202	Swing It (16)	10-20-44	2188
53,203	Swing Vacation (19)	12-1-44	2240
53,204	Swing Fever (19)	3-16-45	2382
	EDGAR KENNEDY		
53,401	Feather Your Nest (18)	10-23-44	2183
53,402	Alibi Baby (18)	1-5-45	2358
53,403	Sleepless Tuesday (18)	2-23-45	2363
53,404	What, No Cigarettes? (18)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2611
	LEON ERROL		
53,701	Triple Trouble (17)	9-1-44	2130
53,702	He Forgot to Remember (17)	10-27-44	2206
53,703	Birthday Blues (17)	2-16-45	2319
53,704	Let's Go Stepping (17)	5-4-45	2446
53,705	It Shouldn't Happen to a Dog (18)	6-15-45	2566
53,706	Double Honeymoon (17)	8-3-45	2598
	FLICKER FLASH BACKS		
54,201	No. 1 (10)	9-15-44	2122
54,202	No. 2 (10)	10-27-44	2174
54,203	No. 3 (9)	12-8-44	2258
54,204	No. 4 (9)	1-26-45	2298
54,205	No. 5 (9)	3-2-45	2363
54,206	No. 6 (8)	4-13-45	2426
54,207	No. 7 (10)	5-25-45	2446
	THIS IS AMERICA		
53,101	West Point (17)	11-17-44	2194
53,102	New Americana (19)	12-15-44	2227
53,103	Power Unlimited (17)	1-19-45	2298
53,104	On Guard (17)	2-9-45	2330
53,105	Honorable Discharge (18)	3-9-45	2363
53,106	Guam—Salvaged Island (17)	4-13-45	2426
53,107	Dress Parade (16)	5-4-45	2446
53,108	Battle of Supply (17)	6-1-45	2511
53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2611

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
5251	Mexican Majesty (8)	8-4-44	2114
5252	Jewels of Iran (8)	8-25-44	2114
5253	Mystic India (8)	9-29-44	2114
5254	Black Gold and Cactus (8)	11-10-44	2183
5255	City of Paradox (8)	3-2-45	2240
5256	Alaskan Grandeur (8)	3-16-45	2282
5257	Canyons of the Sun (8)	1-19-45	2282
5258	Land of 10,000 Lakes (8)	3-30-45	2282
5259	Isle of Romance (8)	5-4-45	2466
5260	Sikhs of Patiala (8)	4-13-45	2426
5261	The Empire State (8)	7-27-45	2579
	(Black and White)		
5201	What It Takes to Make a Star (8)	7-6-45	2579
	(1945-1946)		
6251	Memories of Columbus	8-17-45	....
6252	Magic of Youth	8-31-45	....
6253	China Carries On	10-12-45	....
6254	Bountiful Alaska	10-26-45	....
6255	Song of Sunshine	12-7-45	....
6256	Louisiana Springtime	12-21-45	....
	SPORTS REVIEWS		
	(Color)		
5351	Blue Grass Gentlemen (9)	9-15-44	2139
5352	Trolling for Strikes (8)	12-15-44	2282
5353	Nova Scotia (8)	2-9-45	2282
5354	Down the Fairways (8)	6-1-45	2579
	(Black and White)		
5301	Girls Preferred (8)		2258
5302	Steppin' Pretty (8)	1-5-45	2426
	(1945-1946)		
6351	Ski Aces	9-21-45	....
6352	Time Out for Play	11-16-45	....
	TERRYTOONS (Color)		
5501	The Cat Came Back (7)	8-18-44	2114
5502	The Two Barbers (7)	8-1-44	2114
5503	Ghost Town (7)	9-22-44	2122
5504	Sultan's Birthday (7)	10-13-44	2122
5505	A Wolf's Tale (7)	10-27-44	2206
5506	At the Circus (7)	11-17-44	2227
5507	Gandy's Dream Girl (7)	12-8-44	2240
5508	Dear Old Switzerland (7)	12-22-44	2240
5509	Mighty Mouse and the Pirate (7)	1-12-45	2258
5510	Port of Missing Mice (7)	2-2-45	2338
5511	Ants in Your Pantry (7)	2-16-45	2351
5512	Raiding the Raiders (7)	3-9-45	2402
5513	Post War Inventions (7)	3-23-45	2426
5514	Fisherman's Luck (7)	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats (7)	4-27-45	2566
5516	Mother Goose Nightmare (7)	5-11-45	2579
5517	Smoky Joe (7)	5-25-45	2522
5518	The Silver Streak (6½)	6-8-45	2598
5519	Aesops Fable — The Mosquito (7)	6-29-45	....
5520	Mighty Mouse and the Wolf (7)	7-20-45	....
	(1945-1946)		
6501	Mighty Mouse in Gypsy Life (6)	8-3-45	2579
6502	The Fox and the Duck	8-24-45	....
6503	Swooning the Swooners	9-14-45	....
6504	The Watch Dog	9-28-45	....
6505	Gandy Goose in Who's Who in the Jungle	10-19-45	....
6506	Mighty Mouse Meets Bad Bill Bunion	11-9-45	....
	MARCH OF TIME		
VII-1	Post-War Farms (17)	9-8-44	2083
VII-2	What to Do With Germany (18)	10-6-44	2122
VII-3	Uncle Sam, Mariner? (17)	11-3-44	2167
VII-4	Inside China Today (17)	12-1-44	2194
VII-5	The Unknown Battle (18)	12-28-44	2240
VII-6	Report on Italy (17)	1-26-45	2290
VII-7	The West Coast Question (17)	2-23-45	2330
VII-8	Memo from Britain (16)	3-23-45	2374
VII-9	The Returning Veteran (17)	4-20-45	2402
VII-10	Spotlight on Congress (16)	5-18-45	2453
VII-11	Teen-Age Girls (17)	6-15-45	2499
VII-12	Where's the Meat? (17)	7-13-45	2542
VII-12	The New U. S. Frontier (17)	8-10-45	2578
	DRIBBLE PUSS PARADE		
5901	Sea Food Mamas (8)	10-20-44	2183
5902	Do You Remember (8)	6-2-45	2579
	2-REEL SPECIAL		
5601	Three Sisters of the Moors (20)	9-8-44	2114

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	LANTZ COLOR CARTUNES		
9232	The Beach Nut (7)	10-16-44	2139
9233	Ski for Two (7½)	11-13-44	2183
9235	Painter and Pointer (7)	12-18-44	2240
9236	Chew Chew Baby (7½)	2-5-45	2338
9238	Woody Dines Out (7½)	5-14-45	2446
9239	Crow Crazy (7)	7-9-45	2579
9240	Dippy Diplomat	8-27-45	....
	SWING SYMPHONIES		
9231	Abou Ben Boogie (7)	9-18-44	1970
9234	Pied Piper of Basin Street (7)	1-15-45	2258
9237	Sliphorn King of Polaroo (7)	3-19-45	2351
	PERSON — ODDITIES		
9371	Idol of the Crowd (9)	9-18-44	2114
9372	One Man Newspaper (9½)	12-18-44	2227
9373	ABC Pin-Up (9½)	1-15-45	2282
9374	Pigtail Pilot (9)	1-22-45	2282
9375	Author in Babyland (10)	5-14-45	2246
9376	Broadway Farmer (9)	5-28-45	2579
9377	School for Mermaids (9)	8-13-45	2598
9378	Kanine Aristocrats	8-27-45	....
	VARIETY NEWS		
9351	From Spruce to Bomber (9)	9-25-44	2122
9352	Dogs for Show (9½)	11-6-44	2183
9353	Mr. Chimp at Coney Island (9)	12-11-44	2227
9354	White Treasure (9)	1-29-45	2282
9355	Your National Gallery (10½)	4-23-45	2258
9356	Wingman of Tomorrow (9)	6-4-45	2394
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598
	NAME-BAND MUSICALS		
9121	Swingtime Holiday (15)	9-20-44	2122
9122	Harmony Highway (15)	11-22-44	2139
9123	On the Mellow Side (15)	12-6-44	2183
9124	Jive Busters (15)	1-17-45	2257
9125	Melody Parade (15)	2-14-45	2338
9126	Swing Serenade (15)	2-23-45	2363
9127	Rockabye Rhythm (15)	5-7-45	2477
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611
	TWO-REEL SPECIAL		
9112	Lili Marlene (21½)	12-13-44	1946

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION		
....	Zero Hour (22)	7-7-44	1970
....	Fortress Japan (18)	8-11-44	2042
....	Inside France (19)	10-15-44	2122
....	When Asia Speaks (18)	11-17-44	2182
....	Now the Peace (21)	5-18-45	2454
	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull (9)		2167
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choo Choo Amigo		....

WARNER—VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS		
1001	Let's Go Fishing (16½)	10-21-44	2167
1002	Beachhead to Berlin (21)	1-6-45	2227
1003	Pledge to Bataan (20)	2-3-45	2290
1004	Coney Island Honeymoon (20)	6-16-45	2487
1005	America the Beautiful	8-4-45	2579
1006	Orders from Tokyo	8-18-45	2589
	SPECIALS		
2901	The 900 (9)	9-15-45	2611
	FEATURETTES		
1101	I Am an American (16)	12-26-44	2206
1102	Proudly We Serve (18)	9-23-44	2130
1103	Once Over Lightly (17)	10-14-44	2167
1104	I Won't Play (18)	11-11-44	2174
1105	Nautical but Nice (15½)	12-2-44	2227
1106	Congo (19½)	2-17-45	2338
1107	Navy Nurse (15½)	3-3-45	2351
1108	It Happened in Springfield (20½)	4-28-45	2382
1109	Are Animals Actors? (16½)	3-31-45	2363
1110	Law of the Badlands (20)	4-14-45	2394
1111	Plantation Melodies (18½)	5-12-45	2446
1112	Learn and Live (20)	7-7-45	2579
2101	Barbershop Ballads (20)	9-8-45	2611
	SPORTS PARADE (Color)		
1501	California Here We Are (9½)	12-16-44	2227
1502	Birds and Beasts Were There (10)	12-30-44	2240
1503	Glamour in Sports (9)	1-13-45	2282
1504	Bikes and Skis (9)	2-10-45	2298
1505	Cuba Calling (9)	3-10-45	2351
1506	Swimcapades (10)	4-7-45	2394
1507	Water Babies (10½)	5-19-45	2426
1508	Mexican Sea Sports (10½)	6-9-45	2466
1509	Bahama Sea Sports (10½)	6-23-45	2511
1510	Flivver Flying	6-30-45	2522
1511	Arabians in Rockies (10)	9-29-45	2611
	MELODY MASTER BANDS		
1601	Bob Wills & His Texas Playboys (10½)	9-2-44	2122
1602	Listen to the Bands (8)	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians (9)	11-4-44	2174
1604	Sonny Dunham & Orchestra (9½)	11-25-44	2183
1605	Jammin' the Blues (10)	12-16-44	2167
1606	Rhythm of the Rhumba (9½)	1-27-45	2282
1607	Musical Mexico (8½)	3-24-45	2363
1608	Circus Band (10)	5-5-45	2446
1609	Bands Across the Sea (10)	6-2-45	2511
1610	Yankee Doodle's Daughters (10)	7-21-45	2533
2601	Spade Colley, King of Western Swing (10)	9-1-45	2611
	BLUE RIBBON HIT PARADE (Color)		
1301	Let It Be Me (8)	9-16-44	2122
1302	September In the Rain (6)	9-30-44	2130
1303	Sunday Go to Meeting Time (7)	10-28-44	2167
1304	I Love to Singa (8)	11-18-44	2174
1305	Plenty of Money and You (7)	12-9-44	2183
1306	Fella With a Fiddle (7)	1-20-45	2183
1307	When I Yoo Hoo (7)	2-24-45	2298
1308	I Only Have Eyes for You (8)	3-17-45	2363
1309	Ain't We Got Fun (8)	4-21-45	2394
1310	I'm a Big Shot Now (7)	8-4-45	2611
1311	Speakin' of the Weather	7-21-45	2522
1312	Old Glory (7)	8-25-45	2598
	MERRIE MELODIES CARTOONS (Color)		
1701	Draftee Daffy (7)	1-27-45	2282
1702	Trap Happy Porky (6½)	2-24-45	2208
1703	Life with Feathers (7½)	3-24-45	2363
1704	Behind the Meatball (7½)	4-7-45	2382
1705	Ain't That Ducky (7)	5-19-45	2446
1706	Gruesome Twosome (7)	6-9-45	2446
1707	Tale of Two Mice	6-30-45	2487
1708	Wagon Heels (7)	7-28-45	2533
1709	Fresh Airdale	8-25-45	2611
	"BUGS BUNNY" SPECIALS (Color)		
1721	Herr Meets Hare (7)	1-13-45	2282
1722	Unruly Hare (7)	2-10-45	2298
1723	Hare Trigger (8)	5-5-45	2394
1724	Hare Conditioned (7)	8-11-45	2598
	VITAPHONE VARIETIES		
1401	Their Dizzy Day (8½)	9-2-44	2114
1402	Ski Whizz (9½)	10-7-44	2167
1403	Outdoor Living (10)	11-4-44	2174
1404	Overseas Roundup (10½)	3-17-45	2363
1405	Overseas Roundup No. 2 (10)	5-26-45	2446
1406	Overseas Roundup No. 3	7-14-45	2466
2401	Alice in Jungleland (10)	9-15-45	2611

OFFICIAL WAC FILMS

	Seeing Them Through (8)		2351
	A Story With Two Endings (9½)		2363
	The Enemy Strikes (10)		2374
	Fury in the Pacific (20)		2394
	Watchtower Over Tomorrow (15)		2394
	All-Star Bond Rally (19)		2415
	San Pietro (30)		2351
	Golden Glory (11)		2446
	Target Tokyo (20)		2466
	Two Down and One to Go (32)		2466
	On to Tokyo (17)		2487
	To the Shores of Iwo Jima (19)		2487
	The Fight for the Sky (20)		2522
	Something You Didn't Eat (9)		2566
	The Fleet That Came to Stay (20)		2566

MISCELLANEOUS

	Stars of Tomorrow (Artkino) (9)		2351
	Cap'n Cub (Film Classics) (10)		2415
	Peace Builders (Brandon Films) (10)		2446
	Marshal Stalin's Report (Artkino) (18)		2446
	Maidenek (Artkino) (10)		2522

SERIALS

COLUMBIA

6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282
6160	The Monster and the Ape (15 episodes)	4-20-45	2415
	(1945-46)		
7120	Jungle Raiders (15 episodes)	9-7-45	....

REPUBLIC

481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-8-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....
484	Purple Monster Strikes (15 episodes)	9-29-45	....

UNIVERSAL

9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9881	The Master Key (13 episodes)	4-25-45	2415

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the overall performance percentage figure from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2617.

Along Came Jones (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 28, '45, p. 50; August 4, '45, p. 52; August 11, '45, pp. 44, 45, 48.

Back to Bataan (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 21, '45, p. 46.

Bedside Manner (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 23, '45, p. 48; July 7, '45, p. 70; August 4, '45, p. 48.

A Bell for Adano (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 28, '45, p. 51; August 4, '45, p. 51.

Blood on the Sun (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—112.3%
Round Table Exploitation—July 7, '45, p. 71; July 14, '45, p. 43; August 18, '45, p. 57.

Brewster's Millions (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 21, '45, p. 49; July 28, '45, p. 53.

Captain Eddie (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 11, '45, p. 46.

China Sky (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 7, '45, p. 66; July 28, '45, p. 52.

Christmas in Connecticut (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—August 4, '45, p. 49; August 11, '45, p. 45; August 18, '45, p. 52.

The Clock (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—97.2%
Round Table Exploitation—May 26, '45, p. 46; July 7, '45, p. 71; July 21, '45, p. 51; August 11, '45, p. 44.

Counter-Attack (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 21, '45, p. 52; May 26, '45, p. 46.

Delightfully Dangerous (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—April 7, '45, p. 50; April 21, '45, p. 52; June 2, '45, p. 49; June 9, '45, p. 52; July 14, '45, p. 43; July 21 '45, p. 46.

Diamond Horseshoe (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—102.1%
Round Table Exploitation—May 26, '45, p. 46; June 16, '45, p. 49; July 7, '45, p. 66; July 14, '45, p. 47; July 21, '45, pp. 46, 52; August 4, '45, p. 48.

The Enchanted Cottage (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.02%
Round Table Exploitation—May 5, '45, p. 52; May 12, '45, p. 52; May 26, '45, p. 45; June 2, '45, p. 49; June 23, '45, p. 46; June 30, '45, p. 48; July 7, '45, p. 66.

Flame of the Barbary Coast (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—93.2%
Round Table Exploitation—June 9, '45, p. 55; June 16, 45, p. 48; June 23, '45, p. 48.

The Great John L. (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 2, '45, p. 52; July 14, '45, p. 44; July 28, '45, pp. 50, 53; August 18, '45, p. 55.

The Horn Blows at Midnight (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 23, '45, p. 46; July 7, '45, p. 66; July 28, '45, p. 52.

Incendiary Blonde (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—August 11, '45, p. 48.

Murder, He Says (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 28, '45, pp. 53, 54; August 4, '45, p. 48.

Nob Hill (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—117.0%
Round Table Exploitation—July 7, '45, p. 71; August 18, '45, p. 50.

Out of This World (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 11, '45, p. 48.

Over 21 (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 4, '45, p. 51.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Pillow to Post (WB)
Audience Classification—General
Picture Gross, Over-all Performance—91.4%
Legion of Decency Rating—Class B
Round Table Exploitation—August 11, '45, p. 49.

Rhapsody in Blue (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 30, '45, p. 50.

Son of Lassie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—95.4%
Round Table Exploitation—June 16, '45, p. 50; July 7, '45, p. 70; July 14, '45, p. 46; July 28, '45, pp. 49, 50; August 4, '45, p. 48.

Story of G. I. Joe (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July, 14, '45, p. 44.

Sudan (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 5, '45, p. 50; June 16, '45, p. 49.

Those Endearing Young Charms (RKO)
Audience Classification—General
Legion of Decency Classification—Class A-2
Round Table Exploitation—July 28, '45, p. 53.

A Thousand and One Nights (Col.)
Audience Classification—General
Legion of Decency Rating—A-1
Round Table Exploitation—August 4, '45, p. 50; August 18, '45, p. 50.

The Three Caballeros (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 17, '45, p. 52; April 14, '45, p. 48; May 19, '45, p. 70; May 26, '45, p. 48; July 21, '45, p. 44.

Thrill of a Romance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 16, '45, p. 49; July 28, '45, p. 49; August 4, '45, p. 49; p. 52.

Valley of Decision (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—109.0%
Round Table Exploitation—June 2, '45, p. 52; July 28, '45, pp. 49, 51; August 11, '45, p. 48; August 18, '45 pp. 50, 57.

Where Do We Go From Here? (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—97.1%
Round Table Exploitation—June 16, '45, p. 50; July 7, '45, p. 70; July 28, '45, p. 51; August 4, p. 52.

Without Love (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—106.4%
Round Table Exploitation—June 16, '45, p. 48; July 21, '45, p. 51; July 28, '45, p. 52.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2614-2615, issue of August 25, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 2612-13, issue of Aug. 25, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (1945-46)	MGM	....	Bud Abbott-Lou Costello	Not Set	84m	Aug. 25,'45	2610	....	....
Abroad with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Adventures of Rusty (formerly Rusty)	Col.	....	Ted Donald-Conrad Nagel	Sept. 6,'45	....	.....	....	2467	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Allotment Wives, Inc. (1945-46)	Mono.	....	Kay Francis-Paul Kelly	Dec. 1,'45	....	....	....	2555	....
Along Came Jones (1945-46)	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2511	2278	2616
American Guerrilla ('45-'46)	20th-Fox	....	John Payne-Linda Darnell	Mar.,'46	....	.....	....	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	531	Gene Kelly-Frank Sinatra	Aug.,'45	140m	July 21,'45	2553	2142	....
And Then There Were None (1945-46)	20th-Fox	....	Barry Fitzgerald-Walter Huston	Oct.,'45	99m	July 14,'45	2541	....	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An (1945-46)	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	.....	....	2384	....
Apology for Murder (1945-46)	PRC	....	Ann Savage-Hugh Beaumont	Sept. 27,'45	....	.....	....	2418	....
Army Wives	Mono.	..	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad (1945-46)	PRC	....	Frank Albertson-Robert Armstrong	Sept. 11,'45	64m	July 21,'45	2554	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	
Back to Bataan	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	2616
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	1945-46	....			2434	
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	
Beautiful Cheat, The	Univ.	9044	Noah Beery, Jr.-Bonita Granville	July 20,'45	59m	July 21,'45	2554	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	June 22,'45	79m	June 16,'45	2498	2250	2616
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set				2418	
Bell for Adano, A (1945-46)	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2510	2242	2616
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The (1945-46)	RKO	....	Bing Crosby-Ingrid Bergman	Not Set		.....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2567
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2523
Bewitched	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	.....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....

WHAT THE READERS SAY

I always believe that, when you want the latest information and always reliable, Motion Picture Herald can't be beat.

—Ed Ramsey, Manager, Plymouth Theatre, Plymouth, Ohio.

You may extend my subscription to five years. Motion Picture Herald has been used by our family for years. My husband as an exhibitor, then my father, and now myself have found it invaluable.

—Mrs. P. I. Leach, Lyric Theatre, Gillespie, Illinois.

Personally, I think that Motion Picture Herald is of great benefit to anyone, regardless of position in the theatre world. I would not sell my subscription or be without same for double this amount. In fact, I have praised this magazine in more ways than one.

—Marshall H. Stauffer, Manager, Victory Theatre Operating Company, New London, Connecticut.

I failed to get several issues of the Herald recently. I would like to have them, as I am lost without my Herald.

—Ernest Woods, L. & J., Inc., Royal Theatre, Gainesville, Georgia.

Herewith my renewal for the Herald. I think you will find that I have been in your mailing list for almost 25 years.

—Earle Eveland, Twin City Theatres, McConnellsville, Ohio.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	. .
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The (1945-46)	WB	....	Humphrey Bogart-Lauren Bacall	Not Set				2230	
Blazing the Western Trail			Charles Starrett-Tex Harding	Sept. 20,'45	....	.....	....	2543	....
Blithe Spirit (British) (1945-46)	UA	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425		
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25 '44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	June 15,'45	94m	May 5,'45	2433	2230	2616
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2567
Bon Voyage (1945-46)	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	..
Border Bad Men (1945-46)	PRC	....	Buster Crabbe-Al St. John	Oct. 10,'45	....	.....	....	2543	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	....	Chester Morris-Nina Foch	July 5,'45	....	.....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....		2230	...
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	2616
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2523
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2523
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	...
CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie (1945-46)	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2509	2259	2616
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Aug. 24,'45	89m	Aug. 4,'45	2577	2353	....
Captain Tugboat Annie ('45-46)	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set				2403	
Caribbean Mystery (1945-46)	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2554	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227		
Centennial Summer (color) (1945-46)	20th-Fox	....	Linda Darnell-William Eythe	July,'46	....	.....	....	....	....
Cheaters, The	Rep.	421	Joseph Schildkraut-Billie Burke	July 15,'45	87m	July 7,'45	2533	2454	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110		
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
Chicken Every Sunday (1945-46)	20th-Fox	....	....	Apr.,'46	....	.....	....	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	2616
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	July 21,'45	75m	May 5,'45	2433	1994	
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	July 21,'45	2553	2142	2616
Cinderella Jones (1945-46)	WB	....	Joan Leslie-Robert Alda	Feb. 23,'45	....	.....	.	1746	
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	
Cisco Kid in Old New Mexico	Mono	....	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	....	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	64m	July 7,'45	2533	2242	....
Claudia and David ('45-46)	20th-Fox	....	Dorothy McGuire-Robert Young	May,'46	....	.....	....	....	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2616
Club Havana (1945-46)	PRC	....	Tom Neal-Margaret Lindsay	Not Set	....	....	....	2555	....
Cluny Brown (color) ('45-46)	20th-Fox	....	Jennifer Jones-Charles Boyer	Apr.,'46	....	.....	....	....	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	
Colonel Blimp (British) (color)	UA	. . .	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	.	.
Col. Effingham's Raid ('45-'46)	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	....	.....	..	2259	
Colorado Pioneers (1945-46)	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2555	....
Come Out Fighting (1945-46)	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 29,'45				2366	
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	...
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	..
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2616
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	..
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime Doctor's Warning	Col.	....	Warner Baxter-Dusty Anderson	Not Set	....	.....	....	2543	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	76m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The (1945-46)	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	.....	....	2467	...
Cross My Heart (1945-46)	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	.....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Danger Signal (1945-46)	WB	....	Faye Emerson-Zachary Scott	Jan. 12,'46	....	.....	....	2555	....
Dangerous Intruder (1945-46)	PRC	....	Charles Arnt-Veda Ann Borg	Sept. 21,'45	61m	Aug. 4,'45	2578	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	...	....
Dangerous Partners (1945-46)	MGM	....	James Craig-Signe Hasso	Not Set	74m	Aug. 4,'45	2578	2555	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	...
Dark Corner (1945-46)	20th-Fox	....	....	July,'46	....	.....	....	....	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2388	2250	2616
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Detour (1945-46)	PRC	....	Ann Savage-Tom Neal	Not Set	....	.....	....	2543	....
Devotion (1945-46)	WB	....	Olivia de Havilland-Ida Lupino	Nov. 24,'45	....	.....	....	2216	....

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Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2616
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	Aug. 18,'45	71m	May 26,'45	2465	2353	...
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Doll Face (1945-46)	20th-Fox	....	Carol Landis-William Eythe	Feb.,'46	....	.....	....	....	....
Dolly Sisters, The (color) (1945-46)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	....	.....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color) ('45-'46)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	.....	....	2403	....
Duel in the Sun (color) ('45-46)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	..	..		2366	
Duffy's Tavern (1945-46)	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	98m	Aug. 25,'45	2609	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	.
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed (color) ('45-46)	MGM	....	Lucille Ball-Van Johnson	Not Set	....	.....	....	2366	...
East Side of Heaven (Reissue)	Univ.	9097	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	9045	Gloria Jean-Kirby Grant	Aug. 10,'45	65m	Aug. 11,'45	2589	2418	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2616
Enchanted Forest (color) (1945-46)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	... .	....	2279	....
Enchanted Voyage, The (color) (1945-46)	20th-Fox	....	John Payne-June Haver	Feb.,'46	....	.....	....	2499	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	63m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	.
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	...
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	..
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	..
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco ('45-46)	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2554	2366	....
Fallen Angel (1945-46)	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45	....	.....	....	2454	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fatal Witness, The	Rep.	....	Evelyn Ankers-Richard Fraser	Not Set	....	.....	....	2467	...
Fighting Bill Carson (1945-46)	PRC	....	Buster Crabbe-Al St. John	Oct. 31,'45	....	.....	....	2543	....
Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	84m	.....	....	2278	2523
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	...	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	
First Yank Into Tokyo (1945-46)	RKO	....	Tom Neal-Barbara Hale	Not Set				2366	
Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2113	1994	2616
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
Flaming Bullets (1945-46)	PRC	....	Tex Ritter-Dave O'Brien	Oct. 15,'45	....	.....	....	2543	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	2523
Follow That Woman (1945-46)	Para.	....	William Gargan-Nancy Kelly	Not Set	69m	Aug. 25,'45	2611	2543	....
Forever Yours	Mono.		Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	2523
• For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frontier Fugitives (1945-46)	PRC	....	Tex Ritter-Dave O'Brien	Sept. 1,'45	55m	July 21,'45	2554	2543	....
Frontier Gal (1945-46)	Univ.	....	Rod Cameron-Yvonne De Carlo	Not Set	....	.....	....	2555	....
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (1945-46) (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	....	.....	....	2384	....
Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	54m	.....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	July 21,'45	2554	2543	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	
Gay Senorita, The	Col.	....	Jinx Falkenburg-Jim Bannon	Aug. 9,'45	69m	Aug. 25,'45	2610	2543	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
Geo. White's Scandals ('45-46)	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4'45	2578	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	..
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
Girl on the Spot (1945-46)	Univ.	....	Lois Collier-Jess Barker	Not Set	....	.....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of Big House (1945-46)	Rep.	....	Lynne Roberts-Richard Powers	Not Set	...	.....	....	2467	
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2523
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	..	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445		....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	.
Great John L., The	UA	....	Linda Darnell-Greg. McClure	June 29,'45	96m	June 9,'45	2485	2093	2616
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082		2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2567
Guest Wife	UA	....	Claudette Colbert-Don Ameche	July 27,'45	90m	July 28,'45	2565	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Guy Could Change, A (1945-46)	Rep.	....	Allan Lane-Jane Frazee	Not Set	....	.....	....	2543	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262

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HALF-WAY House (Br.)	AFE	....	Francoise Rosay-Tom Walls	Aug. 11,'45	88m	Aug. 11,'45	2589	....	....
Hangover Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2523
Harvey Girls (color) ('45-46)	MGM	....	Judy Garland-John Hodiak	Not Set	....	.....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color) (1945-46)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	...	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy (1945-46)	MGM	....	Hedy Lamarr-Robert Walker	Not Set	111m	July 14,'45	2541	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The (1945-46)	MGM	....	Edward Arnold-Frances Rafferty	Not Set	70m	July 28,'45	2565	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color) (1945-46)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (1945-46) (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	...
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	60m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	...
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	2616
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2567
Hotel Reserve (British) ('45-'46)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945		....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
House on 92nd St. ('45-'46) (formerly Now It Can Be Told)	20th-Fox	....	William Eythe-Lloyd Nolan	Oct.,'45	....	.....	....	2499	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	...
I Didn't Do It (British)	Col.	....	George Formby-Billy Caryl	July 23,'45	97m	July 14,'45	2542	....	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	
I Love a Bandleader (45-46)	Col.	....	Phil Harris-Leslie Brooks	Sept. 13,'45	70m	Aug. 18,'45	2597	....	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	...
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2567
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
Imitation of Life (Reissue)	Univ.	9096	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC	..	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	...
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	2616
In Old New Mexico	Mono.	.	Duncan Renaldo-Martin Garralaga	May 15,'45	62m	July 14,'45	2542	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead (1945-46)	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
It's in the Bag	UA	...	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	2523
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	.
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	71m	July 28,'45	2565	2279	....
Johnny Angel (1945-46)	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2577	2259	....
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Wall	Not Set	112m	Aug. 4,'45	2577	....	....
Jungle Captive	Univ.	9038	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss (1945-46)	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2497	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2567
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell (1945-46)	Col.	....	Shirley Temple-Jerome Courtland	Sept.,'45	....	.....	....	2353	....
Kitten on the Keys (color) (1945-46)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Mar.,'46	....	.....	....	2499	....
Kitty (1945-46)	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	...	...
Lady Confesses, The	PRC	...	Mary Beth Hughes-Hugh Beaumont	May 16,'45	66m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	94m	Aug. 11,'45	2589	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Last Hill, The (Russian)	Artkino	....	War feature	June 23,'45	84m	July 14,'45	2542	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
Lawless Empire (1945-46)	Col.	....	Charles Starrett-Vernon Keays	Not Set	....	.....	....	2543	....
Leave Her to Heaven (color) (1945-46)	20th-Fox	....	Gene Tierney-Cornel Wilde	Jan.,'46	....	.....	....	2499	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....

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Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Trail, The (1945-46)	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 27,'45	....	.....	..	2555	....
Lost Weekend, The (1945-46)	Para.	....	Ray Milland-Jane Wyman	Not Set	101m	Aug. 18,'45	2597	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	.....		2454	.
Love Letters (1945-46)	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	101m	Aug. 25,'45	2609	2230	....
MAIN Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	...
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa (1945-46)	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2578	2403	....
Man Alive (1945-46) (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	.....	....	2366	....
Man from Music Mountain (R.)	Rep.	5303	Gene Autry	Aug. 5,'45	58m	Aug. 13,'38	....	....	....
Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	69m	Aug. 4,'45	2577	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	74m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo (1945-46)	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Nov. 18,'44	2181	....	2567
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2567
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary (1945-46)	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	....	.....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	.....	....	2499	....
Midnight Manhunt (reviewed as One Exciting Night)	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
Mildred Pierce (1945-46)	WB	....	Joan Crawford-Jack Carson	Oct. 20,'45	..	.....		2259	....
Military Secret (Russian)	Artkino	....	War Feature	Aug. 1,'45	73m	Aug. 18,'45	2598	....	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	..
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	63m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's (1945-46)	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238		.
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	2616
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	..
Murder, My Sweet!	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121		....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation (1945-46)	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	...
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	...
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color) (1945-46)	Univ.	504	Merle Oberon-Turhan Bey	Sept. 28,'45				2279	
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	2616
Nobody Lives Forever ('45-'46)	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	..			2278	..
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Re-issue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	.	2186	..
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb 17 '45	142m	Jan. 27,'45	2289	1983	2567
Of Human Bondage (1945-46)	WB	....	Paul Henreid-Eleanor Parker	Not Set		....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	..	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	...	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One More Tomorrow (1945-46) (formerly (Animal Kingdom)	WB	....	Ann Sheridan-Alexis Smith	Not Set	....	.....	....	1431	....
On Stage, Everybody	Univ.	9015	Jack Oakie-Peggy Ryan	July 13,'45	75m	July 14,'45	2541	2499	....
Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	55m	July 21,'45	2554	2543	....
Our Hearts Were Growing Up (1945-46)	Para.	....	Gail Russell-Diana Lynn	Not Set	....	.....	....	2555	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes (1945-46)	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	103m	July 21,'45	2553	2230	....
Outlaw, The	UA	....	Jane Russell-Walter Huston	Aug. 31,'45	121m	Feb. 13,'43	2542	....	....

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Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	2616
Over 21	Col.	....	Irene Dunne-Alexander Knox	Aug. 23,'45	103m	July 28,'45	2565	2279	2616
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	2523
Pardon My Past (1945-46)	Col.	....	Fred MacMurray-Marguerite Chapman	Not Set	....	.....	....	2543	....
Paris—Underground (1945-46)	UA	....	Constance Bennett-Gracie Fields	Sept. 14,'45	97m	Aug. 25,'45	2610	2454	....
Party Girl (1945-46) (formerly Main Street Girl)	Mono.	....	Doris Merrick-Eddie Quillan	Oct. 13,'45	....	.....	....	2418	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	2523
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	60m	Apr. 7,'45	2394	2279	....
Phantom of the Plains ('45-46) (formerly Texas Manhunt)	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	.....	....	2467	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2567
Pillow of Death (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	.	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	2616
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (1945-46) (formerly This Love of Ours)	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug.11,'45	2589	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RADIO Stars on Parade (1945-46)	RKO	605	Wally Brown-Alan Carney	Block 1	69m	Aug. 4,'45	2578	....	....
Rainbow Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rancho Grande (Re-release)	Rep.	5304	Gene Autry	Sept. 30,'45	68m	Mar. 30,'40	....	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Razor's Edge, The ('45-46)	20th-Fox	....	Alice Faye-Gregory Peck	June,'46	....	.....	....	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	56m	.....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	
Rhapsody in Blue (1945-46)	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2521	1530	2616
Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45	66m	.. . .	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.		2166	....
River Gang (1945-46) (formerly Fairy Tale Murder)	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	....	....	....	2279	....
Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	60m	July 14,'45	2542	2418	....
Road to Utopia (1945-46)	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roaring Rangers (1945-46)	Col.	....	Charles Starrett-Smiley Burnette	Not Set	....	.....	....	2543	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	July 28,'45	2566	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	6208	Charles Starrett-Sally Bliss	Aug. 16,'45	58m	Aug. 25,'45	2610	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	
Saddle Serenade	Mono.	.	Jimmy Wakely-Lee White	Aug. 11,'45	55m	Aug. 18,'45	2597	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Sailor Takes a Wife (1945-46)	MGM	....	Robert Walker-June Allyson	Not Set	....	.....	....	2555	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color) (1945-46)	WB	....	Errol Flynn-Alexis Smith	Oct. 27,'45	....	. ..	...	2216	.
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk (1945-46)	WB	....	Gary Cooper-Ingrid Bergman	Jan. 26,'46	....	.....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	...
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Scotland Yard Investigator (1945-46)	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	..	.....	....	2467	....
Secret Mission (British)	English	...	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082		....
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West (1945-46)	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	....	.....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of a Woman (1945-46)	WB	....	Andrea King-Helmut-Dantine	Feb. 9,'46	....	.....	....	2543	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadow of Terror (1945-46) (formerly Checkmate)	PRC	....	Dick Fraser-Cy Kendall	Oct. 14,'45	....	.....	....	2467	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	.	Buster Crabbe-Al. St. John	Apr. 19,'45	61m	Jan. 20,'45	2278	2230	....
Shady Lady (1945-46)	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	....	.....	....	2543	....
Shanghai Cobra, The (1945-46)	Mono.	....	Sidney Toler-Joan Barclay	Sept. 1,'45	64m	Aug. 18,'45	2598	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Shock (1945-46)	20th-Fox	....	....	June,'46	....	.....	....	....	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Date Page
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	July 1,'45	81m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home (1945-46)	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	.....	....	2354	....
Smoky (color) (1945-46)	20th-Fox	....	Fred MacMurray-Anne Baxter	May,'46	....	.....	....	....	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2616
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	.
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	(1945-46)	65m	Aug. 18,'45	2597	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	..
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2567
South of Rio Grande ('45-46)	Mono.	....	Duncan Renaldo-Armida	Sept. 8,'45	....	.....	....	2598	....
Southerner, The	UA	....	Zachary Scott-Betty Field	Aug. 10,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color) (1945-46)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (1945-46) (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Sept. 28,'45	....	.....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Spider, The (1945-46)	20th-Fox	....	Richard Conte-Faye Marlowe	Jan.,'46	....	.....	....	2499	....
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	59m	.....	....	2403	....
Springtime in Texas	Mono.	...	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
Springtime in the Rockies (R.)	Rep.	5302	Gene Autry	June 10,'45	60m	Nov. 27,'37	....	....	....
Stage Coach Outlaws	PRC	....	Buster Crabbe-Al St. John	Aug. 17,'45	58m	July 14,'45	2542	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	.
State Fair (color) (1945-46)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2609	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Stork Club, The (1945-46)	Para.	....	Betty Hutton-Barry Fitzgerald	Not Set	....	.....	....	2555	....
Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	July 13,'45	108m	June 23,'45	2509	2250	2616
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Affair of Uncle Harry (formerly Uncle Harry)	Univ.	....	Geo. Sanders-Ella Raines	Aug. 17,'45	80m	Aug. 18,'45	2598	....	....
Strange Confession (1945-46)	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	....	.....	....	2454	....
Strange Mr. Gregory ('45-46)	Mono.	....	Edmund Lowe-Jean Rogers	Oct. 20,'45	....	.....	....	2598	....
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	Aug. 4,'45	56m	Apr. 21,'45	2414		..
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2616
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunbonnet Sue (1945-46) (formerly Belle of the Bowery)	Mono.	....	Gale Storm-Phil Regan	Oct. 6,'45	....	.....	....	2454	....
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Sunset in El Dorado	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2555	....
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Suspense (1945-46)	Mono.	....	Warren William-Lee White	Nov. 3,'45	....	.....	....	2598	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	...
Swingin' on a Rainbow	Rep.	426	Brad Taylor-Jane Frazee	Sept. 1,'45	....	.....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	...
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tell It to a Star	Rep.	425	Robert Livingston-Ruth Terry	Aug. 16,'45	67m	Aug. 18,'45	2597	2403	....
Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
That Night With You ('45-46) (formerly Once Upon a Dream)	Univ.	....	Franchot Tone-Susanna Foster	Not Set	....	.....	....	2434	....
That's the Spirit	Univ.	9014	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.		Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Met in the Dark (British)	English		James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522		
They Were Expendable ('45-46)	MGM	....	Robert Montgomery-John Wayne	Not Set	....	.....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2523
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Happy Breed (Brit.)	UA	...	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	...	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2523
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	2616
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	July 26,'45	95m	June 16,'45	2499	2242	2616
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2616
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	July 26,'45	61m	June 23,'45	2511	2434	....
Three Strangers (1945-46)	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Oct. 13,'45	..			2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	....
Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2616
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2523
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101		....
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	....	.....	....	2467	....
Time, the Place, the Girl, The (1945-46)	WB	....	Dennis Morgan-Jack Carson	Dec. 29,'45	....	.....	....	2555	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406

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Tomorrow Is Forever (1945-46)	RKO	....	Claudette Colbert-Orson Welles	Not Set	....	.....	....	2555	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2567
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know (1945-46)	WB	....	Faye Emerson-Zachary Scott	Not Set	....	.....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	55m	Aug. 4,'45	2577	2543	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	.....	....	2418	....
Twice Blessed	MGM	529	Lee & Lynn Wilde-James Craig	July,'45	77m	June 2,'45	2477	2354	....
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
2,000 Women (British) ('45-46)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast (1945-46)	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2616
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	.
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color) (1945-46)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAGON Wheels Westward	Rep.	....	Bill Elliott-Bobby Blake	1945-46	....	.....	....	2555	....
Walk in the Sun, A	20th-Fox	....	Dana Andrews-Huntz Hall	Jan.,'46	....	.....	....	2242	....
Waltz Time (British)	Brit. Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	....	July 28,'45	2566	....	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	115m	June 17,'44	2239	....	2523
Way to the Stars, The (Brit.)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	....
Weekend at the Waldorf (1945-46)	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	130m	July 28,'45	2565	2242	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2616
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m			2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	73m	July 14,'45	2541	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color) (1945-46)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	2616
Woman in Green, The	Univ.	9025A	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	...
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Woman Who Came Back, The (1945-46)	Rep.	....	Nancy Kelly-John Loder	Not Set	....	.....	....	2555	....
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2523
YANK in London, A (formerly I Live in Grosvenor Square)	....	....	Anna Neagle, Dean Jagger	.....	114m	June 23,'45	....	....	....
Yolanda and the Thief (color) (1945-46)	MGM	....	Fred Astaire-Lucille Bremer	Not Set				2354	....
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	103m	July 7,'45	2533	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	July 26,'45	...	.....		2418	...
Young Widow (1945-46)	UA	....	Jane Russell-Louis Hayward	Not Set	....	.....		2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	1945-46	110m	Aug. 25,'45	2611	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415		.

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 2612-2613.



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